



# ACE Youth

Arts and Creative Entrepreneurship

## 101 ACE Youth Creative Sector Entrepreneurship Curriculum

Cultural and Creative Training

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## Executive Summary

Until 2020 at least, the cultural and creative sectors represented growth and created jobs across the board, particularly for young adults, whilst also strengthening social and community cohesion. The creative sector drives innovation, acting as a catalyst for change and stimulating invention and progress across a diverse cultural and economic landscape. Further to being essential drivers for cultural diversity in Europe, the creative sectors comprise highly innovative companies and were deemed to be one of Europe's most dynamic sectors.

However, along with tourism, it is the cultural and creative sectors that have been the most badly affected by the Covid-19 crisis. Venue-based sectors (such as performing arts, live music, festivals, cinema, etc.) were hardest hit by social distancing measures. The abrupt drop in revenues has put their financial sustainability at risk and has resulted in lay-offs with repercussions for the value chain of their suppliers, from creative and non-creative sectors alike.

The Ace Youth project will serve this sector, the one most at risk, by building and sharing measures and materials to offer entrepreneurial competencies and resilience training for the aspiring young people most affected.

Mentoring can play its part supporting budding, young entrepreneurs, and we propose to incorporate inter-generational mentoring in the materials of the project. It is also widely accepted that target group specific, coherent entrepreneurship education initiatives are in short supply throughout Europe, and now is the ideal time to blend entrepreneurial training with resilience training for young people in the cultural and creative sectors.

The project is divided into three main parts:

**IO1 ACE Youth - Creative Sector Entrepreneurship Curriculum**

**IO2 ACE Youth - Pedagogy Toolkit for Creative Sector and Young Peer Mentors**

**IO3 ACE Youth - MOOC Platform**

Beyond the tangible materials however, an overarching result will be a new model of cooperation between stakeholders in all partner countries and the world of business. Another core objective of the ACE Youth project is to dismantle the barriers to entrepreneurship and starting a business in the cultural and creative sectors. By supporting enterprising young people of any level to explore options for becoming an entrepreneur early enough, we can strive to ensure that particular option has equal gravity as working towards a career, a career that might not even exist in the near future.

Young people will be the ultimate beneficiaries of the project, gaining from senior mentoring and training materials, and interaction with other people facing the same challenges of turning '*what you enjoy doing*' into a meaningful enterprise. Youth leaders' needs are also catered for, and they will have access to new methods of supporting young people to achieve their full creative potential.

We are also aiming to promote a more favourable attitude towards creative entrepreneurship from the public's perspective. A key to this is reducing the stigma of failure for entrepreneurs and promoting entrepreneurial skills as valuable life skills. Research and innovation is at the heart of the project concept and we are aware that trends change, whilst what was believed to be the case just a few years ago is now no longer valid. To be truly innovative we have to capture the current trends, especially in the current Covid -19 climate and ensure the young beneficiaries of the project will get meaningful training, useful advice and creativity guidance.

## IO1 - ACE Youth Creative Sector Entrepreneurship Curriculum

### CC1 - Cultural and Creative Training - Product Branding

#### Section 1 - Introduction to Topic

##### What is Product Branding?

Brand building is an integral aspect of all personal and business development. This can be compared to identity and worth or the value if you want to call it that.

One aspect of a brand is about communicating and exposing a product, while another is creating its value.



Here is an excellent example of how people invent famous brands all over the world. Everything starts with the 'aha!' thought.

The following steps will demonstrate the logical framework of brand building:

- Defining a Brand – to determine its core strengths. What does the brand stand for?
- Differentiation and position of a brand – understanding its advantage over the competitors.
- The brand-building itself - reinforcing the values, creating a voice for the brand.
- Personalisation of a brand - giving an identity to a product.
- Brand review – adjusting a strategy to the current market.

Brand Identity is how you convey this to the public with visuals, messaging, and experience.

Your brand strategy will influence how you present your identity and align it with your purpose for the most impact.

## Section 2

Exercise 1 – S.W.O.T.	Resources
<p>The facilitator/teacher explains the idea and purpose of the S.W.O.T. analysis where</p> <p><b>S - stands for strength,</b> <b>W - for weakness,</b> <b>O - for opportunities,</b> <b>T - for threats</b></p> <p>Duration - (15 min).</p> <p>During the floor discussion, all the team members are present (15 min). On the flipchart, draw a diagram with four 'windows' with strengths, weaknesses, opportunities and threats.</p> <p>Every team member has four stickers of different colours. Give every person 10 minutes to reflect on the following questions:</p> <ul style="list-style-type: none"><li>● What makes your product unique and different from the similar ones on the market?</li><li>● What features do you need to improve?</li><li>● Are there any chances to scale the business or arrange co-branding? Are there any products that can replace yours in the future?</li><li>● What can be your opponent?</li></ul> <p>After self-reflection, every person writes a statement or a sentence that meets every S.W.O.T. criteria. Corresponding stickers are attached to the 'windows' on the flipchart. Through the open discussion, the team decides on the Strengths, Weaknesses, Opportunities, and Threats.</p>	<p>Flipchart, colourful sticky notes, pens, etc.</p>

<p>This activity will help you <b>visualise a product</b>, to find out its advantages, as well as the things to be improved.</p>	
<p><b>Trainer Tips</b></p>	
<p>Arranging and making an analysis matrix of a product that stands for strength, weaknesses, opportunities, and threats help beneficiaries to develop their analytical skills, address what you're lacking, and minimise risks.</p> <p>Facilitate the process to involve all participants in the floor discussion.</p>	<p>This activity lasts 1-1.5 hours.</p>

Exercise 2 – Brand purpose creation	Resources								
<p>To make a brand work, it demands a clear purpose and vision – <b>How it can be sold.</b></p> <p>Ask participants to sit in a circle, ensuring a friendly and cozy atmosphere beforehand.</p> <p>Give them each four papers with the following questions on each.</p> <p>Ask them to write down everything that a brand believes in and what it stands for – it could be about charity, culture, or innovation, a single thing that comes to mind.</p> <p>There are four questions to be asked when <b>defining a brand purpose</b>. There is no limit to answers. Turn on background music and let participants reflect on their ideas.</p> <p><b>Why does your product exist?</b></p> <table border="1" data-bbox="177 1216 1088 1939"> <tbody> <tr><td>•</td></tr> <tr><td>•</td></tr> <tr><td>•</td></tr> <tr><td>•</td></tr> <tr><td>•</td></tr> <tr><td>•</td></tr> <tr><td>•</td></tr> <tr><td>•</td></tr> </tbody> </table>	•	•	•	•	•	•	•	•	<p>Paper, pens, markers, etc.</p> <p>Some pleasant lounge music.</p>
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**What differentiates you from your market competitors?**

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**What problem do you solve with your product?**

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<p><b>Why should people care?</b></p> <ul style="list-style-type: none"> <li>•</li> <li>•</li> <li>•</li> <li>•</li> <li>•</li> <li>•</li> <li>•</li> <li>•</li> </ul>	
<p><b>Trainer Tips</b></p>	
<p>This activity will help learners to build a purpose for their brand.</p> <p>The ideas they will express will inform the brand's foundation through <b>a tagline, slogans, value propositions, voice, messaging, stories and more.</b></p> <p>In addition, the most important thing, like most good brand strategies, requires a dose of risk and correctly forecasting position in a world of unknowns.</p> <p>This fact is recommended to evolve through the group discussion.</p> <p>When the reflection session is over, participants can share their insights. However, it is not compulsory.</p>	<p>Up to 1 hour</p> <p>(Discussion 30 min + reflecting 30 min)</p>

Exercise 3 – Personify the Brand	Resources
<p>Ask all the team members to locate themselves comfortably in the circle, position of trust and openness.</p> <p>After that, give them each five small paper notes.</p> <p>Their task is to write up to five adjectives <b>they associate their product with</b> on the different paper notes. It can be: Fun, Patriotic, Creative, Modest, Fast etc.</p> <p>They do not need to show them to their group mates.</p> <p>Take a hat and ask everyone to put the notes inside. Mix the items, and one by one, ask participants to explain the adjectives with gestures only.</p> <p>Others should guess what the word is.</p> <p>If the word is a repeat of the previous one, a participant can just read it loudly and take another paper.</p>	<p>Papers, pens, markers, hats.</p>
<b>Trainer Tips</b>	
<p>Introduction: One way to look at brand building is to imagine the brand as a person. What would they be like? What kind of personality would your customers be attracted to?</p> <p>This will help define the tone of voice on social media, provide a product with some character, and differentiate it from competitors.</p> <p>Before starting this activity, you might want to hold an ice-breaker <b>to make the group dynamic</b> work for you!</p>	<p>1-1.5 hours</p>

## Section 3 - Case Study

### The case: Why do we use case studies in marketing?

Case studies are simply a way to demonstrate practical examples of how a product or service benefits the customer. We can see what can be offered before giving a product to the public.



