



Curricula Report

Bridging social capital by participatory and co-creative culture

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Erasmus+

Curricula Report – Bridging social capital by participatory and co-creative culture

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Preface

This Curricula Report is part of the 2-year Erasmus+ development project, September 2017 – August 2019, entitled “Bridging social capital by participatory and co-creative culture” (project acronym: BRIDGING).

The project has been supported by the Danish National Agency of the Erasmus+ programme of the European Union. The partnership circle consists of eight organisations from seven EU member states working in the area of participatory arts, voluntary culture, liberal adult education and civil society development. The partners are:

National Association of Cultural Councils in Denmark (DK) – see www.kulturellesamraad.dk

Interfolk, Institute for Civil Society (DK) - see www.interfolk.dk

Voluntary Arts Network (UK) – see www.voluntaryarts.org

Foundation of Alternative Educational Initiatives (PL) – see www.fundacjaie.eu

EDUCULT - Institute of Cultural Policy and Cultural Management (AT) – see www.educult.at

Latvian Association of Castles and Manors (LV) – see www.pilis.lv

Republic of Slovenia Public Fund for Cultural Activities (SI) – see www.jskd.si

National Centre of Expertise for Cultural Education and Amateur Arts (NL) – see www.lkca.nl

The key issue of the project is the decline of trust the last decade in our societies. Several surveys by UN, OECD, EU and others indicate that the declining trust refers not only to the usual suspects as governments, companies and mainstream media, but also to NGOs and even more concerning to an increased distrust of other people. Without trust, institutions don't work, societies falter and people lose faith in each other.

The partnership circle shares the view that the European sector of participatory culture (amateur arts, voluntary culture and heritage) can make a difference. This sector is, next to amateur sport, the largest civil society sector in the EU member states, and it has in the last decade been the civil society area with the highest rate of expansion in members and new associations.

We intend to promote the social capital and inclusion, cohesion and trust by strengthening the participatory and co-creative culture activities in the European sector of amateur arts, voluntary culture and heritage.

The overall aim of the project is to develop curricula for further education of culture providers (managers, consultants, teachers, trainers, instructors, etc.) in the cross-cultural sector of amateur arts, voluntary culture and heritage on how to use new participatory culture and co-creation learning methodologies with a high potential of bridging social capital.

The 2-year project has four main phases:

- 1) FOUNDING - launch the Communication Portal, English ed. and complete a State of the Arts Survey, seven language ed. ;
- 2) DEVELOP - compile good practice and innovative approaches and publish five Thematic Compendia, seven language ed.;
- 3) TEST - design and test curricula by seven national pilot courses, and provide a Curriculum Report, seven language ed., and design sustainable Erasmus+ course packages;
- 4) VALORISE - complete seven national conferences incl. representative foreign guests, deliver final dissemination and publish Project Summary report, English ed.

The Curricula Report is based first on the key findings of the State of the Arts Survey completed in the first project phase, secondly on the series of thematic compendia in the second phase, and thirdly on the series of local pilot courses in the third phase.

For more information, see the project website: <http://bridgingsocialcapital.eu>

We hope the Curricula Report can provide new knowledge and give inspiration for other stakeholders to plan new training events for their staff, with the aim to strengthen new participatory culture and co-creation activities, where the learning context are changed not only from individual creativity to collective creativity, but to bridge people normally outside of each other's social networks - not just bonding social capital between similar subgroups of individuals, but bridging former segregated social groups.

January 2019,
Hans Jørgen Vodsgaard

1. Definitions and meanings of Curriculum

1.1 A possible definition¹

“The term curriculum refers to the lessons and academic content taught in a school or in a specific course or program. Depending on how broadly educators define or employ the term, curriculum typically refers to the knowledge and skills students are expected to learn, which includes the learning standards or learning objectives they are expected to meet; the units and lessons that teachers teach; the assignments and projects given to students; books, materials, videos, presentations, and readings used in a course; and the tests, assessments, and other methods used to evaluate student learning. An individual teacher’s curriculum, for example, would be the specific learning standards, lessons, assignments, and materials used to organize and teach a particular course.”

1.2 The essential of curriculum design²

Curriculum design includes consideration, at least, of aims, intended learning outcomes, syllabus or content, learning methods, and assessment. Each of these elements is described below.

Aims

The aims of the curriculum are the reasons for undertaking the learning 'journey' - its overall purpose or rationale from the students' point of view.

Learning outcomes

Learning outcomes are what students will learn if they follow the curriculum successfully. In framing learning outcomes it is good practice to:

- a) Express each outcome in terms of what successful students will be able to understand and to do.
- b) Include different kinds of outcome. The most common are cognitive objectives (knowledge: learning facts, theories, formulae, principles etc.) and performance outcomes (skills: learning how to carry out procedures, calculations and processes). In some contexts, affective outcomes are important, too (developing attitudes or values, e.g. those required for a particular profession).

Syllabus or content

This is the 'content' of the programme; the topics, issues or subjects that will be covered as it proceeds. In selecting the content, you should bear the following principles in mind:

- a) It should be relevant to the outcomes of the curriculum. An effective curriculum is purposive, clearly focused on the planned learning outcomes. The inclusion of irrelevant topics, however interesting in themselves, acts as a distraction and may confuse students.
- b) It should be appropriate to the level of the programme or unit. An effective curriculum is progressive, leading students onward and building on what has gone before. Material which is too basic or too advanced for their current stage makes students either bored or baffled and erodes their motivation to learn.
- c) It should be up to date and if possible, should reflect current research.

¹ Definition by The Glossary of Education Reform – see <http://edglossary.org/curriculum/>

² See also <http://www.tlso.manchester.ac.uk/map/teachinglearningassessment/teaching/curriculumdesign>

Learning methods

These are the means by which students will engage with the syllabus, i.e. the kinds of learning experience that the curriculum will entail. Although they will include the teaching that students will experience, (lectures, laboratory classes, fieldwork etc.) it is important to keep in mind that the overall emphasis should be on learning and the ways it can be helped to occur. For example:

- a) Individual study is an important element in most curriculums and should be planned with the same care as other forms of learning. It is good practice to suggest specific tasks, rather than relying entirely on students to decide how best to use their private study time.
- b) Group learning is also important. Students learn from each other in ways that they cannot learn alone or from staff and the inclusion of group projects and activities can considerably enhance the curriculum.
- c) Online learning is increasingly important in many curricula and needs to be planned carefully if it is to make an effective contribution. Online materials can be a valuable support for learning and can be designed to include helpful self-assessment tasks (see below).

Assessment

Learning occurs most effectively when a student receives feedback, i.e. when they receive information on what they have (and have not) already learned. The process by which this information is generated is assessment, and it has three main forms:

- a) Self-assessment... through which a student learns to monitor and evaluate their own learning. This should be a significant element in the curriculum, because we aim to produce graduates who are appropriately reflective and self-critical.
- b) Peer assessment, in which students provide feedback on each other's learning. This can be viewed as an extension of self-assessment and presupposes trust and mutual respect. Research suggests that students can learn to judge each other's work as reliably as staff.
- c) Tutor assessment, in which a member of staff or teaching assistant provides commentary and feedback on the student's work.

Assessment may be formative (providing feedback to help the student learn more) or summative (expressing a judgement on the student's achievement by reference to stated criteria). Many assessment tasks involve an element of both, e.g. an assignment that is marked and returned to the student with detailed comments.

Summative assessment usually involves the allocation of marks or grades. These help staff to make decisions about the progression of students through a programme and the award of degrees, but they have limited educational value.

Students usually learn more with formative feedback by understanding the strengths and weaknesses of their work, than by knowing the mark or grade given to it.

2. Guidelines for providing an adult education curricula

These guidelines focus on training courses for adults, and they proceed from the learner-centred approach and the principles of outcome-based learning. Outcome-based learning focuses on assessable learning outcomes that students are supposed to achieve as a result of the learning process.

2.1 Adult learning

Learning is a change in participants' attitudes/viewpoints and an increase of knowledge and/or skills that occur as a result of the training (Kirkpatrick, 1998). These changes help learners to cope better in the surrounding environment (Knowles, Holton, & Swanson, 1998).

Teaching adults is different from teaching children. Adult learners have high self-consciousness and previous experience – in addition, they are willing to find associations between their experience and what has been learnt; their learning preferences depend on what they need at work or in civic life, and they are also interested in problem-based learning (Illeris, 2004; Knowles et al., 1998).

Adults are motivated to participate in trainings for different reasons. Adult learners' interest in learning is related to the need to raise their qualification, acquire specific skills, spend meaningful time with others or better understand something that has been unclear so far. Although adults respond to external motivators (such as better career opportunities and higher salary), they are more influenced by internal motivators through which they understand that learning is necessary for their own development (Knowles et al., 1998).

