BRIDGING

Project Summary Report.

Bridging social capital by participatory and co-creative culture

Bente von Schindel and Hans Jørgen Vodsgaard (ed.)

Project Summary Report. Bridging social capital by participatory and co-creative culture

Editors: Bente von Schindel and Hans Jørgen Vodsgaard; and co-editors: Damien McGlynn, Agnieszka Dadak, Aron Weigl, Angela Wieser, Aira Andriksone, Jan Pirnat, Marjeta Turk, Hans Noijens and Ingrid Smit.

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Executive Summary

Background

The decline of trust the last decade is one of the central challenges of 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.

Trust is the fundamental element of social capital in a country, and the World Development Report (2013) shows that countries, where people are more likely to trust others, are also countries where there is less violence and more political stability, accountability and stronger economic growth. Furthermore, trustful social relations are essential for happiness. The World Happiness Report (2012) indicates trust as one of the major reasons that some countries are happier than others.

Trust among fellow citizens is also essential for the subjective well-being or Quality of Life. Accordingly, the Eurostat Report: Quality of life in Europe – facts and views (2016) can conclude - contrary to one of the overarching aims of all EU learning and culture programmes - that the Quality of Life for the EU citizens is declining.

Need

Without trust, institutions don't work, societies falter and people lose faith in each other. Here, we think, 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. A vast number of voluntary and paid staff and artists are employed in a myriad of associations to provide arts and culture based activities for about 38 pct of the peoples in the member states (Eurobarometer 399, November 2013).

However, the voluntary arts and culture associations could strengthen their societal engagement. Especially in these times, the learning providers in this sector should prioritise new initiatives that can help to counter the current decline of the cohesiveness and mutual trust in our communities.

Aim and innovative elements

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

Our development work has focussed on bridging social capital in the following five contexts of culture activities and lifelong learning: inter-social, inter-generational, inter-regional, inter-cultural, and inter-European. Thereby, we intend 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 direct social networks - not just bonding social capital between similar subgroups of individuals, but bridging former segregated social groups.

Key activities and outputs

The 2-year project has four main phases:

FOUNDING - launch the Communication Portal, English ed. and complete a State of the Arts Survey, seven language ed.

DEVELOP - compile good practice and innovative approaches and publish five Thematic Compendia, seven language ed.

TEST - design and test curricula by seven national pilot courses and provide Curriculum Report, seven language ed., and design sustainable Erasmus+ training course packages.

VALORISE - complete seven national conferences including representative foreign guests, deliver final dissemination and publish Project Summary report, English ed.

Impact and benefits

The goals are, in the short term, to educate the educators, to teach and engage the key staff in the huge European lifelong learning sector of participatory arts and culture to initiate new co-creative culture activities with high potential of bridging social capital. In the long term, we expect it can help to increase the mutual trust and thereby improve the quality of life for our EU citizens.

We expect the project's information provision, awareness raising as well as new possibilities for further education regarding participatory culture and co-creation will inspire the learning providers in amateur arts, voluntary culture and heritage to be more societal engaged to counter the current decline of cultural cohesion and mutual trust in our communities and to promote empowerment, togetherness, recognition, openness and inclusive participation among former segregated social groups.

Partnership circle

The partnership circle includes 8 partners from 7 countries in Northern, Western, Eastern and South-eastern Europe that represent four strong national umbrellas as well as four knowledge and research centres, representing a transnational European sum of varied expertise and experiences in the field, which we cannot find in just one of the participating countries.

For more information, see also the project portal: **http://bridgingsocialcapital.eu**

Foreword

This Project Summary Report is the concluding intellectual output 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) / www.kulturellesamraad.dk

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

- Voluntary Arts Network (UK) / www.voluntaryarts.org

- Foundation of Alternative Educational Initiatives (PL) / www.fundacjaaie.eu

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

- Latvian Association of Castles and Manors (LV) / www.pilis.lv

- Republic of Slovenia Public Fund for Cultural Activities (SI) / www.jskd.si

- National Centre of Expertise for Cultural Education and Amateur Arts (NL) / 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.

The overall project aim has been to promote the social capital and inclusion, cohesion and trust in our European communities by strengthening the participatory and co-creative culture activities in the European sector of amateur arts, voluntary culture and heritage.

The 2-year project has four main phases:

1. FOUNDING - launch the Communication Portal, English ed. and complete a State of 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.

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

We hope this Project Summary Report can provide new knowledge and give inspiration for other stakeholders to plan development work in the field of 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.

June 2019,
Bente von Schindel and Hans Jørgen Vodsgaard

1. The project rationale

1.1 Background and Need

Things fall apart; the centre cannot hold" (Yeats: The Second Coming, 1919)

Decline in trust

Trust — or rather the lack of it — is one of the central issues of our time. Without trust, institutions don't work, societies falter and people lose faith in each other.

The Gallup World Poll, 2016 suggests that trust in public institutions has been going down recently in OECD countries. The Edelman Trust Barometer 2017 has been tracking trust in institutions for the past 15 years, and the warning signs are now plain to see. For the first time since the Great Recession, half the 28 countries in the survey have fallen into the "distruster" category. The increased distrust refers not only to the usual suspects as governments, companies and mainstream media, but also to NGOs.

Even more concerning is the decline in trust in other people. The OECD report "How's life?" (2015), using Eurostat data, estimates that the declining trust in public institutions are comparable to the declining "trust in others" (i.e. interpersonal trust).

Trust, life quality and happiness

A 2008 Pew Research Center study discovered that in nations, where "trust is high, crime and corruption are low". Other research by Stephen Knack and Philip Keefer has found that countries, whose citizens trust each other, experience stronger economic growth. The World Development Report (2013) shows that countries, where people are more likely to trust others, are also countries where there is less violence and more political stability and accountability.

The World Value Survey defines trust as the fundamental element of social capital, where the three key concepts of social capital are trust, fairness and ability to cooperate. Social capital is an expression of a society's cohesion.

Furthermore, trustful social relations are essential for happiness. The World Happiness Report (2012) indicates trust as one of the major reasons that some countries - including Denmark - are happier than others. The Eurostat Report: Quality of life in Europe – facts and views (2016) focuses on Quality of Life as the subjective well-being measured through life satisfaction and meaning of life; and the survey indicates that the highest levels of satisfaction were recorded in the northern EU Member States and very low levels could be found in eastern and southern Member States.

However, the Euro found "Quality of Life Survey" (2012) and Gallup (2013) indicate that happiness has been decreasing in Denmark the last decade. The number of Danes who thrive has fallen from 83% in 2006 to 70% in 2013. So it seems that Denmark only has topped the

list of happiest countries, because the level of happiness and trust is declining in the other countries as well.

Need for civil society actors to take responsibility

Here, we think, 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. A vast number of voluntary and paid staff and artists are employed in a myriad of associations to provide arts and culture based activities for about 38 pct of the peoples in the member states (Eurobarometer 399, November 2013, page 7).