### Uber case

In 2018, with the help of Wolff Olins (Brand Agency) and Jeremy Mickel (Type Designer), the Uber company made itself a [solid restarting point](#). It appeals to the masses and communicates trust: a safe bet and a good move.

People could not understand the message Uber tried to portray some time before as their rebranding failed. Therefore, they needed all the trust they could get at that moment to manage to rebuild the Uber brand.



We can learn from [Uber's rebrands](#) that we should not complicate our brands. The audience and the marketplace will assess a brand, and their response is what matters most.

More case studies about art marketing can be found here:

Understanding Brand Legends Will Make You A Master Marketer - <https://bit.ly/38C4jPo>

How legends harness the power of brand story - <https://bit.ly/3yX1qBe>

## IO1 - ACE Youth Creative Sector Entrepreneurship Curriculum

### CC2 - Cultural and Creative Training - Social Media Marketing

#### Section 1 - Introduction to Topic

**Social Media** are interactive computer-based technologies that let people create, share and communicate in virtual communities or networks. Social media was originated as a way to interact with family or friends but later was adopted by businesses that wanted to take advantage of communicating with customers.



In 2021 the most popular social networks worldwide are: Facebook, YouTube, WhatsApp, Facebook Messenger, Instagram, Weixin and TikTok. Social media marketing is the use of social media platforms to promote your product or service. Social media is very important to marketing because of its access to people. Social media marketing is becoming more popular for practitioners and researchers. However, the terms e-marketing and digital marketing are still dominant.

It is common to accomplish your goals in marketing using the so-called Four Ps: Product, Price, Promotion and Place. But in social media marketing we need to add another P: Participation. Social media is changing consumer behaviour and their lives on a daily basis therefore marketers have to change their marketing strategies. The focus is to create and maintain customer relationships, improve customer service, promote a brand or offers, develop new products, improve customer service, and to all of these, social media plays a vital role.

The main purpose of social media is to communicate, create, deliver and exchange offerings of organization, while using social media technologies, channels and software.

## Exercise 1

## Resources

Your activities on social media.

Ask learners to write down all the social media sites they use, describe what content interests them and what profiles they follow. Then ask them to think about how often they recognize ads or marketing strategies in social media content.

Ask them to draw a similar table.

Paper, pens

<b>Social media network</b>	<b>Content you are interested in</b>	<b>Your followed profiles</b>	<b>Ads or marketing strategies</b>
<i>Facebook</i>	<i>Arts, entrepreneurship</i>	<i>ACE Youth</i>	<i>Sharing inspiring stories, etc.</i>

Every social site has its purpose and is used differently by marketers. Ask learners to think again about social media networks and try to think about marketing strategies that they could use to increase engagement, followers, likes and sell or promote their business.

Social media site	Marketing strategies	To increase
Facebook		Engagement
		Followers
		Likes/reactions
		Sales
Instagram		Engagement
		Followers
		Likes/reactions
		Sales
Twitter		Engagement
		Followers
		Likes/reactions
		Sales

LinkedIn		Engagement	
		Followers	
		Likes/reactions	
		Sales	
Another social site		Engagement	
		Followers	
		Likes/reactions	
		Sales	
<b>Trainer Tips</b>			
<p>This activity will help learners to increase their knowledge about their used social media and its marketing strategies. It will improve their skills in promoting brands and marketing.</p> <p>Give learners space to think, let them use any social media that they like to explore marketing strategies.</p>			<p>This activity lasts 1-1.5 hours</p>

Exercise 2		Resources												
<p>Show learners this table and ask them to draw a similar one. Tell them to match each social site to its definition.</p> <table border="1"> <tbody> <tr> <td>1. Pinterest</td> <td>A. Social sharing site where the main goal is to stay connected and make new friends</td> </tr> <tr> <td>2. Snapchat</td> <td>B. Business-oriented social networking site</td> </tr> <tr> <td>3. Facebook</td> <td>C. Social site that is all about discovery (pictures)</td> </tr> <tr> <td>4. Twitter</td> <td>D. Social sharing site all-around pictures</td> </tr> <tr> <td>5. LinkedIn</td> <td>E. Social sharing app built around pictures, videos and filters</td> </tr> <tr> <td>6. Instagram</td> <td>F. Micro-blogging social site that limits each post to 140 characters</td> </tr> </tbody> </table>		1. Pinterest	A. Social sharing site where the main goal is to stay connected and make new friends	2. Snapchat	B. Business-oriented social networking site	3. Facebook	C. Social site that is all about discovery (pictures)	4. Twitter	D. Social sharing site all-around pictures	5. LinkedIn	E. Social sharing app built around pictures, videos and filters	6. Instagram	F. Micro-blogging social site that limits each post to 140 characters	Paper, pens
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<p><b>Metrics and insights</b></p> <p>Make your Instagram profile a business/professional/your interest profile and try to post new content every day (posts, stories, etc.). Then find “insights” on your profile, here. you can see your followers’ age range, top locations, gender, reached accounts, etc. Using insights will help to improve your content and give your audience what they want. Try this also on other social media sites. (make it a business profile and look for insights metrics).</p>														
<p><b>Trainer Tips</b></p>														
<p>This activity will improve learners’ knowledge about social media. Let learners take their time at metrics and insights exercise, let them make posts as long as they want, to get to know Instagram well.</p>		1-1,5 hours												



## Section 3 - Case Study

### Viral content inspires memes.

#### Read the text and then answer the questions.

Memes are a trendy and prevalent element of social media. Many organisations are starting to use them as part of their marketing strategy because they attract attention and can help you become famous.



An example of this viral content is the so-called “kombucha girl” whose experience and reaction to drinking kombucha for the first time spread from TikTok to Twitter and Instagram (Reinstein, 2019). In the TikTok clip, Brittany Tomlinson tastes kombucha and shares her reactions, including curiosity, uncertainty, disgust, enjoyment, consideration and laughter!

The sequence of facial expressions was so relatable, and the video swiftly turned into one of the most well-known reaction memes of 2019.

Tomlinson told *Vulture* about her kombucha experience, saying,  
“Will I try kombucha again? Probably.  
Will I like it? Probably not.  
Will I keep drinking it? Yeah, most likely.”



**What kind of memes could business organisations share that would be attractive and not ruin their image?**

For further reading: Tuten, T. L. 2021. Social Media Marketing.