The learning process can be divided into four intertwined stages:

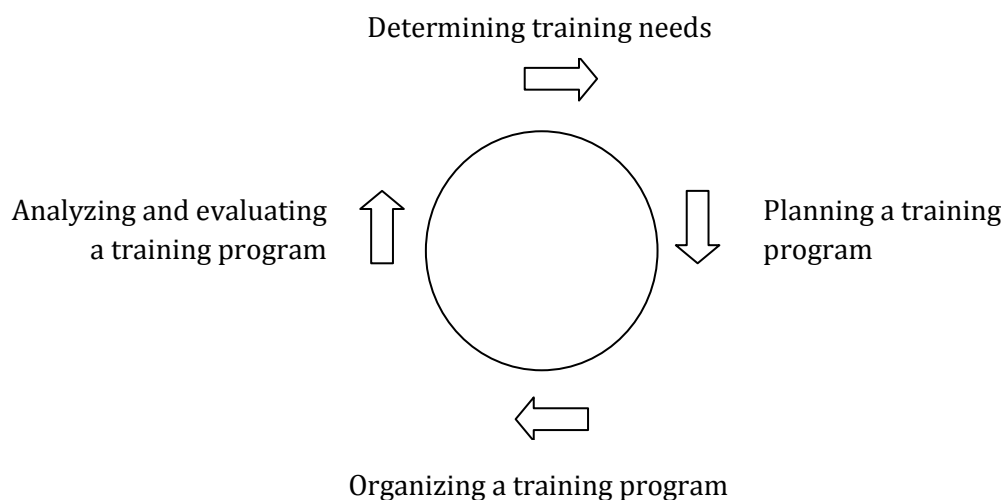


Figure 1: Learning process in adult education from the perspective of organizers (Pilli et al., 2013)

2.2 Planning an outcome-based programme

A specific training program starts with setting goals and sharing this information with the stakeholders of the program: Learners, training providers, contracting entities, sponsors and other interest groups have to be aware of the objective and effectiveness of the training program. It is important to take into account learners' previous experience and involve learners in the goal-setting process, if possible (Kirkpatrick, 1998).

When a training program is ordered by a company or an association, a target group has already been defined and the contracting entity has set its goals. In this case, training providers need to specify the content, learning outcomes and teaching methods; and they also have to decide upon the requirements for passing the training program. A training program is carried out according to the curriculum. In designing a curriculum, both the target group with its needs and the learning outcomes are taken into consideration (Pilli et al., 2013).

The objective of the outcome-based curriculum has to describe what is supposed to be achieved by the end of the training program – objectives are set proceeding from the expected learning outcomes of the participants. The whole teaching process focuses on achieving these outcomes in the best way (Suskie, 2009).

2.3 Curriculum information

Typically, the continuing education curriculum includes at least the following information:

- 1) the title of the curriculum;
- 2) the curriculum group and basis for curriculum compilation;
- 3) the aim and objectives of the training
- 4) the learning outcomes;
- 5) the requirements to be met for the commencement of studies, if they are a prerequisite for the accomplishment of the learning outcomes;
- 6) the total volume of studies, including the proportions of classroom, practical and independent work;
- 7) the content of studies;
- 8) the learning and teaching methods;
- 9) the description of the study environment;
- 10) the list of study materials, if these are intended for the completion of the curriculum;
- 11) the conditions for completion and the documents to be issued;
- 12) the description of the qualifications, learning or work experience required for carrying out the continuing education.
- 13) assessment of the learning outcome
- 14) Course evaluation

1. The curriculum title

must be formulated attractively as well as informatively, and it has to reflect the content of the course.

2. The curriculum reference

can proceed from the objectives of the training course; a curriculum can be compiled on the basis of the professional qualification standard, a certain part of the professional qualification standard, the module of the national or school curriculum or a certain part of those curricula. It is also allowed to rely on the national requirements laid down in legislation.

However, in the voluntary cultural sphere it is rare to find specific curricula standards, so the learning providers must here to a high degree define their own qualification standards.

3. The aim and objectives

of the training includes the overall aim or purpose of the training and the more specific objectives of the learning.

4. The learning outcomes

are formulated according to the objective of the learning process and have to be measurable, assessable and achievable within a limited period of time. Generally, 4-6 outcomes are brought out. These outcomes serve as a basis for selecting appropriate teaching and learning methods, as well as deciding upon the assessment methods and the structure and content of studies.

Both the objective and learning outcomes can be brought out in the curriculum. Learning outcomes explain and specify the objective.

5. The admission requirements

may depend on the context of the training and the target group. For instance, if the training program is meant for cultural professionals, then previous experience in this field is expected of them. However, in most cases it is not necessary to set such rigid commencement requirements.

6. The total volume of studies

in continuing education is typically measured in academic hours, i.e. one academic hour equals 45 minutes. Thereby, it should be stressed that a curriculum takes into account the working hours of learners, not those of trainers.

Studies may be divided into:

- 1) Auditory work – learning in physical and web-based learning environments, supervised by the trainer;
- 2) Practical training in teaching environments – activities in school premises or other places for learning (practical learning environment);
- 3) Practical training in working environments – learning in work place or civic association under the supervision of a local instructor;
- 4) Independent work – learners independently perform different tasks that have certain objectives and teachers give feedback (can also be done in a web-based learning environment) to learners on their performance.

7. The content of the studies (syllabus)

should include information about main topics, issues or subjects that will be covered during the training.

8. The learning and teaching methods

must take into account the objective of the learning process, thematic field and topic, learners' background, available resources, learning environment and also his/her own competencies (St. Clair 2015).

When choosing teaching methods and planning a teaching process, the overall picture (curriculum and main topic, overall thematic field, objectives and learning outcomes) should be kept in

mind; even the plans for each learning day should be made, taking into account the overall picture. The aim should be to achieve harmony between teaching methods and the whole course.

It is very common to distinguish between teacher-centred and learner-centred teaching methods. For example, lecture, demonstration, discussion etc. fall into the category of teacher-centred methods; whereas group work (brainstorm, seminar, discussion, dispute, panel discussion, etc.) and individual tasks (analysis, mandala, etc.) fall into the category of learner-centred methods.

9. The learning environment

can be physical or web-based or both, and the proportions of the environments can be specified with the volume of the lesson. Depending on the study type, it is important to indicate whether learning takes place in a lecture room, computer room, lab or elsewhere. If learning takes place both in lecture room and lab, it is necessary to bring out what kind of equipment/materials learners are able to use during the course. Learners are also interested in the size of the group.

When planning the learning process, it is important to keep in mind that people usually recall things more efficiently in the form these things were learnt in the first place. If learning outcomes describe that participants are able to use new knowledge in their practical work, the main part of the studies must include practical training (Pilli et al., 2013).

10. Study materials

have to support the knowledge creation process. In order to transfer information, various online resources (pictures, videos, special study materials) can be used in addition to textbooks, guidelines and other paper-based materials (St. Clair, 2015).

The materials that are brought out in the curriculum and used during the studies, have to be available and easily accessible to the participants (for example, handouts or downloadable from the Internet).

Study materials can be listed in the curriculum or in the course advertisement. In addition, it should be mentioned whether these materials are provided by the training institution or if participants have to bring them along and whether the payment for the materials is included in the tuition fee or it has to be paid separately.

11. A course certificate or notice

shall be issued to a person after completing the course. A certificate has to be informative, enabling the participant to explain to his/her stakeholder what has been learnt during the course.

A certificate is a document that certifies the completion of the continuing education, and it can be issued to a person if the accomplishment of the learning outcomes **was assessed** and the person accomplished all the required learning outcomes for the completion of the curriculum.

A notice of participation in continuing education shall be issued to a person, if the accomplishment of the learning outcomes was not assessed or if the person did not accomplish all the required learning outcomes. A notice may only include information about those topics that were actually covered by the learner during the course.

12. The competencies of the trainers

can be measured by the following criteria that should also be brought out in the curriculum:

- 1) Level of education (including continuing education/training);

- 2) Professional qualification (having a professional certificate);
- 3) Trainer's practical experience in the field of the topics dealt with in the training course.

13. Assessment

Assessment is an important part of the learning process (Drenkhan, 2016). Assessment is important, because it enables one (Tummons, 2011):

- 1) to find out, whether learning actually took place;
- 2) to diagnose learners' needs;
- 3) to issue a certificate, i.e. officially approve that learning took place;
- 4) to continue with studies and prove the qualification level;
- 5) to evaluate the progress in achieving the objectives of the training course;
- 6) to motivate and encourage learners.

Assessment can be characterised as a continuous, four-step cycle (Figure 2): first, clear and measurable learning outcomes are set and after that students are provided with opportunities to achieve these outcomes. Information and evidences are gathered and analysed constantly, in order to find out whether the actual learning meets the raised expectations – according to the results, learning will be developed further (Suskie, 2009).

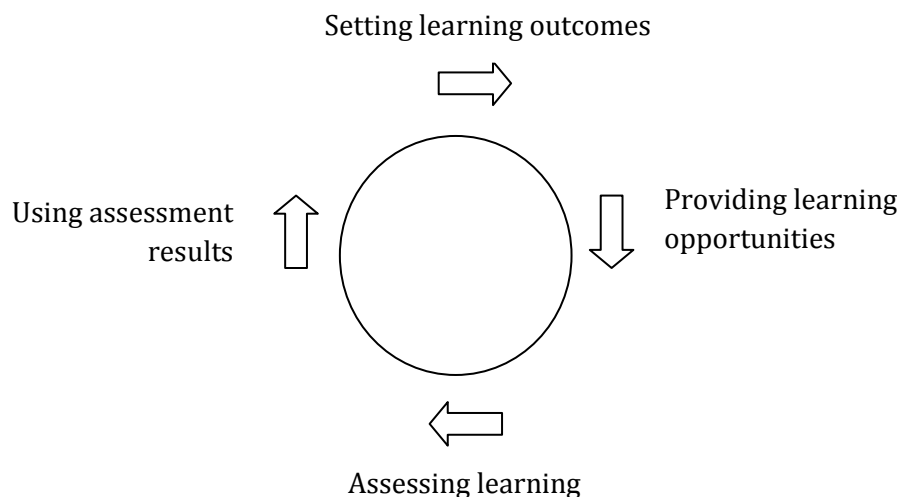


Figure 2: Assessment as a four-step cycle (Suskie, 2009)

An assessment method has to closely imitate an activity or situation, where learners later have to use the knowledge and/or skills they learned during the course (Stenström, 2005).