However, the voluntary arts and culture associations could strengthen their societal engagement. Several studies - as the Survey of the voluntary cultural sector, published by the Danish Ministry of Culture, May 2006, and the International Surveys of the Johns Hopkins Comparative Non-profit Sector Project, 2005-2007 - conclude that very few voluntary arts organisations are engaged in the wider society or feel a responsibility for the common good. The studies give the impression of a myriad of small democratic, but self-sufficient reserves for persons with interests in a specific area of art and culture, but without any greater interest and vision for the wider community. In the associations: "they fiddle while Rome burns".

Bridging social capital

We see a clear need in the sector, especially in these times, for the learning providers to prioritise new initiatives that can help to counter the current decline of the cohesiveness and mutual trust in our communities.

In this project we therefore have intended 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 direct social networks - not just bonding social capital between similar subgroups of individuals, but bridging former segregated social groups.

1.2 Innovation

Participatory and co-creative culture projects have been the new black in some actual arts and culture initiatives, such as the Open Works project in Lambeth borough in South London. See the research report by Civic Systems Lab: Designed to Scale. Mass participation to build resilient neighbourhoods. Published on Aug 29, 2015.

In general, participatory culture and co-creation promotes inclusive and mutually beneficial experiences, where the involved participants contribute and benefit equally in the same act, as neighbours and peers, without being targeted or labelled. Compared to many other existing volunteering campaigns or charity culture activities, the co-creative approach helps

to bring together resources from across a community in more equal horizontal networks contrary to more vertical top-down relations.

The genuine innovative elements in our project is not as such to elaborate participatory and co-creative approaches, but rather to apply co-creation and peer-to-peer relations between people normally outside of each other's direct social networks. We intend to bond social capital not only between rather similar groups of individuals, which is common across other forms of the current participatory culture initiatives, but to bridge former segregated groups.

Our development work has focussed on bridging social capital in the following five learning contexts: Inter-social, inter-generational, inter-regional, inter-cultural, and inter-European.

Benefits

In this development project we have not provided pilot activities in the field of participatory culture and co-creation, but instead we have clarified the state of arts and compiled good practice and innovative approaches, which we have applied for designing and testing new in-service training events with the aim to educate the educators, so they afterwards can initiate new culture activities that can promote mutual trust, social inclusion and recognition among people in our communities.

On short term, our aim has been to promote new training opportunities for the key staff in the huge European sector of participatory arts and culture that can help them to initiate new co-creative culture activities with a high potential of bridging social capital. On long term, we expect it can help improve the quality of life for our EU citizens.

Added values

The added value of this project relates to its transnational and multilateral approach with a project consortium that includes strong national and regional umbrellas as well as knowledge and research centres, representing a transnational European sum of varied expertise and experiences in the field, which we cannot find in just one of the participating countries.

All partners see active participation in the arts and culture as a core value for a free and open society as enshrined in Article 27 of the Universal Declaration of Human Rights. Participatory and co-creative culture empowers individuals and promotes cultural cohesion, social inclusion and active citizenship with added democratic values.

We think, Hedy d'Ancona, former Minister of Culture in The Netherlands and former member of the European Parliament presents this line of argument very beautifully and succinctly in her Letter of Support to AMATEO, the European Network of amateur culture:

> "When European citizens engage and participate in culture, it serves to broaden their horizons. It provides a sense of interconnectedness and promotes mutual respect for the differences that unite us. It is my firm belief that this kind of European identity is needed

now more than ever. Promoting the professionalization of and intensifying cooperation between national organisations in the field of active cultural participation and amateur arts are key factors when it comes to fostering that identity and sense of belonging."

1.3 Contribution to EU policies

Here we outline how the objectives of the BRIDGING project meet the priorities and objectives of the EU programmes.

I. The overarching aims are of all EU's learning and culture programmes:

1. To create Forefront knowledge.
2. To support Job Growth and Competitiveness.
3. To improve the quality of life of EU citizens.

Our project refers especially to the third aim, because we intend to strengthen the social inclusion, cultural cohesion and trust in the communities and thereby promote the quality of life for the citizens, because as many international surveys indicate: The quality of life including level of happiness to a high degree depends on the level of trust and mutual recognition among people in the communities; and this level of trust is due to many reasons in decline.

II. The horizontal priorities of the Erasmus+ programme

The horizontal priorities of the Erasmus+ programme include six main priorities. This project refers especially to:

- The second priority about "promoting social inclusion ... through innovative and integrated approaches", including to "foster the development of social, civic, intercultural competences, ... also combating discrimination, segregation",
- The third priority about "open and innovative practices, in a digital era" that "promote innovative methods and pedagogies, participatory governance".
- The fourth priority for "educators" by"supporting continuing professional development of educators (such as teachers, professors, tutors, mentors, etc.) ... especially on dealing with an increasing diversity of learners and contexts".
- The fifth priority to "facilitate recognition of the new skills and qualifications" acquired by the educators through our pilot training events.

III. The specific priorities for key action 2-projects

The specific priorities for key action 2-projects include five priorities. The project refers to:

- The first specific priority by "improving the level of key competences and skills, with particular regard to ... their contribution to a cohesive society",
- The second priority by "fostering quality improvements, innovation excellence and inter-nationalisation at the level of education and training institutions" (culture associations).

IV: The field specific priorities for adult education projects

The field specific priorities for adult education projects include three priorities. The project refers

- to the third priority of" Extending and developing educators' competences ..."

V. Key activities of strategic partnerships

In relation to key activities supported in at strategic partnership the Programme Guide mentions seven points, and the project targets three of them:

- The second "to test and implement innovative practice";
- The sixth "to prepare and deploy training for professionals for equity, diversity and inclusion challenges in the learning environment";
- And also the third "to facilitate recognition and validation of the knowledge, skills and competences acquired" (through our pilot training).

In general, during the project we have provided State of the Arts Survey as a baseline, compiled a series of thematic compendia with good practice examples, designed and assessed new pilot courses and developed new Curricula for further education of educators (managers, consultants, teachers, trainers, instructors, etc.) in the cross-cultural sector – with focus on social inclusion, cultural cohesion and non-segregation as well as new participatory culture and co-creative learning methodologies.