<https://digitalshiftmedia.com/top-10-social-media-tasks-you-should-do-daily/>

<https://www.webfx.com/social-media/what-do-social-media-marketers-do.html>

<https://buffer.com/social-media-marketing>

Exercise 2 answers: 1C, 2E, 3A, 4F, 5B, 6D

## IO1 - ACE Youth Creative Sector Entrepreneurship Curriculum

### CC3 - Cultural and Creative Training - Creative Resilience

#### Section 1 - Introduction to Topic

**Creative Resilience** is the ability to build strength and adaptivity into our creative practice, allowing us to embrace our creativity with confidence, consistency, and courage even in times of adversity and change.



Also, it is an enhanced capability that enables individuals, groups and communities to respond optimally to life's immediate challenges and imagine future opportunities and risks, supporting creative foresight and the development of preferable futures.

Creative Resilience is developed experientially through learning-based creative projects and activities tailored to particular contexts: schools, workplaces, hospitals, communities, or any 'pop-up' location. The development of creative resilience leads to personal and collective wellbeing and flourishing. To create a resilient society, it is important not to rely solely on the social entrepreneurs who come up with innovative ideas. Neither should one rely solely on the government to create innovative opportunities. Instead, we should watch for the moments when crisis, disaster, or strategic vision opens a window for securing resources for the most promising alternatives.

Lastly, it is important to focus on a new kind of entrepreneur who complements the social entrepreneur: the system entrepreneur. The system entrepreneur identifies the promising alternatives to the dominant approach and then works with networks of others to stimulate and take advantage of opportunities for scaling up those innovations. Working at the level of the whole system, system entrepreneurs develop the alternatives, attract the resources, and work toward the moment when the system tips. (*Westley, 2013, p. 8*)

## Section 2 - Four Exercises

### Exercise 1

**Purpose:** To engage creativity to allow new types of thinking about the future, demonstrate the power of symbolism and metaphors, and enable participants to connect to a vision for the future that includes well-being for everyone and the planet.

**Competency aims:** Ability to cooperate with others towards change, connect with emerging ideas, creative thinking.

**Resources:** 5 kg bag of clay, paper to cover tables, markers, pens and paper.

**Time:** 1.25 hours

**Process:** (10 minutes) Set up the table with paper underneath, covering the table with the lump of clay in the middle. Make groups of three to six people, each seated at the table. Play relaxing music. Give the group the instruction to be relaxed and to make a collaborative sculpture with the clay. The clay must remain in one piece.

**Considering:** (10 minutes) Instruct the group to look at the piece they have made and consider it an island. The island represents living together in a community or living together on this planet. Ask the group: "Can you see any symbols in the 'island' that represent how we can live together in a way that is good for everybody and for the planet?" Have the group write these ideas on the paper surrounding the clay.

**Developing:** (15 minutes) As the group thinks about the characteristics of a place that supports everyone's wellbeing, have them equally consider what can be added to their 'islands' to make them better. As they work, invite groups to discuss how a stronger community can be developed.

**Sharing:** (10 minutes) Invite the groups to visit each clay sculpture. Encourage the participants to read out their poems, beginning each line with, "In our better tomorrow..."

## Exercise 2

**Purpose:** To provide an opportunity for people to experiment with creative materials and build creative confidence.

**Time:** 1 hour

**Resources:** A4 black & white mugshot print of all participants (camera & printer), A3 sheets of sugar paper (we used black and cream coloured paper), A4 sheets of acetate (one for each person), black Sharpies, glue sticks, scissors, collage materials: patterns, magazines, newspapers etc., chalk/charcoal.

**Process Preparation:** (10 minutes) Take a mugshot portrait picture of everyone and print an A4 black & white copy of each. Organise to take the photos well in advance, so you have time to print.

**Instructions:** (50 minutes) Place the acetate over the portrait picture and trace an outline of the portrait. Take the acetate and collage to the outline on the back of the acetate using patterns, magazines, newspapers etc. Cut around the collaged acetate and stick it to your A3 sugar paper page (we asked that everybody work on their page in landscape). Use the space around the portrait to write in charcoal (on cream paper) or white chalk (on black paper) to respond to the guiding questions mentioned above: exhibit and share.

## Exercise 3

**Purpose:** To loosen up participants, remove artists block, and encourage teamwork and group support.

**Time:** 15 minutes

**Resources:** Two large sheets of paper, blue-tack, and large markers.

**Process:** Place four sheets of card on the wall with a line down the middle of each. Split the group into two teams and ask them to line up behind one another, facing a wall. On top of each

card, there is a word. Be sure to cover three of the words with cards to be revealed throughout the game. Each team has one minute to run to the board, one by one, and draw the first thing that comes to mind for each word on their side of the page. Once the minute is up, the facilitator reveals the next word and the teams move in front of this page and continue to race. Participants have to pay attention to the facilitator to make sure they are aware when it changes. The team with the most images wins. Reflect on what came up for participants at the end of the game.

#### Exercise 4

**Purpose:** To introduce 'theatre of the oppressed' methods.

**Time:** 10 minutes

**Resources:** An open space

**Process:** The group will move about the space in silence to gain focus. Tell the group to "stop!" at a certain time, at which point each member of the group will pair up with someone close to them. Ask the individuals to use a part of their bodies (for example, "arm", "knee", "shoulder") as a way to connect with their partner. They must continue to walk around the space connected as one until the next body part is called out. This exercise brings the use of bodies and connection as a way to work. Ask the same pairs to find a pose to demonstrate feelings: joy, authority, debate, fear, oppression, etc. One person will pose in a state of power and the other in a more vulnerable position. Have the group demonstrate magnification of these poses on a scale from 1-10, with 10 being the largest pose. Have the pairs demonstrate to the whole group. Instruct the group to modify one pair by rebalancing the power in one of the 'images' created by the two poses from one pair of participants. Instruct the group to mould the participants' bodies like clay to refigure the image, moving only one body part at a time

## Section 3 - Case Study

### Library on Wheels

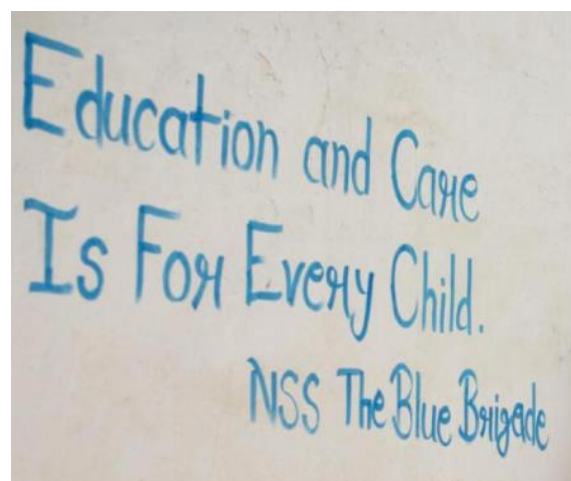
During the recent lockdowns, many children in Singrauli's Baidhan did not have access to mobile phones or digital devices. The idea of "Library on Wheels" was to reach these students with books using a scooter.



Along with Mahima, many more girls are busy channelling their time and efforts to implement this as the local children are very interested in reading and learning.

"We travel every day on our scooter with our 'Library on Wheels'. My conversations with my teacher and our journey are what I look forward to too. We are doing our small bit to ensure my friends continue to study and in a small ways reimagining our future for me and my friends," - Mahima Singh.

"During the lockdown I had plenty of time; I explored many things about myself, my hobbies, and my dreams. Most of the time, I was designing and creating illustrations, filling some colours, I wish I could do this in life too. I am engaged in social campaigns for Bihar Youth for Child Rights. In March, we had done a campaign WE MEN WITH WOMEN, and I prepared posters, edited videos, and contributed to a good cause," - Aditya.



References:

<https://www.unicef.org/rosa/stories/youth-and-covid-19-stories-creativity-and-resilience>

## IO1 - ACE Youth Creative Sector Entrepreneurship Curriculum

### CC4 - Cultural and Creative Training - Co-creating value

#### Section 1 - Introduction to topic

##### Co-creating value

We define co-creation as the collaborative development of new value (concepts, solutions, products and services) together with experts and/or stakeholders (such as customers, suppliers etc.).