Selecting assessment methods depends on the thematic field, the size of the study group and the conditions of the learning environment (Tummons, 2011). Assessment methods can be divided into two types:

- 1) focus is on assessing the process – for instance, practical work, demonstration of practical skills, interview, assessment criteria describe learner's activities (for example, "cleans his/her working place");
- 2) focus is on assessing the results that are reflected in assessment criteria (for instance, „a portfolio includes self- analysis, in which a learner compares his/her competencies at the beginning of the learning process and at the end of the learning process”).

Learners have to be notified about the criteria for assessing the achievement of learning already at the beginning of the studies. During the studies, learners receive feedback on their development, called formative assessment.

Summative assessment is used right after the learning process, where the learners receive feedback on their acquisition of new knowledge/skills and conclusions are made about the extent to which learners have achieved the learning outcomes. Feedback helps learners understand their strengths and weaknesses, and gives training providers information about the organisation of the course (Suskie, 2009).

14. Course evaluation

The evaluation of the effectiveness of the training already begins in the preparation phase by formulating the objective of the evaluation, evaluation criteria and performance indicators and by choosing appropriate tools for collecting information.

In case of training, it is possible to evaluate: learning environment, training providers, study materials, the use of media devices, the organisation of the training (administrative aspects) and assessment tools. In the long term, the success of the training is evaluated by taking into account the ways participants use new knowledge, skills, views and attitudes after the course, and the changes that take place in learners' actions as a result of the training (Kirkpatrick, 1998).

Table 1: Kirkpatrick's Training Evaluation Model (Kirkpatrick, 1998; Forsyth et al., 1995)

Level	Content of assessment	Gathering data
Level 1- reaction	Participants' thoughts and feelings right after the training.	Participants' feedback during and at the end of the training, orally or in writing.
Level 2- learning	The resulting increase in participants' knowledge and/or skills and changes in their attitude.	Demonstration of knowledge, test, exam, role play, interview (or other such methods) during the training. Testing (preferably) before and after the training.
Level 3- changes in behaviour	The transfer of knowledge and skills to the job (change in job behaviour due to the training).	Participants are assessed 3-6 months after the training in their natural working environment by observing them.
Level 4- results	Final results that occurred due to the training – i.e. benefits for the company where the participant works.	Decreased costs, increased turnover or production, improvement in job behaviour, innovation implementation.

The aim of effectiveness assessment is to give feedback to different stakeholders in order to improve their performance (Drenkhan, 2016):

- human resource managers, contracting entities – to improve the quality of the planning of different training, to choose training providers;
- participants – to motivate and analyse themselves;
- leaders – to plan the activities of the organisation, to justify expenditure;
- training providers – to better plan and organise future training and choose trainers;

- trainers – to improve his/her performance.

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3. Recommendations from survey and pilot courses

After completing the pilot courses, the course providers from the project team filled-in a questionnaire with recommendations for the design of curricula and formative training packages on how culture staff in sparsely populated can organise cross-cultural activities with added community values.

In this chapter we will present the recommendations from the course providers with reference to the preceding curricula guidelines and the plans in the approved project application.

The questions in the questionnaire below are presented in cursive in a frame at the start of each section of the chapter, and thereafter we summaries the recommendations from the course providers. The course providers are presented by their acronyms that refer to the following organizations:

- KSD / Kulturelle Samråd i Danmark (DK),
- VA / Voluntary Arts Network (UK),
- FAIE / Foundation of Alternative Educational Initiatives (PL),
- EDUCULT / EDUCULT - Denken und Handeln im Kulturbereich (AT),
- LACM / Latvian Association of Castles and Manors (LV),
- JSKD / Republic of Slovenia Public Fund for Cultural Activities (SI),
- LKCA / St.Landelijk Kennisinstituut Cultuureducatie en Amateurkunst (NL).

3.1 Aim of the Curricula Report

The questionnaire for the providers of the pilot courses presented initial the overall aim of this Curricula Report, which in the application has been defined as to provide tested and refined Curricula and formative training packages on how to use new participatory culture and co-creation learning methodologies with added value for social inclusion, cultural cohesion and non-segregation.

- The learning providers were asked to comment this aim and tell if it needed to be adjusted or elaborated?

In general, all course providers agreed with the aim to test and refine the Curricula presented in the Curricula Guidelines, but they questioned if the applied learning methodologies in fact were new and innovative.

LKCA mentioned that “it is doubtful ... to what extent we can speak of new learning methods. Of course: we designed a special training with some specific characteristics, but we don’t want to claim, it is new as the general approach (learning by doing and by reflection) seems rather common in adult learning. “

VAN mentioned that “the findings this far have maybe not shown us dramatically different ways of developing or delivering co-creative activities, but instead have highlighted some key characteristics of best practice projects which can be overlooked. The curricula report should aim to embed these ways of working and environmental characteristics to inspire existing cultural projects to encourage more bridging in their activities (social inclusion, cultural cohesion and non-segregation). Much of this is about personalities, mood and environment – making a welcoming atmosphere central to the activity. This is a difficult thing to teach in many ways, but we can offer guidance and practical steps to take in early stages to make the best start.”

JSKD agreed that “at this point we cannot state that we have provided a new methodology. What we should emphasize is the relevance of the social outcomes in co-creative culture activities and especially the planning of social outcomes is what is new ... In the last years we have seen more and more cultural projects, where the social impact, which we can translate to social capital, is more and more important. Bridging is one of the first projects that is aiming to provide the learning methodologies for this social impact in the sector of participatory culture.”

3.2 Good practice in general

The clarification of good practice of culture activities with a high potential of social capital has been in focus both in the initial State of the Arts Survey and in the succeeding series of Thematic Compendia.

3.2.1 Key findings in the State of the Arts survey

The survey indicates (according to the answers of the partners) that good practice for culture activities in the cross-cultural sector of amateur arts, voluntary culture and heritage with a high potential of social capital implies:

1. A “social framework” where the activities are locally based and community-based.
2. A “local context” basing the activities on local values/traditions/history, so people can feel it is ‘their’ context.
3. Start from the needs and talents of the end-users (initial need analysis)
4. Diverse structure of participants, where expectations of very diverse target groups are met or exceeded including a welcoming and supportive atmosphere for all.
5. Creating space for own initiatives of the participants – secure an active involvement of the participants (designing own goals, freedom and flexibility in participation; participation in decision-making processes). A bottom-up approach.
6. For activities, a role of engaging more than learning (the more an activity is similar to a “class”, the less collaborative it will be).
7. The focus of the activities should not knowingly be to bridge social capital or to bring together a group of individuals from diverse backgrounds. The focus must be on the creative activity, so it allows the participants to enjoy themselves and allows the social bonding and building of trust to happen naturally as the result of a good creative experience.

3.2.2 Key findings in the Thematic Compendia

The Questionnaire for the course providers also referred to the preceding Thematic Compendia and asked. “You have been editor and/or co-editor of one of the five Thematic Compendia, where the case studies and especially the section on key findings articulated some common threads and key characteristics of those projects and activities that have been most successful in promoting social bridging.

- Please mention at least 3 common threads and characteristic of the bridging activities, which the courses should try to focus on in the presentations, group work, etc.

VAN could in the inter-social compendium see three common threads and characteristic of successful bridging activities:

- Value – it is crucial to value each participant’s commitment equally and openly. Time is of high value for most people, so do not expect to have them waste it on something unfulfil-

ling. The principle of co-creation should be at the forefront and contributions from everyone should be valued, not just a designated leader.

- Integration – this relates to both the environment developed as part of the activity and the personal skills of coordinators and facilitators. It is essential to have the right approach (as identified in case studies) to ensure people from diverse backgrounds feel they can build trust and create together as equals despite potential divisions and preconceptions.
- Fun – this repeatedly emerged as a driving force behind most of the activities. Along with participation in sports, the position of creative activities is that they can have great societal benefits in terms of cohesion, while also being a desirable way to spend free time, because it is seen as fun and not a prescription to solve a problem.

LACM mentioned three similar characteristics:

- Expression of trust and appreciation.
- Involvement of all possible different groups at the earliest phase as possible.
- A welcoming, friendly atmosphere and environment for all during the whole process.

FAIE emphasised community bonding as the "secrets for success" for organising cultural/artistic event with the bridging dimension, including:

- An open and accepting atmosphere.
- Strong involvement of volunteers both from the local community and outside;
- Good cooperation with the local key stakeholders (municipality, businesses, local population, etc.).
- Long-term bonding by consequent work of various people to make these events well established and sustainable.
- Offering many ways to get involved, both in artistic and organizational/ technical activities, and offering suitable activities for all age groups, so everyone could find something interesting for himself/herself; to be involved in.
- Recognising both economic, social and life assets of co-creative activities.