2. The partnership circle and frame of cooperation

2.1 The partnership circle

The project concept indicated a need for a group of partners with supplementary competences, know-how and expertise regarding:

- The European sector of amateur arts, voluntary culture and heritage
- New learning approaches with participatory and co-creative culture learning
- Thematic issue of inter-social, inter-generational, inter-regional, inter-cultural and inter-European activities
- Field and desk research and survey presentations
- Pedagogical methods, curricula planning and course certification
- Dissemination and communication Portals
- QA and evaluation

The partnership circle includes 8 partners from 7 countries in Northern, Western, Eastern and South-eastern Europe:

- P1: KSD / National Association of Cultural Councils in Denmark (DK)
  www.kulturellesamraad.dk

- P2: IF / Interfolk, Institute for Civil Society (DK)
  www.interfolk.dk

- P3: VA / Voluntary Arts Network (UK)
  www.voluntaryarts.org

- P4: FAIE / Foundation of Alternative Educational Initiatives (PL)
  www.fundacjaaie.eu

- P5: EC / EDUCULT - Institute of Cultural Policy and Cultural Management (AT)
  www.educult.at

- P6: LACM / Latvian Association of Castles and Manors (LV)
  www.pilis.lv

- P7: JSKD / Republic of Slovenia Public Fund for Cultural Activities (SI)
  www.jskd.si

- P8: LKCA / National Centre of Expertise for Cultural Education and Amateur Arts (NL)
  www.lkca.nl

In general, the project issues addressed will benefit from collaboration of organisations with a multilateral composition of competences and expertise, such as:

1. Four national associations of amateur arts, voluntary culture and heritage, where Voluntary Arts (UK) and JSKD (SI) primarily represent the field of amateur arts and folk arts; KSD - National Association of Cultural Councils (DK) represents voluntary culture and heritage; and LACM (LV) to some degree represents all three fields.

- All four have strong national networks as well as expertise in culture surveys and reporting; planning of courses; dissemination and exploitation.
- All include participatory and co-creative activities and have worked with providing culture to marginalised groups in social, cultural, regional, inter-generational activities and to some extent also inter-European activities.

2. Two organisations from the field of liberal adult education with arts and culture curricula: FAIE (PL) has expertise in course planning; educational surveys and reporting; and EU information campaigns. Interfolk (DK) has competences in research and development work in a civil society contexts, and expertise in curricula planning and validation of prior learning in culture activities.

- Both have been engaged in bridging social capital in varied civil society contexts as well as in cross-border and European education activities.

3. Two national research and knowledge centres in the field of arts and culture: EDUCULT (AT) is an independent, non-profit research institute with strong European networks and specific expertise in research, survey and evaluation methodology. LKCA (NL) is a national knowledge centre for arts education and culture with strong networks as well as strong competences in culture surveys and reporting; and dissemination.

- Both have special expertise in participatory learning approaches and European culture activities.

Most of the partners – such as P1: KSD, P2: Interfolk, P3: Voluntary Arts, P7: JSKD and P8: LKCA - are members of Amateo, the European Network of participatory culture (see www.amateo.org).

- P1: KSD, P2: Interfolk, P7: JSKD and P8: LKCA have worked together in the Grundtvig Multilateral Project, 2009 - 2011, entitled "Learning Outcome of Amateur Culture" (LOAC), where KSD was coordinator
- And this group worked together with P3: Voluntary Arts (UK) in the Grundtvig Learning Partnership, 2012 – 2014, entitled "Art based learning and active ageing" (ART-AGE), where Interfolk was coordinator
- And they all worked together in the Grundtvig Multilateral Project, 2013 - 2015, entitled "Culture guides for marginalised social groups" (GUIDE), where KSD was coordinator.

In relation to the other partners, we can mention:

- P2: Interfolk has been represented at the board of BNAL, Baltic Network for Adult Learning together with P7: FAIE; and Interfolk was partner in an application to the Europe for Citizen programme, where FAIE was the coordinator.
- P1: KSD, P2: Interfolk and P4. FAIE have worked together in a 3-year NGO-project for the Baltic Sea Region, supported by the Nordic Council of Ministers, entitled "Voluntary culture as leverage of cultural activities in sparsely populated areas with added value for democratic participation" (LEVER), where Interfolk has been coordinator;

- P1: KSD, P2: Interfolk, P3: Voluntary Arts and P4: FAIE have also worked together in a 2-year Erasmus+ strategic partnerships, development of innovation, 2016 – 2018, entitled "Curricula for culture volunteers in sparsely populated areas" (SPAR), where P3: Voluntary Arts has been coordinator;

- and finally, P2: Interfolk and P5: EDUCULT were back in 2014 in dialogue about the outcome of arts-based learning, and they have been partners in two former Erasmus+ applications, about validation methods of arts-based learning, 2015 and 2016, which unfortunately wasn't granted.

So all the partners, except LACM have before participated in the some of the big EU programme for lifelong learning, either in the former Grundtvig programme or the current Erasmus+ programme or the Europe for Citizen Programme. Anyhow, LACM has participated in other Nordic and Baltic Sea programmes and some of their members have received support from the EU structural funds.

2.2 Frame of collaboration

The partnership has used a participative and democratic approach, where we have shared ideas, work and responsibilities, and we have from the start tried to generate ownership and high commitment amongst all team members and to keep a high level of mutual dialogue and reporting of the project progress.

We have achieved this by ensuring team members are fully informed what is going on (transparency), can contribute to all the important project aspects (involvement), have a say (participative decision-making), are encouraged to create benefits for themselves and their institution (acceptance of individual motives), and are going public with the achievements (increase of image and reputation).

Furthermore, the team spirit has grown, because we can envisage cooperation beyond the end of the funding period by means of sustainable results such as Erasmus+ training events, and other possible follow-up projects.

We also organised a comprehensive and engaging start-up to get the project on track before the kick-off meeting, ensuring the meeting could start from a high level of involvement, knowledge and preparation by all partners. Key tasks during the start-up were:

- P1, KSD prepared draft proposals on legal and financial matters, and means of internal communication.
- P5, EDUCULT presented drafts for the evaluation strategy.
- P3, Voluntary Arts presented drafts for the dissemination strategy, including design of the visual identity and logo for the network.
- P8, LKCA presented draft design of the Communication Portal, and P5, EDUCULT presented the survey strategy for the initial state of arts survey.
- All partners prepared lists of their main target groups.

- Furthermore, all partners gave feedback to the proposals, so they could be adjusted and elaborated to the kick-off meeting.

Decision-making

Decisions can be made by the Project Management Group (the eight project leaders from the eight organisations) at partner meetings or through written procedure.

- The partner meetings has been the ordinary place to handle proposals and make decisions that can refine or adjust the work programme and its possible amendments as approved by the Erasmus+ National Office.
- Needed decisions has also be taken between the meetings through a written procedure (per capsulam) by request of one or more of the members of the Project Management Group.

Decisions at meetings as well as through written procedure have been subject to a simple majority of the project leaders. In the event of a parity of votes the proposal has lapsed.

Communication

The working language has been English, which all partners can use without any communication problems, and we haven't experienced any cultural differences that have caused problems for our cooperation.

As opposed to in-house projects, the communication and reporting have mostly been virtually by using appropriate ICT, which has included:

1. Office as common work programme including Microsoft outlook (version 2007 - 2018)
2. A virtual work space for sharing and co-editing documents and other project files (dropbox),
3. A virtual document archive (Google sites)
4. E-mail groups and web conferencing (Skype)
5. An agreed netiquette clarifying the code of good virtual behaviour.