Co-creation is a form of collaborative innovation: ideas are shared and improved together, rather than kept to oneself. It is closely connected to – and mentioned alongside – two other buzz-words: **'open source'** and **'mass-customization'**.

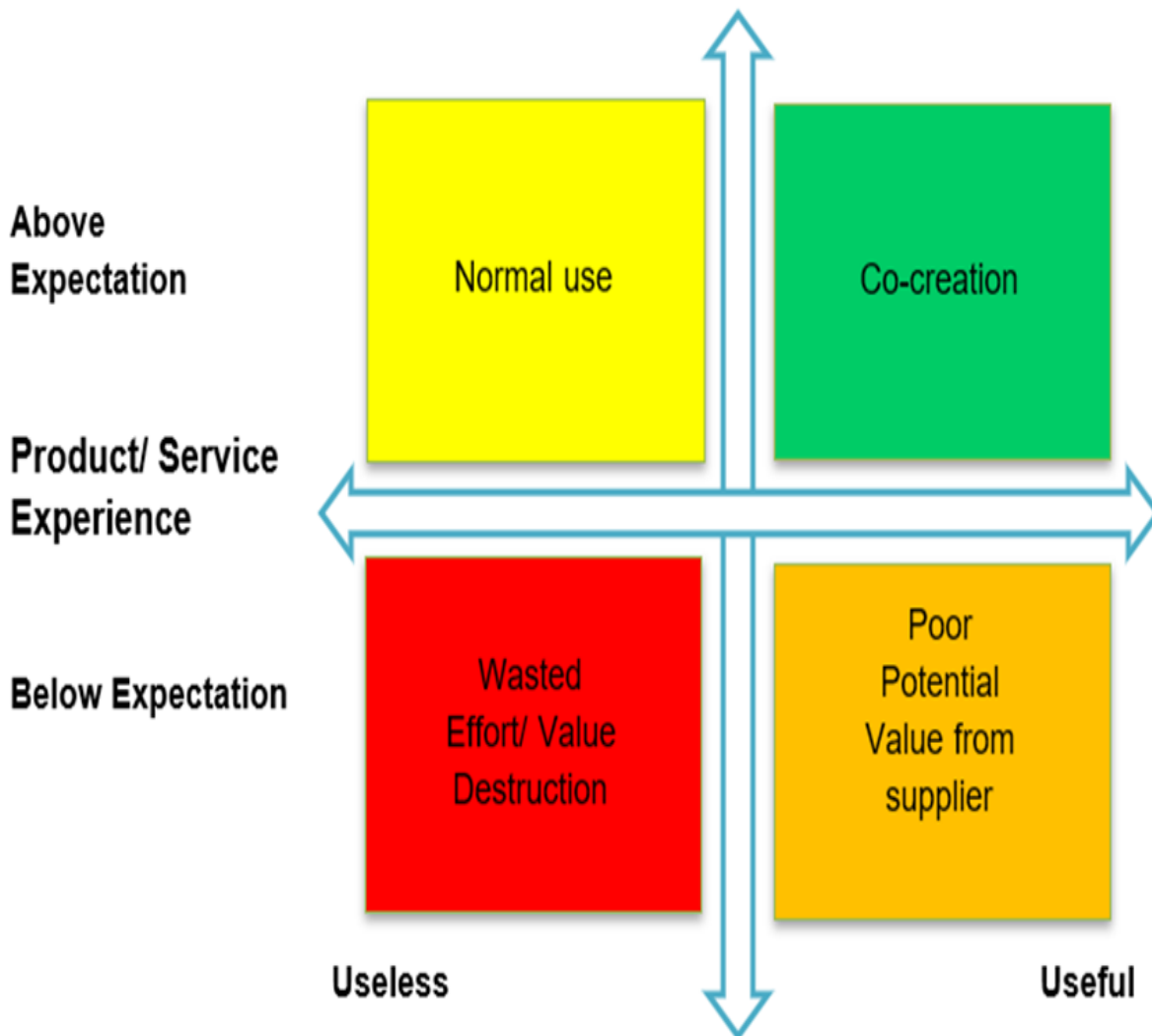
Co-creation provides unique experiences for customers. Customers are expecting more personalised and customised services where they can choose how they interact with the firm.

Co-created value can provide financial benefits to customers, as it can be cheaper for them to design a custom offering rather than paying more and receiving some features or services they do not want or need.

The biggest benefit to customers of co-creation is that it makes them happier.

There are many benefits to businesses who managing value co-creation with their customers.

# The value co-creation paradigm



## Value Co- Creation Interaction



## Section 2

Exercise 1 – Implementation planning	Resources
<p>Following the presentation activity of the wireframe and design concepts of an application, start to define the backlog of things needed for the development. The type of inputs can be diverse (expressed in the less technical language possible):</p> <ul style="list-style-type: none"> <li>● Features</li> <li>● Bugs</li> <li>● Enhancements</li> <li>● Issues</li> <li>● Risks</li> <li>● Technical work</li> <li>● Knowledge acquisition</li> </ul> <p>Establish priorities of what to develop simply by the order of items in the list.</p> <p>Choose a set of initial things to do in a sprint development of 4 weeks.</p> <p>Share online copying the results using Trello (<a href="#">example</a>).</p>	<p>Whiteboard with columns</p> <p>Regular post-its</p> <p>Camera</p> <p>Time: 60 min</p>
<p><b>Trainer Tips</b></p>	
<p>Uses from this exercise:</p> <ul style="list-style-type: none"> <li>● First definition and prioritization of initial Backlog</li> <li>● Linkages in each project and dependencies</li> <li>● Deployment and evaluation issues</li> <li>● Planning next steps and implementation as needed.</li> </ul> <p>Present briefly (10/15 minutes) the work done, using the wire framing and other outputs to guide the presentation.</p> <p>Evaluate with rest of participants using the voting boards. Allow time at each indicator for Q&amp;A from participants. What's optimum? From there what can others add or do?</p>	<p>This activity takes 60 minutes</p>

Exercise 2 – Scenario forecast	Resources
<p>Imagine what would be the opportunities in the selected area in the near future related to an application that uses (open) cultural content. Try to focus on the tool that will allow that, rather than abstract situations.</p> <p>Work in groups of 3/4 people and think of possible scenarios. Write it down in one sentence using 4 post-its of different colours, starting with the words</p> <p>“[What if as a &lt;role&gt;], [I could &lt;desired action&gt;] [&lt;with this content&gt;] [so &lt;benefit&gt;]”</p> <p>Use at least one verb, describing an action, and a type of content. (10min)</p> <p>Everyone has a post-it and a role:</p> <ul style="list-style-type: none"> <li>○ Yellow: users</li> <li>○ Blue: actions</li> <li>○ Green: content</li> <li>○ Orange: objectives</li> </ul> <p>Put the sentence on the wall and present it to the group. The rest of participants (depending on their role) are invited to add possibilities and alternatives, or to narrow down the scenario according to the colour of post-its they have (actions, content, goals). (30 min)</p> <p>After sharing and working on scenarios from all participants, give a title to your scenario (considering the initial sentence, as well as the other possibilities around it).</p> <p>Place the title of your scenario on the whiteboard, considering its level of technological complexity, as well as its potential in the area of the session.</p>	<p>Whiteboard divided into 4 quadrants:</p> <p>Post-its:</p> <ul style="list-style-type: none"> <li>○ Yellow</li> <li>○ Blue</li> <li>○ Green</li> <li>○ Orange</li> </ul> <p>Small red and green circular stickers</p>

<p>Once all the scenarios are on the axis, everyone use markers/ stickers to indicate the most interesting options/features from your point of view. (Red: not interesting // Green: I will go for it).</p> <p>Select from there which scenarios fit better for co-designing a pilot or adding features to it, in order to narrow things down and keep on working around it in groups. (20 min)</p>	
<p><b>Trainer Tips</b></p>	
<p>A fundamentally different approach to judgmental forecasting is scenario-based forecasting. The aim of this approach is to generate forecasts based on plausible scenarios. The resulting forecast is intended to be a likely outcome; each scenario-based forecast may have a low probability of occurrence.</p> <p>Building forecasts based on scenarios allows a wide range of possible forecasts to be generated and some extremes to be identified. For example it is usual for “best,” “middle” and “worst” case scenarios to be presented, although many other scenarios will be generated.</p> <p>Thinking about and documenting these contrasting extremes can lead to early contingency planning.</p>	<p>This activity takes 60 minutes</p>

## Section 3 - Case Study

### LEGO

Of all the examples, no other company better illustrates the power of customer co-creation than LEGO.