EDUCULT the following characteristics of good bridging practise:

- Create together!
- Value each individual's ideas as equal!
- Include people of different backgrounds already in the planning phase!
- Getting involved in artistic and organisational/technical activities!
- Establish an open and accepting atmosphere!
- Recognise social, economic and life assets of co-creative activities!
- Cooperate with other stakeholders!
- Combine professionals and volunteers!
- Take time for all steps to build trust!
- Be flexible and empathic!

JSKD emphasised:

- Genuine mutual Co-operation, where changes in social behaviour involve all the participants and the social capital increases.
- A shared common creation process, where the participants are active designers of the project content

- Collective knowledge development, where the experience of all the group members are incorporated.

LKCA mentioned the following characteristics:

- Participants gain more self-confidence through participation in the project and get more conscious of identity, talents and differences in cultural perspectives
- Co-creation is a valuable part of the projects, and using the stories and skills of the participants will enhance their involvement.
- A combination of cultural professionals, social workers and volunteers is essential for a successful project.
- Cooperation with local, regional or national partners is necessary to make the project successful.

3.3 Target groups for the courses

The target groups of the courses have in the application been defined as “educators (managers, consultants, teachers, trainers, instructors, etc) in the cross-cultural sector of amateur arts, voluntary culture and heritage. Here we intend to qualify the outlines of target groups.

3.3.1 Target groups for national courses

- The course providers were first asked to comment the defined target groups and tell if they needed to be adjusted or elaborated for courses in a local or national context?

In general, the course providers were sceptical of a too narrow definition of the target groups and especially just to label them as “educators”.

KSD thought that “educators” should be replaced by “culture providers”, because “we need to take into account that many of those involved will not see their position as ‘educator’ or similar, even if that is the practical role they play”, because “the definition of the target groups may have to be more open and flexible to translate into different European contexts.”

VAN mentioned that “in the UK and Ireland, we would not call our target group ‘educators’, because there is a broad and diverse audience for this kind of work. It includes other stakeholders in local authorities, arts organisations and various charitable sectors (age, social care, community, deprivation and other marginalised communities). The voluntary cultural sector is interesting as it is often managed by volunteers who are also participants. Training for these groups can be difficult as they have limited time to commit ... and they are usually motivated by the love of cultural activities and not aiming to achieve social bridging, even though they often recognise this value as an outcome.”

FAIE preferred “Educators”, but mentioned that in their course “there were some artists participating. Some of them were involved in NGOs, some of them worked at artistic universities (PhD, careers office). The professional artists do not usually seem to think about the social context of their artistic activity – still, I believe they were inspired to think also in this direction, while delivering their art. Since also professional artists sometimes are being active in non-formal learning in the 3rd sector, this extra dimension of social, bridging could have their interest.”

EDUCULT mentioned that “the tasks of managers and trainers differ, sometimes widely. If the course shall provide a general overview and a first insight into the topic, it is possible to mix the target groups. If the course shall provide details of bridging approaches, it would be necessary to

divide the curricula at least in some parts. For managers of education organisations, issues of monitoring, evaluation, project management are more important, while for trainers it is necessary to teach details of methodologies for stimulating co-creation processes. “

LACM mentioned that “in our case it would be better to widen the target group to include heads, managers and leaders of culture units that combine culture activities with, particularly in local municipalities that give high priority to new tourist services.”

JSKD saw it as appropriate to apply the term “learning providers”, because it is the term we have used in the Survey, but “having this in mind, managers would better fit in the group of stakeholders, and the Stakeholders should be our focus group for dissemination and not for the courses.” JSKD also recommended “keeping in mind the different national contexts, where the participatory culture sectors have different types of learning providers, such as

- professional artist;
- professional art education learning providers (for example Theatre Pedagogy, ...);
- learning providers with informal education in art but with formal education in Education (School teachers, professor etc. running local cultural activities);
- learning providers with informal education in art and no formal education in Education.

LKCA saw a need to have a broader target group; because “the context of the cultural activities, which the Bridging project aims at, is broader than the amateur arts, voluntary culture and heritage ... also the domains of welfare and care, the more social engaged areas and organisations, are important partners in the Bridging idea. Bridging means different domains work together in social-artistic projects to gain social capital. Courses could focus on bringing together these domains in order to learn each other’s language and work on common targets. Therefore the target group could be extended with professionals working in what we call the “social domain” (welfare and care).”

3.3.2 Target groups for European courses

- The course providers were secondly asked to comment the defined target groups and tell if they needed to be adjusted or elaborated for courses in a European context with participants from more EU member states?

FAIE estimated as for the national courses that “the ‘co-creating’/bridging context may add an extra dimension to cultural activities; and it is worth suggesting this dimension also to professional artists active in non-formal, 3rd sector education.”

EDUCULT presumed that “the target groups are the same in other EU countries; and in the European course context, it could even be more important to bring people with similar tasks together.”

JSKD emphasised that for the European courses, “we need to have in mind the huge differences in the backgrounds of the learning providers. The solution to this could be to offer a course that has a common part as well as a variable part that is suitable to the level of the learning providers’ previous experience or education.”

LKCA did also as for the national courses point out that “the bridging activities can involve very different end-users, like refugees, elderly people, people at the edge of society, etc.; and there are other organisations in other domains that have good knowledge and understanding of the problems of these end-users. And this knowledge is an important source for social-artistic projects.

Furthermore it is a good thing that resources from different domains are used for trainings with a social-artistic aim or impact. And even when bridges have different length, strength or material, the idea of building on social capital is an attractive perspective! “

3.4 Number of participants

The application and the preceding Curricula Guidelines mentioned that the number of participants could be between 12 –24.

3.4.1 Number of participants for the local courses

- The course providers were first asked to tell which number of participants they found appropriate for national courses, including min. and max.

VAN estimated “a number from 12 to 24 as being appropriate. From our experience, you cannot really go above this number and maintain a close atmosphere and comfortable exchange of views and experiences. About 20 people means that there is room for discussion and you can also break into four groups of 5 people, for some practical sort of workshop aspects. If the courses are more like a lecture format with Q&A then more people can be accommodated, but this would probably have less learning outcome in terms of a transfer of the learned to the way they work at home.”

FAIE differentiated between “workshops and school classes; and recommended for the workshop-kind of a course a min. of 8 persons and a max. of 16; while the more ‘schooling’ course could have even 30, but still, there would be a need for networking, so it wouldn’t end up with ‘people had listened, people have gone’.”

For EDUCULT “the experience showed that it would be fine to have at least 10 people participating. If the course wants to include co-creation methods, the group shouldn’t be too big, but that depends on the methods themselves. We would set a limit at 20 persons.”

JSKD estimated that “In general 12-24 is appropriate (In our case we have combined activities where the whole group was present, and activities where the participants were divided in two main groups – for the workshop part 12 is a better number, while for the lecture part 24 is a fine number).”

LKCA mentioned “it really depends on the way the course is designed. If you choose for a more theoretical method with readings and debates and different kinds of group-working, you can go up to 40 participants. But when the focus is on personal experience, reflection and really individual development, where there must be time and room for deep reflections and interaction; then a group of 8 – 20 participants is fine.”

3.4.2 Number of participants for the European courses

- The course providers were secondly asked to tell which number of participants they found appropriate for European courses, including min. and max.

VAN mentioned “it can depend on the format. Some course have been very successful with only a small number of participants (less than 10), but it is hard to generate enthusiasm, discussion and exchange with any fewer than 5 people in total. So, with the idea of a practical-focused workshop-style course, I would say the appropriate number should be somewhere between 8 (min) and 25 (max).”

FAIE did as for the national courses differentiate between workshops and schooling; but in case the European courses had more than 30 participants, there would need to be more groups formed, 3 – 4 of no more than 12 persons.

EDUCULT did see the same numbers as for the national courses, because “taking the mentioned arguments into account, nothing changes if people from different countries are participating.”

LKCA mentioned that “the number of participants is not really an issue, so the same numbers as in a national or local situation could work. But the design of an international course could be different with more time for interaction and shared learning.”

3.5 Admission requirements

The Curricula Guidelines outlined the admission requirements in the following manner:

- The participants do not need any formal education in the field of culture or arts. Experience in working as a culture provider is requested, as well as an interest in the social framework of your community.
- The participants must fill-in and send a template with a short motivation, where they explain why the course is important for them and how they think it can bring new knowledge and skills they can apply in their work as culture providers as paid or voluntary staff in the cross-cultural sector of amateur arts, voluntary culture and heritage.

The course providers were asked to tell if the outlined admission requirements are appropriate or need to be adjusted?

VAN thought that “a mix of experiences is important, so we should not restrict access to those with professional experience or only those working in cultural field (as the topics are much more broad in terms of social impact). The idea of requesting a motivation statement before the course would be unusual but potentially interesting. It is a good idea to encourage advance thinking and reading of materials so that participants make the most of the course.”

FAIE believed “the admission requirements are appropriate. Still – for European level courses – also communicative knowledge of the course language should be required.”