2.3 Division of work

The tasks and responsibilities have overall been equally shared in the partnership. All participated with varying workloads and responsibilities in the different activities according to their expertise, but all have been lead partners for one of the Intellectual Output or for the Multiplier Events, training events, the partner meetings or the three transverse tasks of dissemination, evaluation and project management.

Intellectual Outputs:

- P8, LKCA for IO-1: The Communication Portal, English edition – due to LKCA's key expertise as a national Knowledge centre in the field.

- P5, EDUCULT for IO-2: The State of the Arts Survey, seven language editions – due to EDUCULT's expertise in European culture surveys.

- P3, Voluntary Arts for IO-3: Five thematic Compendia of innovative practice, seven language editions – due to VA's expertise as a cross-national umbrella in providing and editing (English) reports.

- P2, Interfolk for IO-4: Guidelines for Curriculum and Certification Methods, English edition – due to expertise in Curriculum planning and certification.

- P7, JSKD for IO-5: Design and test a series of national pilot courses – due to expertise as a Study Centre in planning and providing courses and further education.

- P2, Interfolk for IO-7: Curricula Report, seven languages – due to expertise in curricula planning and editing reports.

- P1, KSD for IO-9: Project Summary Report, English edition – due to expertise as national umbrella in editing reports and dissemination.

Multiplier Events:

- P4, FAIE for coordinating the seven national conferences – due to expertise as course and conference provider and coordinator of information campaigns.

- All partners organises their national conferences (E1-E7).

Training events:

- P7, JSKD coordinate the seven national pilot courses (t1-t7) - as lead partner for IO-5.

- P6, LACM organises the two transnational Erasmus+ pilot courses (T1-T2) - as lead partner for IO-6.

Partner meetings:

- P1, KSD is host for the first meeting, Oct 2017 in Copenhagen, DK

- P4, FAIE is host for the second meeting, March 2018 in Bielsko-Biała, PL

- P6, LACM is host for the third meeting, Nov 2018 in Riga, Latvia (just after the two Erasmus+ pilot courses)

- P5, EDUCULT is host for the fourth meeting, May 2019 in Vienna, AT

Transversal management and implementation

- P3, Voluntary Arts coordinates the transversal dissemination (M1) – due to expertise in dissemination campaigns.

- P5, EDUCULT coordinates the transversal process and impact evaluation (M2) – due to expertise in evaluation and assessment of culture projects.

- P1, KSD coordinates the overall project management (M3) – as the applicant and beneficiary and as an experienced coordinator of international culture projects.

3. Target groups and dissemination strategy

3.1 Initial definitions

For the dissemination strategy we use the terminology, proposed by EACEA, where "valorisation" as a term encompassing "dissemination" as well as "exploitation". "Dissemination" means to "spread widely" and it aims to information provision and awareness rising; while "exploitation" means "make use of and derive benefit from".

Dissemination can take place from the beginning of the project and intensify as results become available, while exploitation can happen only when results can be transferred into improved practices and new policies.

Exploitation thereby also reaches beyond the life of the project, so its results are sustained. The exploitation can be divided in:

- "Embedding" where results are anchored or embedded in the normal practise of the organisations participating in the project.
- "Multiplication" where other learning providers (and end-users) adopt or apply the results in their own practise.
- "Mainstreaming" where the results and initiatives are supported by decision-makers and other multipliers.

The different aspects of valorisation correspond to the different types of target groups.

- The term "direct" target groups refers to learning providers from the same field as the project organisations that may use the results in similar activities ("multiplication").
- The term "indirect" target groups refer to decision-makers and other multiplier that by political, economic and ideological means can help the direct target groups to improve their services ("mainstreaming").
- The term "end-users" (long term beneficiaries) refers to the groups that in the end can benefit from the results.

3.2 Target groups

The direct target groups

include learning providers - such as teachers, instructors, consultants, managers, board members and other paid and voluntary staff on full-time or part-time engagement - from the cross-cultural sector of amateur arts, voluntary culture, and heritage, that provide in-formal and non-formal cultural learning activities to adults:

1. The first group includes the learning providers in the organisations and their network participating in the project;
2. The second group includes learning providers in neighbour associations in the countries of the project consortium;

3. The third group includes the main learning providers in umbrella associations of amateur arts, voluntary culture, and heritage in the wider European community.

The indirect target groups

Include persons, organisations and institutions in local, regional, national, and European communities that may support the learning providers to offer better learning possibilities to the end-users:

1. The first groups include the culture departments of the Municipalities that may support the voluntary associations' new further education offerings.

2. The second groups include culture institutions in the local communities such as theatres, concert halls, arts exhibitions, museums, libraries that can cooperate with the voluntary culture associations to promote co-creative activities with a high bridging potential.

3. The third groups include other civil society associations or local NGO's in the areas of social, humanitarian, and welfare activities that may cooperate with the voluntary culture associations to promote co-creative activities with a high bridging potential.

4. The fourth groups include private stakeholders from the local commerce associations, other private businesses and local media, who may sponsor and promote the activities.

5. The fifth groups include research institutions of culture and education related to the interdisciplinary subjects of cultural learning and civic and democratic participation that may promote the key outcomes.

6. The sixth group are national or European decision-makers, policy-makers, opinion-formers and funders that may support the activities with political, ideological and financial means.

The long term beneficiaries or end-users

Are citizens in our diverse local communities that have experienced a decline in life quality due to the current weakening of social capital or decline of trust, cultural cohesion and mutual recognition in our communities.

3.3 Valorisation activities

Acknowledging the fundamental importance of dissemination and exploitation, we have completed valorisation activities for the whole lifespan of the project. We have intended to reach and transmit the results to the wide range of direct and indirect target groups by the following means:

1. Distribution of electronic newsletters (news-mails) after each of the four partner meetings. Special mail-lists for the planned target groups are made by all partners at the start of and up-dated during the project.

2. Promotion at the websites of the associations participating in the project, with links to the Project's Communication Portal.

3. Straightforward, 'start-up' leaflets explaining project aims in English and in all partner languages, which can be attached to news-mails and uploaded to websites.

4. Promotion of the Communication Portal, which presents desk research, policy documents and state of the arts activities in the wider European community as well as gives in-depth information about the progress and outcome of the project and possibility to download the main documents.

5. Presentations at relevant meetings, seminars, conferences in the partnership and in other organisational or personal network meetings.

6. Ongoing use of special social media sites by the partners with link to the project website and possible downloads.

7. Publish articles and interviews in own journals and other magazines and media.

8. Wide virtual distribution of the four multilateral publications (State of Arts Survey, Series of Thematic Compendia, Curriculum Report and Project Summary Report) together with press-releases in own languages for target groups of the countries of the partnership and in English for other countries in the wider European community.

   NB: The electronic Reports will also be distributed to the public library systems of the participating countries, at least in Denmark.