LEGO has always had a reputation for creativity. However, the company's commitment to innovation helped rescue the brand from a challenging financial situation in the early 2000s, the result of brand dilution, over-extended product lines, and excessive growth.

In 2004, a change in leadership resulted in a fresh approach to open-source product development and the creation of LEGO Ideas. Since then, the crowdsourcing platform has received suggestions from over 1 million people, with fans voting on the most popular ideas.

In return for contributing a winning idea, the creator can give final approval for the end product, be recognized on all packaging and marketing, and even earn a percentage of product sales.

This innovative approach helped drive the launch of 23 dedicated LEGO Ideas sets, which have proven very popular with LEGO fans. Not only that, but the commitment to co-creation has helped lift revenue, saving this beloved company from dire straits.

LEGO's embrace of customer co-creation shows how this kind of collaboration can help create new communities of fans around the world. The LEGO Ideas initiative has also driven a lot of media coverage and has strengthened customer loyalty.



Reference:

<https://www.braineet.com/blog/co-creation-examples>

## IO1 - ACE Youth Creative Sector Entrepreneurship Curriculum

### CC5 - Cultural and Creative Training - Design Thinking

#### Section 1 - Introduction to Design Thinking

##### What is Design Thinking?

Design Thinking is a methodology. It is used by designers to help them to solve often complex problems and go on to deliver creative solutions. It is a solution-based, thinking model that starts with a general goal, not just a specific problem, to help create broader ideas and solutions and it can be applied in many entrepreneurial settings.



The standard steps can be described as the following:

- **Empathize:** The first step is to research your customer. Find out what makes them tick? Discover what needs they have?
- **Define:** This next phase is the distillation of your empathy research to create a customer profile; who are they and what do they really need?"
- **Ideate:** Explore potential solutions through brainstorming. Quantity is key here. Sometimes many good ideas can be lost when we filter out ideas too early!
- **Prototype:** Prototyping takes ideas from paper to physical form. Interacting with the prototypes helps develop more empathy and decide upon improvements needed.
- **Test:** Products can be tested in a final form, recording and responding to observations and talking to customers.

Design Thinking is a movement where utilizing a framework can help young people, entrepreneurs, developers and students alike to innovate designs and developments that meet end user needs.

Design Thinking is an essential part of developing a business. You can use it to develop a strong business case and develop products with commercial appeal and inevitably bring success.

## Section 2

Exercise 1 – Design Challenge (version 1)	Resources
<p>Take a group of young people and introduce them to the overall concept of Design Thinking. Tell them they are going to create something using Design Thinking.</p> <p>After splitting the groups into pairs or individuals, explain that they can use their favourite assembly toys (Mechano, Lego, Plasticine etc) to construct something for a customer.</p> <p>Show them the <b>Design Thinking Exercise Prompts</b> on the additional attached sheet.</p> <p>The customer will be one of their friends or family, thus introducing the concept of <b>Empathy</b>, and allowing them to explore their customer’s needs and requirements from their subjective position.</p> <p>Then <b>Define</b> the challenge. There is no rule here, allow them to explore what they think the challenge is about, and what the customer really needs in their life.</p> <p>After the challenge has been defined and the thoughts start to come, encourage them to put down some ideas and designs on paper; let them <b>Ideate</b>. Quantity is key here! The first drafts of the design can be really basic, but consideration can be made of the materials at hand.</p> <p>Now it’s time to <b>Prototype</b>; putting the drafts into a physical form and bring the stages of ideation and prototyping together – where imagination meets reality!</p> <p>After this stage then the product can be <b>Tested</b> with the customer.</p>	<p>Favourite assembly toys (Mechano, Lego, Plasticine etc)</p> <p><b>*Appendix - Design Thinking Exercise Prompts</b> on the additional attached sheet.</p>

<p>This stage is essential as it involves listening, refining and reflecting to improve the final product. This is also a two way process where constructive feedback should be encouraged.</p> <p>The participant/s should then be encouraged to explain the processes and thoughts that went into the selecting, planning and making of the object/s.</p>	
<p><b>Trainer Tips</b></p>	
<p>The two Design Challenge exercises are complementary and the first is considered a trial run before attempting the second.</p> <p>(If there are no 'physical' building materials try making this a virtual exercise, with imaginary elements. Make a virtual app, a computer program etc.</p>	<p>This activity can take 1-3 hours</p>

<b>Exercise 2 – Design Challenge (version 2) The 4 P’s – Plan, Produce, Promote &amp; Pitch’</b>	<b>Resources</b>
<p>This is a challenging activity that will help develop a variety of different skills related to entrepreneurship and Design Thinking. It requires excellent communication and team working skills as each group (ideally between <b>2-4 participants</b> in each group) will be given a selection of materials, from these each group must plan a product, produce the product, develop a promotional strategy for the product and then pitch the product to a panel of judges.</p> <p>The panel of judges will decide which group wins, they must judge the groups on the <b>4 criteria – strength of plan and product idea, quality of product produced, strength of promotional strategy and ability to pitch</b> or sell the product to an audience of potential consumers.</p> <p>As above, show the groups the <b>Design Thinking Exercise Prompts</b> on the additional attached sheet.</p> <p>Just as before, the customer can be a friend or family, thus reinforcing the concept of <b>Empathy</b>, and allowing them to explore their customer’s needs and requirements from a subjective position.</p> <p>Then <b>Define</b> the challenge. There is no rule here, allow them to explore what they think the challenge is about, and what the customer really needs in their life. Funny is good!</p> <p>After the challenge has been defined and the thoughts start to come, encourage them to put down some ideas and designs on paper; let them <b>Ideate</b>. Quantity is crucial here – more is better! The first drafts of the design can be really basic, but consideration does need to be made of the materials at hand.</p> <p>Now it’s time to <b>Prototype</b>; putting the drafts into a physical form and</p>	<p><b>Sufficient Bags</b></p> <p><b>Contents of each bag:</b></p> <ul style="list-style-type: none"> <li>• 25cm x 25cm coloured fabric</li> <li>• 6 brass rings</li> <li>• 6 wooden skewers</li> <li>• 1 metre coloured string</li> <li>• 4 x sheets of coloured A4 card</li> <li>• 4 x sheets of plain A4 paper</li> <li>• 2 marbles</li> <li>• Assorted plywood</li> <li>• Small sheet Polythene</li> </ul> <p><b>Equipment required:</b></p> <ul style="list-style-type: none"> <li>• Hole punch</li> <li>• Scissors</li> <li>• Cutting board</li> <li>• PVA glue</li> <li>• Blue tack (for display purposes)</li> <li>• Selotape (for display purposes)</li> <li>• Pencil</li> <li>• 1 x 30cm ruler</li> </ul>