EDUCULT mentioned “it is fine that a formal education in the field of arts and culture is not needed to take part. The course focuses also on the voluntary sector, where people often do not have this kind of formal education. A filled-in template with their motivation is a good way of:

- Making sure that the participants are somehow committed to the topic.
- Getting feeds about the participants so that the course can still be adapted to their needs, including their expectation.

LACM did see “the admission requirements as appropriate. Before our national pilot course, we asked potential attendees to submit description (max 2 pages) of their motivation, knowledge about social capital, previous practical experience as well as ideas on how to implement the gained during course in their further activities. One of the reasons to ask such description was for teachers to adjust better.”

JSKD mentioned that “differences between the participants can imply that certain topics are not interesting or new for some. This problem can be resolved in two ways:

- we make courses only for professional learning providers or only for non-professional learning providers (this can be problematic in some countries more than in others),

- or there is a variable part of the course, where participants can find a topic that is closer to their interest and it takes into account their previous experience and education

Motivation letter and also short cultural experience CV are needed!"

LKCA emphasised that "the aim of shared learning, we intend in this kind of courses, is based on two conditions:

- A mixed group with different experiences and working approaches.
- A professional level of working, thinking and reflecting.

Therefore we certainly would aim at paid staff participants from different domains and not at volunteers. Mixing these two groups causes a confusing and unequal social and learning context with too different levels of ambitions, learning outcome and impact. In the template they have to fill in, there should be questions on the current work / experience in the contexts of building on social capital."

3.6 Curriculum reference

The Curricula Guidelines outlined the possible Curriculum Reference in the following manner: "The learning level for this adult education course can be ranged at level 4 -5 in the European Qualifications Framework. The EQF reference levels focus on the level of learning knowledge, skills and attitude, and it ranges from basic (Level 1) to advanced (Level 8).

The learning outcome may include knowledge, skills and attitude from level 4 and 5:

Level-4 Knowledge: Factual and theoretical knowledge in broad contexts within the field of culture work in a civil society context.

Level-4 Skills: A range of cognitive and practical skills required to generate solutions to specific problems in a field of culture work.

Level-4 Attitude: Exercise self-management within the guidelines of work or study contexts that are usually predictable.

Level-5 Knowledge: Comprehensive, specialised, factual and theoretical knowledge within a field of work or study and an awareness of the boundaries of that knowledge.

Level-5 Skills: A comprehensive range of cognitive and practical skills required to develop creative solutions to abstract problems.

Level-5 Attitude: Exercise management and supervision in contexts of work where there is unpredictable change; review and develop performance of self and others"

The learning providers were asked to tell if they did see a need to present a Curriculum reference or need to be adjusted?

VAN mentioned that "in the interest of standardisation across Europe, this all makes sense. There is maybe an argument for elements of responsibility and autonomy being part of the bigger equation in how the training could be implemented in cultural activities, but all considered, I think these categories cover what the project aims to achieve quite clearly."

EDUCULT also thought that "in general, a reference is helpful, if the people know about the reference framework. The EQF (which has existed around 10 years) is probably not that much well-known, so currently it seems not important to present it. Nevertheless, we should include it to disseminate the EQF, possibly it becomes more known in the future.

The knowledge level will depend on the theoretical framework the course is providing. With having more time, it seems quite feasible to go into details about co-creation, its challenges and limits.”

LKCA mentioned that “in a European context, it is really fine and helpful to make clear at what outcome we aim at. But I think we shall give priority to the third part: Attitude, and hereby give more focus on the individual and personal level of the bridging activities.”

3.7 Learning outcome

The Curricula Guidelines outlined page 20 that on completion of the course, the participants have improved their competences in at least three of the following six topics:

1. Validation of own lifelong learning developed competence profile and articulate its relevance for organising co-creative activities with high social capital.
2. The value of social capital and the potential of participatory and co-creative culture activities to promote social capital, including social inclusion, cultural mediation, audience development.
3. Good practise examples of participatory and co-creation culture activities from one or more of our five contexts of social bridging: inter-social, inter-generational, inter-regional, inter-cultural, and inter-European.
4. Organising participatory culture and co-creative activities for former segregated groups with a democratic and inclusive approach, including special team building and team leading skills to organise creative artistic activities with focus on collaboration.
5. Project management of co-creative culture activities, including planning, analysing needs, reaching out to diverse groups, communicating to and coordinating a diverse group of participants.
6. How to assess, evaluate and document the outcome to the participants and the providers as well as other key stakeholders.

3.7.1 National pilot courses

- The course providers were first asked to tell which learning outcomes they focused on in their national pilot course?

FAIE mentioned that “for the national course, learning outcomes 2 and 3 were most relevant, and to some extent – learning outcome 5. We wanted to inspire people from the creative sector to include/widen the scope of co-creation to their project ideas. Our national pilot was rather a ‘schooling’ type of a course, including presentation of the possible funding sources for artistic/cultural initiatives of European dimension, including the ‘bridging’ elements. So the extra learning outcome was to gain basic knowledge about funding opportunities in this field.”

EDUCULT told “the focus was on:

- The value of social capital and the potential of participatory and co-creative culture activities to promote social capital, including social inclusion, cultural mediation, audience development.
- Good practice examples of participatory and co-creation culture activities from one or more of our five contexts of social bridging: inter-social, inter-generational, inter-regional, inter-cultural, and inter-European.

- Organising participatory culture and co-creative activities for former segregated groups with a democratic and inclusive approach, including special team building and team leading skills to organise creative artistic activities with focus on collaboration.

The decision was to clarify the framework of the course at first. It seemed necessary to discuss the terms of "co-creation", "participation", "bridging", "inclusion", etc. (point 2). This part was very much appreciated by the course participants and set up the basis for further work. Including the good practice examples helped very much to understand better, what we are talking about.

The main aims were

- to sensitise the participants in terms of inter-cultural bridging and co-creation, and
- to strengthen their abilities in designing projects which are promoting this.

That was the reason why we put much energy on point 4.

Unfortunately, there was not enough time to focus on assessment, evaluation and documentation methods. Still, we think it is an important issue which is too often underestimated and undeveloped."

LACM "focused on learning outcomes 2 and 3, because they were the most relevant ones for our attendees (based on the participants' descriptions of their background and expectations, we got before the course). Outcome 3 - good practise examples - included only the inter-generational context.

JSKD focussed "on point 1 - 4, and only the first two outcomes were highlighted in the lectures, because it was important to establish the common ground on what we mean by social capital and co-creative activities and how this is relevant for lifelong learning in the participatory culture sector.

The outcomes 2, 3 and 4 were in focus during the workshop sessions. We also made a modification on outcome 4 on how to make the activities you are already running more co-creative.

The outcomes 2 and 3 seem at the core of the projects goal - on these two outcomes we can build curriculum and methodology.

Outcome 5 was not that relevant for the group of participants we worked with, because they had experience in project management - we just briefly mentioned some recommendations from the Survey."

LKCA mentioned that "only professionals were taking part in the course. We focussed on outcome 3 and 4 as the professionals, we aimed at, are experienced in working with groups, doing project management and so on, but not in the intercultural and practical setting we offered them in this course. In the course they experienced the importance of a live encounter with end-users in the designing phase of 'organising participatory culture". Hereby an added outcome for the course was to design culture activities in co-creation with the end users."

- The course providers were then asked to tell how many learning outcomes they could recommend to include in the national courses?

VAN recommended "focusing on 3 outcomes, which are covered in more depth, possibly 4 if it is a longer course (2/3 days). Trying to cover all would probably confuse things a little."

FAIE mentioned that "for a one-day course up till 3 learning objectives would be realistic."

EDUCULT mentioned “not more than three main objectives, possibly two more intermediary objectives.”

LACM mentioned “2-3 objectives for a 1-2 day course, 3-4 objectives for a 2-3 day course depending on the attendees “profile”.

JSKD mentioned “3 (max 4) outcomes. In a short 1-3 day course you have to settle on a lesser number and focus on more concrete outcomes.”

LKCA mentioned “we aim at professionals with a certain level of skills and knowledge, and therefore a focus at three learning outcomes (each including skill, knowledge and behaviour) is ideal.”

- The course providers were then asked to tell which 2-3 learning outcomes, they see as most and at least important for the national courses?

VAN thought “outcome 2 and 4 are most important and relevant to this work as they are more unique and challenging for many people to understand and tackle with confidence. On the contrary outcome 1 and 6 are possibly the most general and, while important in terms of skills and knowledge, may often be addressed elsewhere, so they are not crucial to this project’s work.

EDUCULT emphasised “knowledge about the concepts of co-creation and bridging social capital, and skills for designing projects and using methods of co-creation and bridging; while it is not necessary to go into details in terms of project management skills. Some general issues will be included if designing and structuring projects/courses is part of the course in any case, but the focus should lie more on contents and bridging methods than on formal framework skills.”

LACM recommended “Outcome 2, 3 and 4 to improve knowledge, skills and competence; while outcome 1, 5 and 6 were less important in this context, because there are a lot of other possibilities to assess your competence profile and to develop your skills in project management and evaluation.”

JSKD saw “outcome 3 and 4 both as the most relevant for the project and the most concrete. The participants can get an overview of what is already happening, how they can start activities that are co-creative and why it is important to make the activities this way. On the contrary outcome 1, self-assessment, outcome 5, project management and outcome 6, evaluation are topic of a lot other courses.