9. The the English version of the State of the Art Survey Report was printed in 200 ex.

10. Wide range promotion of the new Erasmus+ training events after the end of the project via own channels and not least via EPALE.

11. Main valorisation in relation to the concluding multiplier events, both before, during and as follow-up.

12. Focused exploitation initiatives, with personal meetings with main decision-makers, researchers and other multipliers during and especially at the final stage of the project.

3.4 Progress of valorisation

Progress during 1st project phase: Provide portal and baseline

We provided the visual design and logo, lists of national and transnational target groups, developed social media sites, prepared leaflets, distributed the first news-mails and press releases, and had some general presentations at meetings in own organisations and at other events.

Here the Communication Portal was launched (IO-1) and the State of the Arts Survey, seven language editions were published (IO-2) and both were used to valorise the relevance of the project.

Progress during 2nd phase: Compile good practice and assess curricula

We elaborated the e-mail lists, updated the Communication Portal, distributed 2nd and 3rd series of news-mails; we used to a high degree social media, continued to inform about the

project progress at own and other meetings and contexts, and published articles in own and other media.

Here the five Thematic Compendia, seven languages editions were published (IO-3), and the Curriculum Guidelines, English edition were published (IO-4). Here we also designed and assessed the national pilot courses (IO-5) and released the Curricula Report, seven languages edition (IO-7), and established contacts to decision-makers and other multipliers, also at European level.

We can mention that due to the cancelled support from the Danish National Agency to complete the European pilot courses (IO-6) and to design and promotion sustainable Erasmus+ training packages (IO-8), we had to cancel these two intellectual outputs.

Progress during final 3th phase: Valorise

We distributed the 4th news-mails, used social media, updated the Communication Portal, continued to inform about the project results at own and other events, and published final articles in own and other media.

Here we also completed the seven national conferences and provided the final dissemination; and here we also provided and disseminated this final Project Summary Report, English version (IO-9).

4. Project methodology and evaluation strategy

4.1 The logical and chronological outline of the work programme

The main part of the project planning did take place before the project start with the fulfilment of the demands of the application, where we had to present a very detailed description of the objectives, content and deliverables of the work programme, and the related work days and staff categories for each partner in each work package.

The logical outline

The initial planned and subsequent completed work programme consisted by a logical organised outline of:

    4 partner meetings (p1-p4),
    9 Intellectual Outputs (O1 -O9), where O6 and O8 were cancelled due to no support
    7 national training events (t1 – t7)
    2 transnational training events (C1 – C2), where both were cancelled due to no support
    7 multiplier events (E1-E7),
    3 supporting tasks: Dissemination, evaluation and project management incl. start-up (M1 – M3)

The chronological outline

But we have used a chronological organised outline for our project planning and implementation, where we have the following project phases and work packages:

1ST PHASE: FOUNDING
    1) Start-up management, Sept - Oct 2017 (m3)
    2) First partner meeting in Copenhagen, DK, Oct 2017
    3) Communication Portal, Oct 2017 – Aug 2019 (IO-1)
    4) State of the Art survey, Oct 2017 – Mar 2018 (IO-2)

2ND PHASE: DEVELOP
    5) Second partner meeting in Bielsko-Biała, Pl, Mar 2018
    6) Best practise compilation, five thematic compendia, Mar – Aug 2018 (IO-3)
    7) Initial Curriculum Guidelines, Mar – May 2018 (IO-4)

3rd PHASE: TEST
    8) Design and test seven national pilot curses, May – Oct 2018 (IO-5 / t1-t7)
    9) Design and test of European pilot courses, May – Nov 2018 (IO-6 / T1-T2) /cancelled
    10) Third partner meeting in Riga, LV, Nov 2018
    11) Curriculum Compendium, Nov 2018 – Mar 2019 (IO-7)
    12) Plan sustainable Erasmus+ training packages, Nov 2018 – Jan 2019 (IO-8) / cancelled

4th PHASE: VALORISE
    13) Complete seven national conferences, Jan – April 2019 (E1 – E7)

14) Fourth partner meeting in Vienna, May 2019

15) Provide Project Summary Report, May – Aug 2019 (IO-9)

TRANSVERSE PHASE: SUPPORT

16) Dissemination, Sept 2017 – Aug 2019 (M1)

17) Evaluation, Sept 2017 – Aug 2019 (M2)

18) Project management, Sept 2017 – Aug 2019 (M3)

The work chronological programme

The work programme was designed with 15 chronological work packages and 3 supporting transversal work packages (dissemination, evaluation and project management). It includes three main phases (found, develop, valorise) and the first three partner meetings functioned as bridges between the main project steps phases, and the final fourth meeting functioned as a bridge to sustainable activities after the end of the project.

The break down structure of the work programme is very detailed described in the key activities (Intellectual Outputs, Training Events, Multiplier Events and the special sections about the transversal dissemination and evaluation), and they have corresponding budget lines for each work package.

The chronological flow of the work packages makes it in our point of view easier to monitor the work progress, because the 15 chronological work packages indicate the 15 main steps of the work programme.

The break down structure of the tasks and budget lines of each work packages gave the decisive basis for the management, coordination and cooperation among the partners.

4.2 The assessment framework

The tasks of coordination, monitoring, evaluation and quality assurance are close connected in a well organised project. Consecutive we monitor, then we evaluate, and finally we appraisal the needs for adjustments of the work programme.

Monitoring of project progress

The monitoring consists of reporting procedures for all partners of each work package and a backup check of the task flow by the coordinator. The quality assurance implies that the Project Management Group (i.e. the eight project leaders from the eight organisations) can correct deviations from the task plan and budget, or implement contingency plans, if the responsible partner can't or haven't solved the task as agreed.

The monitoring of the work progress by the coordinator has three main checks:

- First, all partners receive after each partner meeting the minutes and detailed task plan for the next period, and typically the specific tasks of each partner will be presented in an e-mail by the coordinator and the partners will confirm their tasks.

- Secondly, during the work packages, the coordinator contacts the partners to hear, if the tasks are progressing as planned, and she inform the partnership, when some partner has found smart ways to solve the tasks or just when the tasks have been fulfilled. It means the mutual information level will be high during the completion of the work packages.

- Thirdly, at the deadlines of tasks, the coordinator will check if the partners have delivered as planned, and she will contact partners, who did not deliver the agreed tasks at time or with the agreed quality.

Reporting of project progress

We have used online evaluation questionnaires and financial reporting templates for each work package, which all partners must fill-in and send latest 2 weeks after the completion.

The reporting took place at the partner meetings as well as during the period of home works. The partner meetings addressed the specific needs of the project progression, and they consolidated a strong mutual understanding of the common aims of the next phase as well as the partner's specific roles and tasks. Furthermore, they were used for evaluation of the key outcomes of the terminating phase and as resource for designing the activities of the next phase, so each partner knew what to do and when.