<p>bring the stages of ideation and prototyping together – where imagination meets reality!</p> <p>After this stage then the product can be <b>Tested</b> with the customer. This stage is essential as it involves listening, refining and reflecting to improve the final product. This is also a two way process where constructive feedback should be encouraged. The participant/s should then be encouraged to explain the processes and thoughts that went into the selecting, planning and making of the object/s.</p>	
<p><b>Trainer Tips</b></p>	
<p>Assign participants into groups of 3 or 4.</p> <p>Each group then gets a resource ‘Lucky Bag’, this bag has the same resources in for every group. Each group selects one bag – unsighted/by touch only</p> <p><b>Plan</b> - Each group then has to use at least 3 of the resources (but not necessarily all of them) to create a ‘product’. The groups must discuss and plan what the ‘product’ will be and what resources they will use to make it – 0.5 hours</p> <p><b>Produce</b> - Each group will then work together to create the ‘product’ using only the resources provided</p> <p><b>Promote</b> - Once the ‘product’ has been produced, the group will then need to develop a marketing/promotion strategy - Develop a step by step guide to how they will promote their ‘product’ (include the media they will use and who they will target)</p> <p><b>Pitch</b> - Each group will then ‘pitch’ the product to a panel (not in front of all the groups as this would give the ones who go later an advantage)</p>	<p>10 minutes</p> <p>30 minutes</p> <p>60 minutes</p> <p>30 minutes</p> <p>30 minutes</p>

- Who is the product aimed at?
- Is there a justification or need for the product?
- What is the unique selling point of the product?
- What similar products are available on the market?
- Can this product be produced locally?
- Is the product ethically sourced and manufactured?
- Will this product be part of a range?

Panel of judges will then discuss the different groups overall performance and democratically decide on the winning group. Provide feedback from panel to all groups to ensure all given some positives to take away

20 minutes

## Section 3 - Case Study

Design Thinking is not on its own when it comes to methods for planning projects, products and processes. But many well-known brands have used it over the past few decades. From banks to fast food, fizzy drinks and health products, careful engagement with Design Thinking can have a significant impact on us as consumers.



**Airbnb** – from being on the verge of bankruptcy in 2009 the company founders used Design Thinking methods to find out why their service wasn't yielding the intended results. They realised that there was a common pattern in the 40+ ads published: the similarity was in the pictures; they weren't very good quality. After realising what the problem was, they came up with a solution that was not scalable or very technical: simply to travel to New York, rent a camera and spend time with the customers in their homes to take good pictures of the houses.

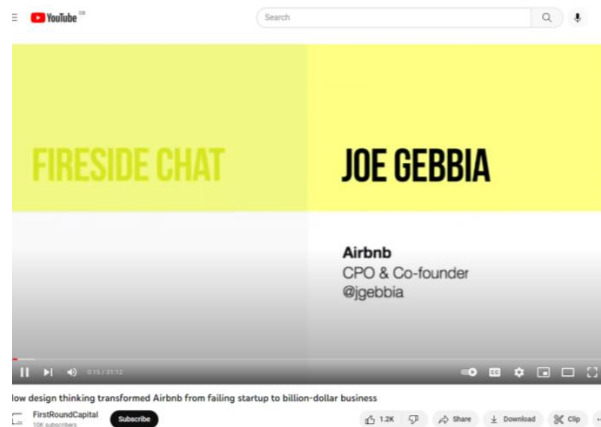
The team then tried to get into the heads of those who were going to use Airbnb and see what they were actually looking for - Empathize, Define, Design (ideate), Prototype and Test. They had to put themselves in the shoes of others to solve the problems and meeting customers in the real world was the best way to deal with the problems and come up with smart solutions. Since this revelation and entry into Design Thinking, all those joining the company have to make a trip the first week and document it. The idea is for them to make a number of questions, for the employees to see with their own eyes the problems that may arise, and then be creative.



One of its designers was told to study the function of the stars given to the establishments. After spending a day, the designer decided to replace the star with a heart, thinking that users rewarded the service too coldly with the stars. The heart, however, went deeper. He got it right. The simple fact of replacing a star with a heart increased business by more than 30%.

Airbnb has gone from making 200 euros a week to revolutionizing tourism: more than 1,500,000 ads in 192 countries and 34,000 cities with a total number of roomers in excess of

40 million in 2015.



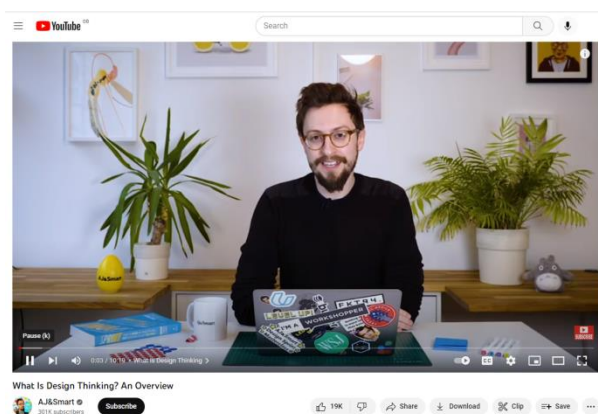
[Listen to some insights here >>>](#)

Can you think of a company who might have used Design Thinking?  
Or perhaps you can think of a product that can be improved using Design Thinking?

[More about Design Thinking and Banking >>>](#)

[Youth Activities and Design Thinking >>>](#)

[Design thinking for equity in a national park >>>](#)



[A great explainer video of Design Thinking Here >>>](#)

**\*Appendix - Design Thinking Exercise Prompts**

<b>Something Essential</b>	<b>Something Funny (Novelty)</b>	<b>Something Useful</b>
<b>Something for Others</b>	<b>Something for Adults</b>	<b>Something for Kids</b>
<b>Something that moves</b>	<b>Something to Carry</b>	<b>Something to Give Away</b>
<b>Something and Nothing</b>	<b>Something for Birthdays</b>	<b>Something for Everyone</b>

## IO1 - ACE Youth Creative Sector Entrepreneurship Curriculum

### CC6 - Cultural and Creative Training - Ethical Concerns

#### Section 1 - Introduction to Topic

Essentially, ethics are the moral principles that govern a person's behaviour or conduct of an activity. They are a collection of values that should be followed while participating in human affairs. Ethical considerations make sure that no one acts in such a way that is harmful to society or an individual. It stops people and organisations from indulging in malicious conduct. This lesson aims to understand why art and ethics are linked and identify ethical considerations an artist should make.



Art is subjective, meaning it is based on or influenced by personal feelings, tastes, or opinions. Because art is subjective, it is vulnerable to ethical judgement and will be received or interpreted by different people in various ways. What may be unethical to one may be ethical to another. Art is most vulnerable when a society does not have the historical context or understanding needed to appreciate a work's content or appearance.

A lack of understanding does not make ethical judgement wrong or irrational; it shows that appreciation of art and style changes over time. Throughout history, it has been common for negatively received art to gain favour with more exposure. For example, following the first Impressionists exhibition in 1874, France, an outraged critic wrote of Monet's Impression Sunrise that "Wallpaper in its embryonic state is more finished!" The same painting is now valued at €300 million.

In its purest form, if a person creates something and decides that it is art, then it is art. Therefore, an audience is unnecessary, and artists have no obligation to an audience or ethics or morals alike. However, if you are aiming to share your work with the world and want to do so

with the best intentions, here are some ethical considerations you should make:

**Appropriation** - This is the action of taking something illegally or unfairly. A typical example of this is cultural appropriation which is the adoption of the iconography of another culture and using it for purposes that are unintended by the original culture. This can be controversial when members of a dominant culture appropriate from minority cultures.

**Use of Materials** - The materials artists use to create their art generally contribute to their value. Using materials at odds with social values raises questions in the viewer's mind. For example, some see ivory as a desirable material for carving, but others may be more concerned with the endangerment of elephants. Viewers' awareness of plant and animal life impacted in art production is increasing and is an increasing factor in the materials an artist chooses to use.