3.7.2 Priorities of learning outcomes for European courses

- The course providers were first asked to tell how many learning outcomes they would recommend for a 3 – 5 day European course?

KSD estimated “it could certainly be more than in the shorter 1-2 days national courses, so possibly about 4 or 5, with the emphasis on clear definition and delineation of topics for clarity.

FAIE mentioned “for 3 – 5 days long European course up to 5 – 6 learning outcomes would be relevant. Not too many, since working in international context, in a foreign language, is more demanding than at national courses.

EDUCULT mentioned “having more time brings the possibility of including more objectives: probably two more than in national courses.”

LACM likewise mentioned “due to the length of course 5 or all 6.”

JSKD also recommended “5 outcomes, so for 5 day course that would give 1 outcome per day.”

LKCA mentioned that “the six described learning topics will fit better in a European course as it is imaginable that nrs 1, 2, 5 and 6 are more important in an international context; and if you have two days more, there is more time. But still the focus should be on 3 and 4 as this is the creative heart of the work and the source of inspiration.”

- The course providers were then asked to tell which 2-3 learning outcomes, they see as most important for the European courses?

KSD thought that “outcome 2, 3 and 4 are more important to emphasise in the BRIDGING context as these topics are essential for the BRIDGING idea and there may be more national courses in the other topics about self-assessment, management and evaluation.

FAIE saw “outcome 2, bridging theory and outcome 3, good practice examples as most important, including homework for the participants with presenting an examples from their countries.

JSKD emphasised that “in the European courses outcome 3 about best practice can be the real platform for the Inter-European bridging.

LKCA estimated as for the national courses that “outcome 3 and 4 is the creative heart of the work, the source of inspiration and the method of how to involve and engage people. Here you start building bridges.”

3.8 Learning methods

3.8.1 General learning methods

The Curricula Guidelines recommended page 21 a pedagogical approach for the courses, where the teaching should be based on participatory and activity-based methods, integrating theory and shared experience, as well as the transferability of the learning into the specific tasks in the specific organization. It will include a blend of

- Short concise lectures, plenary discussions, group work and workshops on case studies, pair work and peer-to-peer assessments.
- Individual home work with presentation of own experiences with specific topics, assessments of own learning outcome and reflections on the transferability of the learning into own future tasks as culture volunteers. “

Here follows some questions and answers about some main issues of the pedagogical approach.

How far can or shall the courses use a learner centred approach.

VAN emphasised that “the learner-centred approach is key to this project, so it is essential to the course development. The focus is on real change in the learner’s approaches so this must be a priority.”

EDUCULT mentioned, “It shall definitely give participants the chance to use their own experiences. Enough time should be given to include the individual experiences and perspectives in the course work. That demands an empathic approach of the trainers and an open mind of all participants. Having more than one trainer is appreciated to avoid a possible bias.”

JSKD mentioned the learner-centred approach is essential for this project, but in this project individual learner is always considered as a part of a group. The focus must be on how to include the individual as a full member of the group.”

FAIE described that “the learner centred approach shall be based on:

1. Training needs analysis, preceding participation in the course, which each participant admitted fills in.
2. Recognising the former experience in the field of each learner and building on this.
3. Taking into account the environment the learner is active in – for ex. the context of the NGO he/she cooperates with.

How can we best integrate theory, practice examples and the participants own experiences? Please explain!

VAN mentioned “a potential method for this is to start with good practice examples, then compare with participants own experiences, then – through discussion and examination – draw this out in relation to the theory (as a means of comparison, development, evaluation).

FAIE proposed to “Involve the participants in some kind of simulation/game (prepared basing on theory and practical examples) as a workshop form seems appropriate here. There are ready-made training games available (most of them you need to buy though), still – the game/ simulation might be also designed specifically for the courses. It is a time consuming, but very nice working form.”

EDUCULT proposed that “the trainers should give a theoretical input not only by presenting definitions, but by already including the participants’ views on the terms of co-creation, participation, inclusion, cohesion, bridging, etc. The same counts for good practice examples. Their presentation can help, but it would be very important to let the learners express their own experiences in similar projects (if any) or their experiences in the thematic fields.

LACM mentioned that “probably in some extent by the trainers’ input before the course, when the learners and their own experiences (at least briefly) are known already. Then asking directing questions during the course, analysing the answers and combing them with the theory and good practice examples.”

JSKD proposed that “a reverse learning method could work: First you start with best practice examples, then you have an open discussion on the participants experience. On the next day you have a lecture, where the highlighted topics are also presented with theoretical terms and possibly solutions.”

LKCA likewise thought “a nice way to bring together is

1. to describe participants own experiences,
2. then search for common features,
3. then develop out of these features a general format

Typically, courses work from theory to practice; but by turning this around, you develop a conceptual way of thinking and working.”

How far can we expect homework by the participants? And if so, how much home work? Please explain!

VAN estimated that “this depends on the target group, as it may be off-putting to the time-poor volunteers. But some small contribution is very valuable for the course organisers, and also the participants themselves in terms of understanding, research and generating ideas during the course. A more professional target group could be asked to undertake more in-depth preparation, but still this should be a relatively low responsibility.”

FAIE thought “the participants can present their own experiences and organisation; and having examples of co-creative activities from each different fields of work (and countries) would be conducive for the learning process.”

EDUCULT considered “as co-creation is the topic, doing work alone at home does not fit well in the concept. If there is homework, it should be feasible and helpful for the course aims. It could include to prepare presentations about the own work. Experience shows that homework should not be too time-consuming. Time for doing it should be given after the course.”

LACM mentioned that “the participants’ home works should demonstrate at least their profile and own practices (both good and bad if relevant), environment and stakeholders they are working at and with. A template of presentation already prepared should be recommended, as well as maximum number of slides/min of video and time limit for presenting home work.”

JSKD thought that “homework can be presented in a form of some home reading about the content before a guided discussion (reverse learning method) or as a task after lecture about best practice examples: find the target group you would like to work with.”

LKCA mentioned that “for course leaders, it is good to have some impression of the level of knowledge and experience and learning needs of the participants. Therefore a kind of intake-formulary, which helps the participant to reflect on his learning needs, could be helpful. If there is a separation in the course, there certainly will be work to do; at least participants should go for a search in their local situation, looking for possibilities and difficulties.”

How can the transferability of the learned (to the participants succeeding activities back home) best be incorporated in the courses? Please explain!

VAN proposed that “practical elements of the course should focus on developing models that can be implemented (and measured) by the ‘educators’ directly after the training. Ensure that case studies are presented with a good overview (not just the high level statistics or successes, but also the struggles and difficulties and important practical steps).”

FAIE mentioned that “homework and advisory at implementing the learned afterwards should be included in the course.”

EDUCULT emphasised that “it is important to include the work context of each participant. Therefore, all shall get the chance of explaining their work environment. If that happens before the course in the motivation letter, the trainers could already consider the different contexts. Group work should focus on fictional projects, which the participants could implement in their own environment.”

LACM thought “it would be nice to have an assessment template, to facilitate what the participants gained during the course and how it was implemented in their own practice later on.”

3.8.2 Pedagogical recommendations for 1 - 2 days national courses

What pedagogical form will you recommend for the 1-2 day national courses? Please mention at least 3 features of a good pedagogical approach?

KSD proposed “presentation of case studies with good level of detail, discussion of own experiences, workshops, a bit theory,”

VAN mentioned “presentation of case studies, comparison of projects and case studies, lectures on theory behind bridging, and workshop development of practical ideas and approaches for the future.”

FAIE considered “it depends on the content. For presenting funding opportunities – ‘schooling’ type presentations with questions-answers sessions is appropriate. If we would like to teach practical skills – it needs to be a workshop actively involving participants in case studies, group work, discussions, simulations etc.

EDUCULT proposed:

- Combining theoretical input with discussion to include the participants from the very beginning (no ex-cathedra teaching)
- Group work
- Co-creative activity (could be artistic)
- Good to have at least two trainers/speakers

JSKD proposed to apply “best practice examples and workshops, where the participants should work together in a co-creative way.”

LKCA mentioned that “features of a good pedagogical approach imply variation in learning, presenting, reflecting; and co-creative activities can include:

- Create interview sessions, where participants interview each other and afterwards share stories in the group.
- Create group work sessions, where participants make something together and present it; let others ask questions and ‘judge’.
- Create sessions, where participants describe what they have experienced.”

3.8.3 Pedagogical recommendations for 3 - 5 days European courses

What pedagogical form will you recommend for the 3 - 5 day European courses? Please mention at least 3 features of a good pedagogical approach?

KSD thought that “the approach could be the same as in the national courses, except that the exchange of experiences and presentation of own situations were more important; and hereby we could also expect the participants had more home work for preparing presentations and we include more sessions in the course with exchange of experiences.

LACM assessed “in general the same approach as for the national courses, but with more focus on good practices at European level.”

3.9 Course material

During the project planning, we have planned that the former Intellectual outputs in the projects - like the Knowledge Portal (IO-1), the State of the Art Survey (IO-2) and the five Thematic Compendia (IO-3) – could be the key course materials. Below we ask the project team that also has been providers of the national pilot courses, what course material they can recommend for respectively the 1-2 day national courses and the 3-5 day European courses.