At the end of each work package all partners filled-in evaluation questionnaires and status reports of their completed work to the partnership. Furthermore, the financial reporting for cost refunding at the end of each work package (where the partners filled-in a template for cost refunding, including assessments of the main tasks they had done), also implied a monitoring process with self-monitoring by the partners.

4.3 Mixed Method Evaluation

The evaluation has been conducted as a Mixed Method Evaluation combining Process Evaluation and Impact Evaluation, and it has been designed and conducted by EDUCULT and all partners have shared responsibility to fulfil their part of the evaluation plan.

Process evaluation

We used the Process Evaluation to make sure the project was implemented according to the task plan; and to gain direction for improving the project as it was developing. The indicators for Process Evaluation focus on, whether the planned key activities and deliverables have been produced on time with the agreed quality, and within the allocated project budget - thus keeping the project on the track.

We completed Process Evaluation for each work package, where all partners fill-in online evaluation questionnaires and financial reporting templates at the conclusion of the work package. Process Evaluation was also an important session at the partner meetings.

The Process Evaluation allowed reviews and adjustments of different parts of the project work, and it was an important part of the ongoing monitoring and Quality Assurance of the work progress. A written summary of the oral evaluations at the meetings are part of the minutes. All partners also filled-in progress questionnaires latest a week before the meetings.

Impact evaluation

We used Impact Evaluation to assess the extent to which the project achieved its intended effects and to outline recommendations for sustainable activities in the field. The partners provided feeds according to the evaluation design by EDUCULT.

We completed impact evaluations by means of questionnaires and interviews with representative target groups and end-users in the participating countries - at the end of the national pilot courses, Oct – Dec 2018; and in relation to the concluding multiplier event, April – June 2019.

Reporting of evaluation

The conclusions of the evaluations will be presented below in the next section 5: Project outcomes and results

5. Project outcomes and results

5.1 The planned aim and outputs and multiplier events

The project aim has been to bridge social capital and to promote inclusion, cohesion and trust in our communities by strengthening the participatory and co-creative culture activities in the European sector of amateur arts, voluntary culture and heritage, primarily, in short term by educating the educators.

The planned key outputs have been:

1. Communication Portal with desk research and other supporting services
2. State of the Arts Survey, seven languages edition
3. Five Thematic Compendia presenting good practice, seven languages edition
4. Curricula Guidelines, English edition
5. Test of formative training packages for national courses
6. Test of formative training packages for European courses
7. Curriculum Report, seven languages edition
8. Design and announcement of specific Erasmus+ training courses
9. Project Summary Report

5.2 Assessment of intellectual output

Re O1: Communication Portal

Leads and schedule
P8, LKCA
Planned to take place in the whole project period, Sept 2017 – Aug 2019.

Aim
To provide a web-based Communication Portal with field and desk research and other supporting services for the project as well as presentations of the project work and its outputs to the virtual audiences.

Schedule
The design, refinement and on-going updates will take place during the whole project period, Oct 2017 – Aug 2019 (months 2 - 24).

The Portal with key functionalities was after the final review at the second partner meeting, March 2018 and subsequent refinements published at the end of April 2018 (month 8) and will be developed and updated throughout the project life-cycle.

Activities and outputs
The key activities included:

1. The lead partner, LKCA (NL) designed and developed the Portal and updated it throughout the project life-cycle.

2. LKCA (NL) coordinated the needed information for the Portal, in close collaborating with Educult (AT) and Interfolk (DK) and by ongoing dialogue with the other partners.

3. All partners discussed and validated the initial design of the Portal contents and format, tested the functionality of the website and provide recommendations for improvements.

4. LKCA (NL), Educult (AT) and Interfolk (DK) was responsible for providing desk research on new culture policy trends and new primary research results in dialogue with the partnership circle and other resource persons.

5. Voluntary Arts (UK), KSD (DK) and JSKD (SI) was responsible for providing information about the state of art in the field, sharing good practise and pilot work in the wider European communities.

6. FAIE (PL) and Interfolk (DK) were responsible for providing information about new funding opportunities for cross-national and multilateral pilot work in the field.

7. JSKD (SI) was as lead partner and FAIE (PL) and LACM (LV) as co-partners responsible for managing the innovative observatory and dialogue forum for exchange of ideas and new practises.

8. Interfolk (DK) and LACM (LV) were responsible for presenting other relevant European events in the field.

Assessment and outcome

The evaluation summary provided by EDUCULT emphasised:

- There was agreement among the partners on the overall usefulness of the portal and overall satisfaction with its structure as well as the design;

- Yet, already at that point of the project implementation a delay in the schedule was taking place, with some texts for the portal missing. This might have been a result of communication / coordination issues since some partners would have appreciated more discussion / information concerning the content and it was to some not so clear how the content was to be integrated into the portal;

Partner Reaction to the Communication Portal:

"Portal offers a clear insight into the project – there are still some categories that need content and some field should have less text"

"I think there is a good structure and a clear description of the project aims. There is strong potential for the portal to offer a good route for others to find good information and best practice projects."

More info

See the portal: https://bridgingsocialcapital.eu/

Re O2: State of the Arts Survey, seven languages edition

Leads and schedule
P5, EDUCULT
Initial planned to take place in the period Oct 2017 – May 2018.

Aim
The aim of the state of the art survey was to provide an overview and to find good practice examples of co-creative and participatory activities in the sector of amateur arts, voluntary culture and heritage that aim at bridging social capital and promoting inclusion, cohesion and trust in our communities.

Hereby the subsequent development work and related impact evaluation got a baseline to start with, a clearer picture of the needs and refined guidelines for the idea compilation. The multilateral survey report could thereby also act as benchmarks to assess the quality and relevance of the subsequent development work and was a key tool in the project valorisation process.

Methodology
The series of five national field research focussed on the essential learning outcomes of participatory and co-creative culture activities, where former segregated groups are engaged in shared cross-over cultural activities, such as

* Inter-social learning (include marginalised groups: poor, low-educated, etc.)
* Inter-generational learning (include more generations in shared learning activities)
* inter-regional learning (incl. groups from city and countryside, centre and periphery)
* Inter-cultural (inclusion of minority cultures)
* Inter-European (include cross-border activities where different European traditions / cultures are engaged with a European added value)

The data was collected from October 2017 to January 2018 by five national culture organisations: LKCA (NL), KSD (DK), VA (UK), FAIE (PL), and JSKD (SI), and put together by EDUCULT (AT).

The applied research methodology combines quantitative data using questionnaires and qualitative data using qualitative interviews. The five national field surveys uses the same questionnaires and interview guides to ensure the processed data can be compared and presented in a multilateral context.

Activities and outputs
The Report consisted of an introduction of the survey and its main term and methodology; a main section where the results from the five partner countries are presented; a comparison between the countries including an outline of best practice; and an annex with the table of charts, the survey questionnaire and the interview questionnaire. In all: 82 pages.