**Digital Manipulation** - Digitally editing an image to make it appear different. Digital manipulation is used by amateur and professional photographers alike and can be a helpful, constructive tool. However, when photographs are manipulated to alter factual information, an ethical line has been crossed.

If you find yourself in an ethical dilemma, you can apply the ISSUES-Concept from McMaster University in Canada. This ethical decision-making tool is designed to help you think through difficult decisions when ethics is a factor and develop justifiable reasons for your choices in a rigorous, transparent and fair manner.

## **ISSUES;**

**I - Identify the issue**

**S - Study the facts**

**S - Select reasonable options**

**U - Understand values and duties**

**E - Evaluate and justify options**

**S - Sustain and review the plan.**

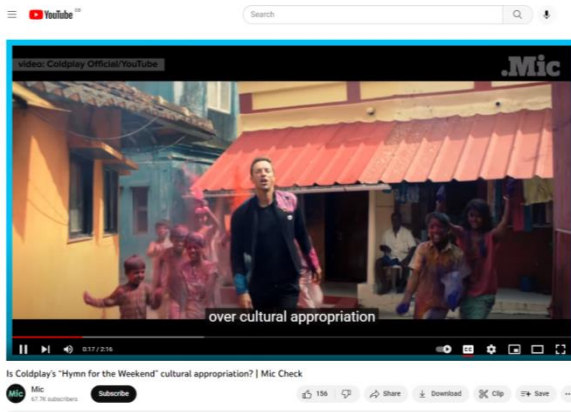
It is important to remember that often when we encounter ethical dilemmas, our instinct may be to find a quick fix. However, our desire for a resolution may cause us to overlook important facts. Ethical decision making starts with a strong foundation based on a clear understanding of the nature of the problem and all relevant facts and perspectives.

## Section 2 - Exercises

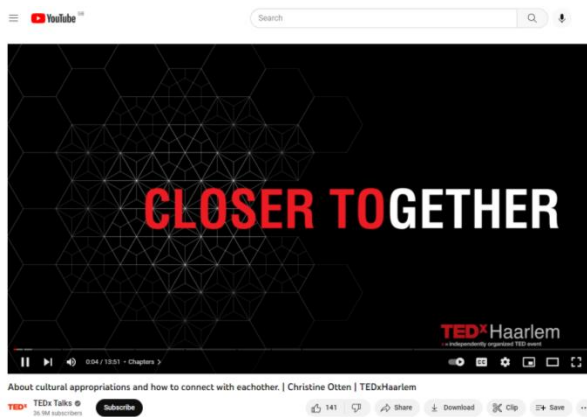
<b>Exercise 1 - Group Discussion Addressing Cultural Appropriation</b>	<b>Resources</b>
<p>With many media influences and unknown personal biases in play, many young people are unaware of cultural appropriation issues. A crucial first step in understanding cultural appropriation is to define it accurately without igniting a defensive attitude from students. You will engage participants in this process.</p> <p>Discuss the role of media and pop culture as a perpetrator of and influence on the misconceptions seen around cultural identity and where cultural appropriation is modelled and tight to society.</p> <p>After showing students the videos below, discuss some direct examples of cultural appropriations.</p> <p>Start by writing the following definitions on the board:</p> <ul style="list-style-type: none"><li>● Cultural appropriation is when members of a majority group adopt cultural elements of a minority group in an exploitative, disrespectful, or stereotypical way.</li><li>● Cultural appreciation is when someone seeks to understand and learn about another culture in an effort to broaden their perspective and connect with others cross-culturally.</li></ul> <p>Create a Venn diagram to compare and contrast examples of cultural appropriation and cultural appreciation. Explore perpetuated stereotypes and cultural theft versus the reality of the societal and personal experiences that centre around cultural appropriation.</p> <p>Through group discussion you may find some of these concepts overlap. If so, place them in the centre of the Venn diagram.</p>	Laptop  Projector  Projector Screen  Speakers



[Is Coldplay's "Hymn for the Weekend" cultural appropriation? | Mic Check](#) (2 minutes and 16 seconds)



[Here's what it looks like when cultural appropriation is done right.](#) (2 minutes and 40 seconds)



[Cultural Appropriation: Whose problem is it? BBC Stories](#) (8 minutes and 40 seconds)



Use the following discussion questions to encourage deeper thinking on these issues.

- Have you seen examples of cultural appropriation in the media?
- If you saw someone wearing or doing something culturally offensive, what would you do?
- Is there something you do or wear that perpetuates racial or religious stereotypes? Do you reduce anyone or any culture down to a caricature?
- When shopping, do you ask yourself if what you want to buy is tied to culture? Is it accurately representing that culture or stereotyping it?
- Think about your favourite artist. Have you ever seen them wear or do something that was cultural appropriation? Think about the popularity of this person and the impact they have. Question this notion.
- Have you ever worn anything just because you were trying to make a “fashion statement” without realising it is from another culture and is cultural appropriation?
- Are you appreciating a culture when it is represented by something bought from stores a commercialised chain store?
- How do you appreciate a culture you are part of? Can you?

### Trainer Tips

- Start by giving some examples of cultural appropriation, for example, Halloween costumes. Then move the discussion toward how some people may be interested in other cultures and that having a fascination doesn't qualify as a personal bias.
- If possible, invite participants to share their own cultural experiences and make sure that questions can be asked within a safe environment about their own cultural identities and their interests in other cultures.
- Assessment within a group discussion can often depend on participation points and other areas of interaction. Allow the conversation to play out freely. If possible, do not use time constraints.
- It is important not to shy away from the challenging conversations that may occur from the sometimes politically charged attitudes that can be met within these conversations. Do your best to ensure the students are ready to move the conversation forward by finding active solutions to the complicated problems discussed.

Exercise 2 - Own vs Other's Behaviour Survey	Resources
<p>Behaviour science research has shown that people are less consistent and less rational in their decisions than they would like to admit. Sometimes a person may not know when their behaviour diverts from ethical standards. This is because justifications and biased judgement blur the perception of ethical breaches (OECD, 2018).</p> <p>The following exercise is taken from the Teaching Guide for lecturers using the E4J University Modules on Integrity &amp; Ethics by the United Nations Office on Drugs and Crime.</p> <p>This activity will require learners to complete a survey (Appendix no.1). This survey will provide data that can illustrate concepts presented and enable participants to understand the concepts better by seeing them in their behaviour.</p> <p>You will invite participants to predict how likely they are to engage in a series of 14 behaviours compared to others in the class.</p>	<p>Separate working areas</p> <p>A printed handout per participant</p> <p>A pen or pencil per participant</p>
<p><b>Trainer Tips</b></p>	
<ul style="list-style-type: none"> <li>● You can simply show the class the average rating for each behaviour, or you can also report the average rating for the seven moral behaviours and the seven immoral behaviours separately.</li> <li>● This exercise will open up a conversation on behavioural ethics and the psychological processes that drive behaviour. Ensure ample time for discussion.</li> </ul>	

## Section 3 - Case Study

### Fairphone

Did you know that smartphones are made with valuable pieces of the Earth's crust which have been extracted from mines all over the planet? It is estimated that 3.5 billion people use smartphones (statista.com), and the building of each one requires the polluting extraction of irreplaceable elements like gold, cobalt or lithium.



Fairphone is a smartphone designed with fair work practices and recycling in mind. To combat the growing waste caused by discarded electronic goods, Fairphone created a long-lasting smartphone that can be easily repaired.

Rather than replacing the entire phone if part of it breaks, Fairphone allows you to simply replace the damaged module. Everything from the battery to the audio jack can be replaced, meaning fewer phones will end up in landfills.

Fairphone aims to build a deeper understanding between people and their products, driving conversations about what "fair" really means.