3.9.1 Materials for national 1-2 day courses

What course material would you prefer / recommend to use for possible national 1-2 day courses?

VAN considered that “the core BRIDGING project materials, e.g. the State of the Art Survey Report and the series of five Thematic Compendia with case studies, are of course important; but in each national context, there may be suitable materials that are also interesting.

In the UK for example, there is longitudinal data on participation among different demographics in the Taking Part survey. A recent study, the ‘Panic!’ report outlined social-class divides and lack of representation in professional culture sector. Our organisation, Voluntary Arts, has produced reports like ‘Open Conversations’ on building more ethnically-diverse relationships, and our recent Making Common Cause book looks at cultural communing as a means of making culture more democratic and representative.”

EDUCULT mentioned that “the theoretical input should not be too much for shorter courses, thus the good practice examples in the Compendia should be used. The State of the Art Survey can only contribute as reference and the Portal as giving an overview.”

LKCA mentioned that “all the materials we developed until now can be useful as background information. But for a national course, it is not of real importance to know, what is happening in other countries. We in Holland have not referred to the case studies fx in Austria and Danmark as presented in the Thematic Compendia; and for the State of the Arts Survey we only referred to some general findings and national differences. We found out that the participants had most interest in the practice in the national/local situations.”

3.9.2 Materials for European 3-5 day courses

What course material would you prefer / recommend to use for possible European 3-5 day courses?

VAN mentioned that the “materials mentioned above are of course very useful not least for a transnational course, because the BRIDGING materials provide examples and data from across Europe. But also Eurobarometer and similar data sources and reports of cross-European participation will be more interesting in this context too.

EDUCULT mentioned that with the longer 3-5 day courses, we have “more time for theory, and it could be good to include key findings of the State of the Art Survey. Participants will get a better understanding of the different situations in European countries, and not least, the sires of Compendia with good practice examples from the partner countries are especially helpful.

LKCA recognised that “the developed material could be of great help in a European course, even if it needs good preparation and smart arrangement of the content. And especially the State of the Art offers a good possibility to look for common goals!”

3.10 Evaluation, assessment, course certification

3.10.1 Evaluation by trainees

How do you think we best and smartest can evaluate the content, form and outcome of the course?

VAN considered that “the learning from the course is intended to influence the delivery of activities that are often medium-to-long-term in their delivery. We should look at means of gathering feedback, both immediately at the end or just after the course, and also request follow-up feedback to measure how the learning has been implemented. Usually it is best to do this about 3-6 months after the training.”

EDUCULT mentioned. “First, the expectations of the participants should have already been taken into account (either beforehand in written way or at the beginning of the course in an oral way

[keep records!]). Secondly, evaluation forms at the end of the course and after that an oral evaluation round (keep records!). Take enough time for that!"

JSKD proposed to use the "evaluation approach that we used in the national pilot courses. It would also be useful to have another evaluation on follow up activities, so you can monitor the outcomes and outtakes of the course."

LKCA emphasised that "a course should change the way of working or of thinking of participants, and therefore it is wise to have direct contact with all course participants three months after, and ask them if anything has changed. If yes how and why; if not why not and what is needed?"

3.10.2 Assessment by course providers

What issues should the course assessment by the learning providers focus on?

EDUCULT stated that the assessment should look at: "How did the participants perceive the:

- course structure,
- course methods,
- course contents,
- trainers,
- other participants, and
- their own learning outcome?"

3.10.3 Course certificate or notice

The Curricula Guidelines mentions page 12 that a course certificate or notice shall be issued to participants after completing the course. A certificate has to be informative; enabling the participant to explain to stakeholder what has been learnt during the course. The difference between a certificate and notice is the following:

- **A certificate** is a document that certifies the completion of the continuing education, and it can be issued to a person if the accomplishment of the learning outcomes **was assessed** and the person accomplished all the required learning outcomes for the completion of the curriculum.
- **A notice of participation** in continuing education shall be issued to a person, if the accomplishment of the learning outcomes was not assessed or if the person did not accomplish all the required learning outcomes. A notice may only include information about those topics that were actually covered by the learner during the course. "

How do you as course provider think, we shall handle the question about Course certificate or notice or?

VAN did see this as "an interesting question. Especially if considering that the learning outcome could be 'assessed' several months later, as suggested above."

FAIE estimated that "it would be a notice, if no homework is given. If there is a homework, it could be a certificate confirming participating in a training programme.

One of the main weak sides of trainings, mentioned by participants is that there is no follow-up. The course ends, and that's the end. Therefore 'training programmes' should include some follow-up, where you can check in practice the knowledge and skills acquired."

EDUCULT proposed that “at least a notice of participation should be prepared as some people will need a proof of participation. In general, certificating is difficult and not very much useful for a short-term course.”

JSKD assessed that “at this point it is hard to picture a Course certificate that would be valid on EU scale. There should of course be a Course notice (valid for Erasmus + form). It should not stop us by issuing national certificate for the courses (if there is such possibility). It would also be useful to ask participants if there is a document that we can provide that would be useful for them (for example for scholarships, for promotion, etc.).”

3.11 Competence profile of teachers/learning providers

The Curricula Guidelines, June 2018 mentions page 22 that the involved speakers and trainers will represent the state of the art regarding knowledge or experiences in the subject of the course, but they don't need to have specific formal qualifications as, for example, university degrees or the like. The course providers were asked how we shall handle the question about the competence profiles of the trainers and speakers.

VAN thought “it will be important to balance the evidence of written experience of projects with some sort of demonstration of the particular competences (characteristics) and outcomes specific for the BRIDGING project.

FAIE mentioned “it is good, if the trainer has both the merits knowledge/skills on the subject and to organise workshop sessions. If this is not possible, we need to have 2 trainers. In general it can be best to have at least two specialists: First one merits-specialist, taking care of the merits content, and secondly a ‘workshop specialist’, taking care of the group work, team building and peer-to-peer sessions.

EDUCULT mentioned that “the need for specific formal qualifications is not needed. But trainers should be especially competent in matters of co-creative methods and participative approaches. Good if they have already worked in the thematic field(s), the course is addressing.”

LACM thought it is “difficult to answer, because the situation with competent speakers and trainers varies in different countries. The circle of qualified people in this field in Latvia [a small country] is very narrow and their competences are as they are.”

LKCA emphasised that “the quality of trainers and speakers is of great importance and this quality can be a combination of practical skills, pedagogical skills, competences and knowledge. A written curriculum is to be judged by the partner and afterwards shared in the partnership. In this way, we can share experts and expertise on an international scale.”

4. Standard curriculum for culture workers

Here follows a standard example of a curriculum for culture providers (managers, consultants, teachers, trainers, instructors, etc.) that are engaged as paid or voluntary staff in the cross-cultural sector of amateur arts, voluntary culture and heritage.

4.1 Title of the curriculum

Promote social capital by co-creative and participatory culture activities.

4.2 The curriculum reference

The learning level for this adult education course can be ranged at level 4 to 5 in the European Qualifications Framework. The EQF reference levels focus on the level of learning knowledge, skills and attitudes, and it ranges from basic (Level 1) to advanced (Level 8) – see

<https://ec.europa.eu/ploteus/content/descriptors-page>

The learning outcome of this curriculum can include:

Level-4 Knowledge: Factual and theoretical knowledge in broad contexts within the field of culture work in a civil society context.

Level-4 Skills: A range of cognitive and practical skills required to generate solutions to specific problems in a field of culture work.

Level-4 Attitude: Exercise self-management within the guidelines of work or study contexts that are usually predictable.

Level-5 Knowledge: Comprehensive, specialised, factual and theoretical knowledge within a field of work or study and an awareness of the boundaries of that knowledge.

Level-5 Skills: A comprehensive range of cognitive and practical skills required to develop creative solutions to abstract problems.

Level-5 Attitude: Exercise management and supervision in contexts of work where there is unpredictable change; review and develop performance of self and others”

4.3 Aim of the training course

The overall aim is to strengthen the competences of educators and facilitators in the cross-cultural sector of amateur arts, voluntary culture and heritage to organise co-creative culture activities with a high potential of social capital including trust, mutual recognition, cultural cohesion and social inclusion.

4.4 Learning outcomes

On completion of the course, the culture volunteers have improved their competences in at least the following five topics:

1. The value of social capital and the potential of participatory and co-creative culture activities to promote social capital, including social inclusion, cultural mediation, audience development.
 2. Good practise examples of participatory and co-creation culture activities from one or more of our five contexts of social bridging: inter-social, inter-generational, inter-regional, inter-cultural, and inter-European.
 3. Organising participatory culture and co-creative activities for former segregated groups with a democratic and inclusive approach, including special team building and team leading skills to organise creative artistic activities with focus on collaboration.
 4. Project management of co-creative culture activities, including planning, analysing needs, reaching out to diverse groups, communicating to and coordinating a diverse group of participants.
- Skills on how to assess and transfer the learning into own future tasks as volunteers and managers.

4.5 Target groups

For a national and European course

The course targets culture providers (managers, consultants, teachers, trainers, instructors, artist, etc.) engaged in the cross-cultural sector of amateur arts, voluntary culture and heritage.

The number of participants per course can be 12 – 24.