The English master edition was translated to the six partner languages (DK, DE, NL, PL, SI, and LV). The translated versions used the same layout as the English master version.

Assessment and outcome
The evaluation summary provided by EDUCULT emphasised:

Re the survey work:
- There is great agreement among partners about the structure of the survey and its overall usefulness.
- Some points of critique were risen concerning the fact that it was difficult to get people to fill out the survey and to find interviewees. Again, this resulted in delays in the working schedule.

Re the survey result:
- The partners voiced great satisfaction with the output of the state of the art report.
- In terms of content it has been indicted that the report could have been even more concrete in terms of question on social capital and on social capital as an objective in the voluntary arts sector.
- Furthermore, some partners pointed at the need of a broader annex to the report that could have listed all results and thereby could have made it more comparable.

More info
The Survey report, seven languages edition can be seen and downloaded here at the Portal.

Re O3: Five Thematic Compendia, seven languages edition

Leads and schedule
P3, Voluntary Arts Network
Planned to take place in the period, March – Sept 2018.

Aim
The aims is to compile good practice examples and innovative approaches of participatory and co-creative culture activities that can be used as new teaching material for further education of learning providers in the cross-cultural sector of amateur arts, voluntary culture and heritage.

Innovative elements
We intend to give high priority to the new methodologies of participatory culture and co-creation, where the learning context are changed not only from individual creativity to collective creativity, but the co-creation and peer-to-peer relations can be developed to bridge social capital between people normally outside of each other's direct social networks - not just bonding social capital between similar individuals, which is common across other forms of participation, but bridging former segregated groups.

Activities and outputs
The good practice examples and innovative approaches will be compiled in five thematic contexts, where we focus on cultural bridging activities in five thematic areas:

1. Inter-social (include marginalised groups: poor, low-educated, etc.) – with Voluntary Arts (UK) as editor and Interfolk (DK) and LKCA (NL) as co-editors.

2. Inter-generational (include more generations in shared learning activities) – with JSKD (SI) as editor and FAIE (PL), KSD (DK) and Interfolk (DK) as co-editors.

3. Inter-regional (include groups from city and countryside, centre and periphery) – with KSD (DK) as editor and Voluntary Arts (UK) and FAIE (PL) as co-editors.

4. Inter-cultural (inclusion of minority cultures) – with LKCA (NL) as editor and KSD (DK) and EDUCULT (AT) as co-editors.

5. Inter-European (include cross-border activities where different European traditions / cultures are engaged with a European added value) – with FAIE (PL) as editor and EDUCULT (AT) and Interfolk (DK) as co-editors.

Each compendium includes an introduction, six good practice examples including photos (case studies), an outline of essential findings, and a concluding section on how to work with the topics. In all: approx. 45 pages per compendia. The five Thematic Compendia has been published in the seven partner languages: English, German, Polish, Dutch, Danish, Slovenian and Latvian.

Assessment and outcome
The evaluation summary provided by EDUCULT emphasised:

- The work on the compendia was more complicated for the partners, the work on the compendia and their structure were discussed more critically.

- From the point of view of various partners more discussion and agreement on terms, method, extend, angle, workbook and finally the case studies themselves could have helped the work on this task.

- Again, questions of workload and coordination issues led to delays in the working schedule.

Partner Reaction to the series of Thematic Compendia:

"We had some problems finding the good practice examples (…) because our goal was to find examples that can be easily adapted by others."

"We were not sure how theoretical the introduction and the conclusion should be. (…) at this point we find it appropriate to have a more theoretical approach. If possible we would aim to more illustrative form (…) more like a guidebook."

More info

The inter-generational Thematic Compendium, seven languages edition can be seen here.

The inter-regional Thematic Compendium, seven languages edition can be seen here.

The inter-social Thematic Compendium, seven languages edition can be seen here.

The inter-cultural Thematic Compendium, seven languages edition can be seen here.

The inter-European Thematic Compendium, seven languages edition can be seen here.

Re O4: Curricula Guidelines, English edition

Leads and schedule
P1, Interfolk.
Planned to take place March – Aug 2018

Aim
To design guidelines for a new curriculum for further education of educators (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.

Outputs
The developed Curricula Guidelines will be designed with reference to the key findings of the previous state of the arts survey (IO-2) and the compilation of good practice and innovative approaches (IO-3).

The Curricula Guidelines, English version is an independent output (O4) that in short and concise form presents present the key competences and skills, the essential content, the appropriate pedagogical approach and certification methods, which can be applied for further education of the educators in the European sector of amateur arts, voluntary culture and heritage.

The intention is to use the guidelines for the design of the subsequent series of seven national pilot course packages (IO-5) and the two European pilot course packages (IO-6). Unfortunately, the European courses were cancelled by the Danish National Agency, so the assessment of the curricula will solely be based on the national pilot courses.

Initial, June 2018, all partners filled-in a questionnaire with recommendations for the design of the curricula and exemplary course packages. The draft Curricula Guidelines was provided primo August and commented latest Medio August and the final English Curricula Guidelines was published as a PDF-publication ultimo August 2018 as planned.

Assessment and outcome
The Curricula Guidelines were edited and published as planned with the expected quality and on schedule.

More info
The Curricula Guidelines, English edition can be seen and downloaded here.

Re O5: Test of series of national pilot courses

Leads and schedule
P4, FAIE. The period of planning and completion was June – Nov 2018.
Budgeted with 12 trainees and 2 trainers.

Aim
To design and assess the curricula of ready to use formative in-service training packages in a regional or national context for staff in the European sector of amateur arts, voluntary culture and heritage.

Activities and outputs
In the frame of the project we developed pilot courses in all seven partner countries for learning facilitators in amateur art and voluntary cultural associations working on a part-time or full-time basis, paid or voluntary, including directors, managers, board members, consultants, counsellors, and other management staff as well as teachers, instructors and other pedagogical staff.

The courses focusses in varying degree on all or some of the five different contexts: inter-social, inter-regional, inter-cultural, inter-generational and inter-European. The pedagogical approach was based on participatory and activity-based methods, integrating theory and shared experience. There was a blend of short concise lectures, plenary discussions, workshops on case studies, pair work and individual learning.

The seven pilot courses took place as follows:

United Kingdom: 30 January 2019. Programme English Pilot Course
For information: Damien McGlynn – damien@voluntaryarts.org.

Poland: 13 - 14 Dec 2018. Programme Polish Pilot Course
For information: Agnieszka Dadak – faie@fundacjaaie.eu

Latvia: 30 October 2018. Programme Latvian Pilot Course
For information: Aira Andriksone – aira.andriksone@inbox.lv.