Fairphone began as a campaign to raise awareness of the use of conflict minerals in consumer electronics. From its beginnings, Fairphone has been leading the way in finding responsible sources of tin, tantalum, tungsten, and gold. The company has been working with mines, smelters, suppliers, and many other parties to integrate responsibly sourced materials into its supply chain.

Since its early days, Fairphone has been engaged with initiatives that support local communities and small-scale mining in conflict-affected and high-risk areas, encouraging economic development and responsible mining practices.

By creating a more sustainable smartphone, Fairphone is demonstrating the endless possibilities for a fairer future - for everyone.

**What are the ethical considerations made by Fairphone?**

**Do you consider Fairphone an ethical brand?**

## Appendix 1.

### Survey: Own Versus other's behaviour

The following exercise is taken from the Teaching Guide for lecturers using the E4J University Modules on Integrity & Ethics by the United Nations Office on Drugs and Crime.

The questions in this survey are adapted from Klein, Nadav and Nicholas Epley (2016). Maybe holier, but definitely less evil, than you: Bounded self-righteousness in social judgment. *Journal of Personality and Social Psychology*, vol. 110, pp. 660-674.

This survey refers to several behaviours in which people might engage. Please read each of these behaviours carefully and then give your judgment about whether you are more or less likely to engage in each behaviour compared to the average student in the class.

For example, one behaviour might be: "arrive to class on time". Your task is to state whether you believe that you are more likely to arrive to class on time than the average student in the class, or whether the average student in the class is more likely to arrive on time than you, by circling the number that best corresponds to your evaluation on the scale below.

- 3	-2	-1	0	1	2	3
Others are much more likely to do this than me	Others more likely to do this than me	Others are slightly more likely to do this than me	No more or less likely to do this than others	I am somewhat more likely to do this than others.	I am more likely to do this than others.	I am much more likely to do this than others.

Please evaluate each of the following behaviours carefully. Do you believe that you are more likely to do this than other people or that others are more likely to do this than you?

Please circle the number that best corresponds to your estimate.

Behaviour	-3	-2	-1	0	1	2	3
Stop to help someone who has dropped their bags and spilt their belongings.							
Share your lunch with someone who has forgotten theirs.							
Return a lost wallet you found to the police, leaving the significant amount of cash inside of it untouched.							
Spend a Sunday volunteering in a litter pick up.							
Tell a teacher that they had incorrectly marked your final exam and gave you too high a grade.							
Return €20 you had been incorrectly given as change after making a small purchase.							
Buy food for a homeless person standing outside of a store.							
Take advantage of a person who does not know the value of a product and sell it to them at an inflated price.							
Rush to take the last seat on a crowded bus ahead of an elderly lady.							
Find a €20 tip left for the waiter in a restaurant and take the money yourself.							
Break an item of school property while no one is looking and walk away without notifying anyone.							
Lie to your classmates to increase your chances of winning a competition rather than them.							
Offer to help with a future project while knowing that you do not intend to fulfil the promise when the time comes.							
Cheat on a test							

## IO1 - ACE Youth Creative Sector Entrepreneurship Curriculum

### CC7 - Cultural and Creative Training - Vision

#### Section 1 - Introduction to Topic

Your **vision** is what your enterprise believes are the ideal conditions for your activities; that is, how things would look if the issue important to you were totally addressed.



A vision statement provides a concrete way for stakeholders, especially employees, to understand the meaning and purpose of your business, as it describes the desired long-term results of your company's efforts.

Employees who find their company's vision meaningful have higher engagement levels than any others: they are more productive and more effective corporate ambassadors in the larger community.

Defining a vision for your business can be a tough task: it has to define your company and, most of all, its future.

If you are intentional in your efforts and committed to doing the hard work, you can create a vision statement that gathers your organization's core ideals and provides a roadmap to where it wants to go.

## Section 2 – Exercises

Exercise 1 – Dish-related keywords		Resources															
<p><b>CASE 1</b></p> <p>Split the audience into smaller teams of 3 or 4 members each; give each team a dish (such as Lasagne, Carbonara, Pizza, Cheeseburger, Fried fish, Gelato) and ask them to use the following scheme to find some keywords and rank the top 3 found:</p> <table border="1"> <thead> <tr> <th></th> <th>Short description</th> <th>Keywords</th> </tr> </thead> <tbody> <tr> <td>WHAT</td> <td>What is this dish?</td> <td></td> </tr> <tr> <td>WHO</td> <td>Who will / will not eat this dish?</td> <td></td> </tr> <tr> <td>HOW</td> <td>How can it be prepared?</td> <td></td> </tr> <tr> <td>WHY</td> <td>Why will someone eat it?</td> <td></td> </tr> </tbody> </table> <p>Each team has to explain its job to all others, sharing comments, feedbacks and advices</p> <p><b>CASE 2</b></p> <p>Using the same format of CASE 1, all trainees together have to find the keywords for this training module</p>			Short description	Keywords	WHAT	What is this dish?		WHO	Who will / will not eat this dish?		HOW	How can it be prepared?		WHY	Why will someone eat it?		<p>Papers, vision format, pencils of different colours</p>
	Short description	Keywords															
WHAT	What is this dish?																
WHO	Who will / will not eat this dish?																
HOW	How can it be prepared?																
WHY	Why will someone eat it?																
<b>Trainer Tips</b>																	
<p>Explain aims and tools of CASE 1; give each team a company name; assign a limited time to complete the job</p>		10 minutes															
<p>Give all teams enough time to do their job</p>		20 minutes															



Discuss each job with all other teams and ask for their feedback	20 minutes
CASE2 – ask all the audience to make it again and to search keywords for this training module	20 minutes

Exercise 2 – Creating a vision	Resources
<p><b>CASE 1</b></p> <p>Split the audience into smaller teams of 3 or 4 members each.</p> <p>Assign each team a business name, such as Google, Ikea, Hilton, Amazon, Samsung, British Airways, Versace, Ferrari, Adidas.</p> <p>Each team has to develop a new vision, using a format provided by the trainer.</p> <p>When each team has developed its new vision, it explains it to all others and get their feedbacks and advices</p> <p><b>CASE 2</b></p> <p>All the audience works on defining a new vision for this training module</p>	<p>Papers, vision format, pencils of different colours</p>
<b>Trainer Tips</b>	
<p>Explain aims and tools of CASE 1; give each team a company name; assign a limited time to complete the job</p> <p>The format to make the new visions is a matrix like the following:</p>	10 minutes

	Short description	Keywords	
WHAT	What products / services do you provide for your customers? What are your goals? What are you known for?		
WHO	Who are your customers? Who are your ideal staff / workers?		
HOW	How do you gain your customers' trust? How do you do your product / service?		
WHY	Why will individuals want to become part of your community? Why will people want to work for your company?		
Give all teams enough time to do their job			20 minutes
Discuss each job with all other teams and ask for their feedback			20 minutes
<b>CASE2</b> – ask all the audience to make it again and to craft a vision for this training module			20 minutes

## Section 3 - Case Study

A vision statement should push the imagination while providing guidance and clarity. It will inform your company's direction and set priorities while challenging your employees to grow. Above all, a vision statement must be compelling – not just to the high-level executives of your company, but to all employees.



**Caterpillar** ([www.cat.com](http://www.cat.com)): "Our vision is a world in which all people's basic needs – such as shelter, clean water, sanitation, food and reliable power – are fulfilled in an environmentally sustainable way, and a company that improves the quality of the environment and the communities where we live and work"

([americanart.si.edu/](http://americanart.si.edu/)): "By 2022, the Smithsonian will build on its unique strengths to engage and to inspire more people, where they are, with greater impact, while catalyzing critical conversation on issues affecting our nation and the world."



**TED** ([www.ted.com](http://www.ted.com)): "Spread ideas."

**TED**



ŽINIŲ KODAS



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