4.6 Admission requirements

The participants do not need any formal education in the field of culture or arts. Experience in working as a culture provider is requested, as well as an interest in the social framework of your community.

The participants must fill-in and send a template with a short motivation, where they explain why the course is important for them and how they think it can bring new knowledge and skills they can apply in their work as culture providers as paid or voluntary staff in the cross-cultural sector of amateur arts, voluntary culture and heritage.

4.7 Credit hours and type of course

National 1-2 day courses

The total volume of the course can be 20 academic hours (where an academic hour or lesson is 45 min.), including 16 academic hours of classroom learning and 4 academic hours of independent work.

This non-residential, training course with 20 academic hours (45 min) can include:

- 8 hours: One Saturday, 10 – 16 (including lunch)
- 8 hours: Two weekdays, 17:30 – 22 (including buffet at arrival)
- 4 hours: Home work before, during and after.

European 3 – 5 day courses

The total volume of the course can be 44 academic hours (where an academic hour or lesson is 45 min.), including 40 academic hours of classroom learning and 4 academic hours of independent work.

This non-residential, training course with 20 academic hours (45 min) can include:

- 5 days of 8 hours, like 40 hours: One Saturday, 10 – 16 (including lunch)
- 4 hours: Home work before, during and after.

4.8 Key content

According to the assessments of the pilot courses, we should have fewer learning outcomes and more focus on the specific topic of promoting social capital by cultural activities. Hereby we can recommend the following key topics:

1. The value of social capital and the potential of participatory and co-creative culture activities to promote social capital, including social inclusion, cultural mediation, audience development.

2. Good practise examples of participatory and co-creation culture activities from one or more of our five contexts of social bridging: inter-social, inter-generational, inter-regional, inter-cultural, and inter-European.
3. Organising participatory culture and co-creative activities for former segregated groups with a democratic and inclusive approach, including special team building and team leading skills to organise creative artistic activities with focus on collaboration.
4. Project management of co-creative culture activities, including planning, analysing needs, reaching out to diverse groups, communicating to and coordinating a diverse group of participants.

4.9 Learning methods

According to the assessments, we shall apply participatory and activity-based learning methods, integrating theory and shared experience, as well as the transferability of the learning into the specific tasks in the specific organization. It will include a blend of

- Short concise lectures, plenary discussions, group work and workshops on case studies, pair work and peer-to-peer assessments.
- Individual home work with presentation of own experiences with specific topics, assessments of own learning outcome and reflections on the transferability of the learning into own future tasks as culture volunteers.
- Validation procedures are embedded in the content of the course, so the learners must at the end of the course validate their own competence development as well as the transferability of the learned.

4.10 Course materials

For the time being the State of the Arts Survey and the five Thematic Compendia of best practice can be the basic course material.

Material for the national course may use few national cases of best practice, while the European courses may use more references to cross-national cases of best practices as well as key points from the State of Arts Survey..

4.11 Learning environment

The course venue and ICT-facilities must typical meet the needs of up to 24 adult learners, including:

- At least one plenary room and four group rooms;
- that are technically well-equipped with white boards, flip-charts, computers for presentations, projectors, CD-players, wifi access, etc.);
- an some extra area for coffee breaks and lunch buffet

4.12 Preparation, assessment and follow-up

The participants will be invited to prepare short presentations of their own experiences with specific topics and will get help to complete a peer-to-peer assessment of their learning outcome and to reflect and plan the transferability of the learning into own future tasks as culture volunteers.

The participants will complete an evaluation questionnaire at the end of the course about the hopes realised, the setting for the course, the programme of the course, the contents transferred etc. Furthermore they are asked 3 months later, if they have transferred the learned to their activities at home.

4.13 Course Certificate

We don't think it is likely that we can issue a Course Certificate for the European courses, but we can prepare issued a notice of participation, and help the participants at the end of the course to register their competence profile in EUROPASS CV at the CEDEFOP portal

4.14 Competence profile of trainers

The involved speakers and trainers will represent the state of the art regarding knowledge or experiences in the subject of the course, but they don't need to have specific formal qualifications as, for example, university degrees or the like.

4.15 Outline of exemplary course syllabuses

Standard national 1-3 day course syllabus

No	Content	Teaching methods	Volume	
1	Validation of own competence profile and articulate its qualities for organising co-creative activities with high social capital.	Homework make self-assessment Plenary introduction Group work with peer assessment	0,5 0,5 1,0	2,0
2	The value of social capital and the potential of participatory and co-creative culture activities to promote social capital	Lecture Pair work exchange of experiences	1,0 1,0	2,0
3	Good practise examples of co-creative culture activities from one of the five contexts of social bridging	Presentation of good practise Thematic Workshops with case studies Plenary summaries	1,0 1,5 0,5	3,0
4	Good practise examples of co-creative culture activities from another of the five contexts of social bridging	Presentation of good practise Thematic Workshops with case studies Plenary summaries	1,0 1,5 0,5	3,0
5	Organising co-creative activities for former segregated groups with a democratic and inclusive approach.	Short Presentations 1 and 2 Group work exchange of experiences Plenary summaries	1,0 1,5 0,5	3,0
6	Project management of co-creative culture activities, incl. need analysis, reaching out, communicating, coordinating.	Two lectures Group work exchange of experiences	1,5 1,5	3,0
7	How to evaluate, document and profile the outcome of the co-creative to key stakeholders.	Lecture Group work exchange of experiences	1,0 1,5	2,5
8	Assess own learning outcome as well as the transferability of the learning. Evaluate the course	Peer-to-peer assessments Individual course evaluation	1,0 0,5	1,5
Total				20

Standard 3-5 European course syllabus

No	Content	Teaching methods	Volume	
1	Validation of own competence profile and articulate its qualities for organising co-creative activities with high social capital.	Homework make self-assessment Plenary introduction Group work with peer assessment	0,5 0,5 1,0	2,0

2	The value of social capital and the potential of participatory and co-creative culture activities to promote social capital	Lectures Pair work exchange of experiences	3,0 3,0	6,0
3	Good practise examples of co-creative culture activities from one of the five contexts of social bridging	Presentation of good practise Thematic Workshops with case studies Plenary summaries	3,0 4,0 1,0	8,0
4	Good practise examples of co-creative culture activities from another of the five contexts of social bridging	Presentation of good practise Thematic Workshops with case studies Plenary summaries	3,0 4,0 1,0	8,0
5	Organising co-creative activities for former segregated groups with a democratic and inclusive approach.	Short Presentations 1 and 2 Group work exchange of experiences Plenary summaries	2,0 3,0 1,0	6,0
6	Project management of co-creative culture activities, incl. need analysis, reaching out, communicating, coordinating.	Two lectures Group work exchange of experiences	2,0 1,5	3,5
7	How to evaluate, document and profile the outcome of the co-creative to key stakeholders.	Lecture Group work exchange of experiences	2,0 1,5	3,5
8	Assess own learning outcome as well as the transferability of the learning. Evaluate the course	Peer-to-peer assessments Individual course evaluation	2,0 1,0	3,0
Total				40,0

5. Transfer the learning

5.1 Background and need

“Transfer” is a new pedagogical key word.³ Transfer is about being able to utilise and transfer what you have learned in a context (on a course) to another context (the daily work of the organisation).

Transfer requires a holistic pre-, under- and post-approach to learning, where it is not only the concrete education situation that is prioritised, but also the future situation and context in which to apply the learning. The recommendation is that “we need to be more curious about the participants’ challenges, motivations and intentions. We should be interested much more about the situation and context in which they can apply the learning.”⁴

What the participants learn should benefit them, their association and not least, the end-users. When you plan a course, it must be your goal that the participants will be able to go home and use what they have learned right away.

5.2 Aim of the learning

Both the sending organisation, the teachers and course leaders must from the start, when they consider the aimed competence development of the participants, focus on how the learning can be transferred and transformed into the specific tasks of the specific organisation. Bent Gringer calls for the transfer thinking to be the focal point, when learning and competence development has to be planned rather than merely looking at the contents of courses etc.

From research, we know it's crucial that the learners get started using their new knowledge as quickly as possible. Therefore, we recommend that the participants have talked with their manager and colleagues before the course about what to do in the course.

5.3 Focus on transfer - before and after the course

Before the course start/during course registration the participants must argue why the course is important for them and how they think it can bring new knowledge and skills they can apply in their future work as culture volunteer or culture managers.

At the end of the course you must assess your own learning outcome and reflect on the transferability of the learning into your future tasks as culture volunteer. It is also important to agree on how to train and test the new knowledge in the voluntary work afterwards. It provides the best conditions for creating effective and useful learning.

³ See for example

“The Agency for Competence Development in the State Sector” in Denmark: www.kompetenceudvikling.dk/english or the Danish Institute for Voluntary Effort (DIVE): <http://frivillighed.dk/danish-institute-for-voluntary-effort>

⁴ Bent Gringer, teacher at CFSA's courses of motivation and transfer



BRIDGING

Curricula Report.

Bridging social capital by participatory and co-creative culture.

This Report is published as part of the 2-year Erasmus+ project, 2017 – 2019, entitled: “Bridging social capital by participatory and co-creative culture”

The aim is to develop curricula for national and European courses for culture providers in the cross-cultural sector of amateur arts, voluntary culture and heritage on how to use co-creative culture activities to promote trust and social capital in our societies.

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