Slovenia: 27 October and 3 November 2018. Programme Slovene Pilot Course
For information: Jan Pirnat – jan.pirnat@jskd.si

Netherlands: 24-25 October 2018. Programme Dutch pilot course
For information: Hans Noijens – hansnoijens@lkca.nl

Austria: 23 October 2018. Programme Austrian Pilot Course
For information: Aron Weigl – aron.weigl@educult.at

Denmark: 21 – 22 September 2018. Programme Danish pilot course
For information: Bente von Schindel – bs@kulturellesamraad.dk

Assessment

The evaluation summary provided by EDUCULT emphasised:

- Generally, the partners did not have great difficulties to implement this task.
- Some partners pointed at the fact that they would have like to have more dialogue between each other on the design and implementation of the course.
- At the same time it was emphasised by a range of partners that they appreciated the freedom in designing the National Pilot Course according to the country's context.
- In order to improve the common outcome more discussion on the framework was suggested.

More info
[The time and place and programme of the series of national pilot courses can be seen here.](#)

Re O6: Test of European pilot courses

The Danish National Erasmus+ Agency did not approve this intellectual Output 6 including the related Teaching and Training activities, C1 and C2 (the two parallel 5-day European pilot courses in Latvia).

The reason was that they did not consider the subsequent Intellectual Output O8 (to design and announce Erasmus+ training events after the end of the project) as legible for funding.

Re O7: Curriculum Report, seven languages edition

Leads and schedule
P1, IF. Planned to be completed Nov 2018 – May 2019.

Aim
To provide a tested and refined Curriculum including formative training packages in regional, national and European context for further education of educators (managers, consultants, teachers, trainers, instructors, etc. in the cross-cultural sector) on how to use new participatory culture and co-creation learning methodologies with added value social inclusion, cultural cohesion and non-segregation.

Output
The Curricula Report had the following disposition:
1. Preface on background and aims for the guidelines (2 pages)
2. Definitions and meanings of Curriculum (3 pages)
3. Guidelines for providing an adult education curriculum (8 pages)
4. Recommendations from survey and pilot courses by partnership circle (17 pages)
5. Standard curriculum for culture workers (6 pages)
6. Transfer the learning to own activities (1 page)

The English master edition of the Curriculum Report was translated to the seven partner languages: English, German, Polish, Dutch, Danish, Latvian and Slovenian. The seven editions had the same layout, using the adopted visual identity of the project. They were published as PDF-publications for wide and easy dissemination.

Assessment and outcome
Overall, the Curricula Report had the quality we intended. The evaluation summary provided by EDUCULT emphasised:

- Overall satisfaction with the work and it result on the curricula report can be witnessed.
- Communication between the partners was good, however some mentioned that, again some more discussion and communication between each other could have been helpful
- At the same time partners pointed at the problem that due to the small time budgets in Erasmus+ projects it is difficult to implement increased communication;
- Mainly, the translation of the report took longer than expected and was a source of delay in schedule.

More info
The English master report and the six translated versions can be seen and downloaded here.

Re O8: Design and announcement of Erasmus+ training courses

The Danish National Erasmus+ Agency A did not approve this Intellectual Output 8. They didn't consider it as an Intellectual Output to develop and announce Erasmus+ KA1 courses to take place after the end of the project, where future participants have to apply to be granted by Erasmus+ KA1, because all project results e.g. have to be freely accessible to the public. It implied all the budgeted work days were cancelled and we had to skip the output.

Re O9: Project Summary Report, English edition

Leads and schedule
P1, KSD was editor and P2, Interfolk, co-editor.
Was completed June – August 2019.

Aim
At the end of the project to prepare a Project Summary Report that will be used to large scale dissemination and to strengthen the sustainability of the project and to reinforce the replicative potential of the project.

Output
The Project Summary Report will comprise a concise overview of the development history of the project, the key target groups, the main aims and objectives and the methodology employed to achieve the project outputs, and a critical discussion and evaluation of the project.

It will also direct readers to the projects' Communication Portal, Surveys, the five thematic Compendia, the national and European Training Packages, the Curriculum Report, the concluding multiplier events and the new offerings of national and European in-service training events after the end of the project.

The Report will be published as PDF-publication for wide dissemination. Possible paper publications of the Reports imply extra funding from other national funders.

Assessment
Overall, the Curricula Report had the quality we intended. The Project Summary Report will be the core products aimed at validating the BRIDGING project to the key stakeholders. It will be used for the final dissemination and it will be available at the project portal. It can also be a key annex for the final reporting to the National Erasmus Office, Sept 2019.

More info
This Project Summary Report can also be seen and downloaded here at the Portal.

5.3 Assessment of multiplier events and dissemination

Re the national multiplier events, April 2019

Leads and schedule

Lead partner: P4, FAIE. Each partner is responsible for completing the national event
The planning, announcements and completion of the series of seven national multiplier events took place in Dec 2018 – May 2019.

Aim

The aim of all seven events was to disseminate the key outcome of the project to the main target groups in the seven partner countries in a sustainable manner.

Key features of the events
- The frame was a 1-day event with minimum 30 participants.
- The projects' methodologies and main results were presented by the project team.
- Guest speakers were invited to deliver talks on core issues and reviews of the project.
- A plenary session with round table debate and a session with parallel workshops on main issues will also be part of the programme.

Activities and outputs

Each partner did organise in April or May 2019 the following national conferences:

Denmark: April 1 in Odense with 44 participants.
Programme Danish National Conference.
For information: Bente von Schindel – bs@kulturellesamraad.dk

The Netherlands: April 6 in Amsterdam with 13 and April 16 in Boxtel with 20 participants.
Programme Dutch National Conference April 6 in Amsterdam
Programme Dutch National Conference April 16
For information: Hans Noijens – hansnoijens@lkca.nl

Poland: April 11 in Bielsko-Biala with 31 participants.
Programme Polish National Conference
For information: Agnieszka Dadak – faie@fundacjaaie.eu

Slovenia: April 16 in Ljubljana with 45 participants
Programme Slovene National Conference
For information: Jan Pirnat – jan.pirnat@jskd.si

Latvia: April 24 in Riga with 40 participants.
Programme Latvian National Conference
For information: Aira Andriksone – aira.andriksone@inbox.lv

United Kingdom: May 2 in Manchester with 54 participants.
Programme English National Conference
For information: Damien McGlynn – damien@voluntaryarts.org

Austria: May 8 in Vienna with 39 participants.

Programme Austrian National Conference

For information: Aron Weigl – aron.weigl@educult.at

Assessment

The evaluation summary provided by EDUCULT emphasised:

- The partners found it easy to organise the events and combined the conferences with other national project/events or worked together with specific partners in the field when organizing it. That worked very well with good attendance and interest in the theme.

- In the majority of countries more than 20 people attended the event. In two countries even more than 50. Yet, it was also very time consuming to organise the events.

More info

More information about the concluding national multiplier events can be seen here.

Re the transversal dissemination, whole period

Leads and schedule
Leads: P3, VAN
The transversal dissemination took place during the whole project, Sept 2017 – Aug 2019.

Aim and objectives
The aim was to implement dissemination and exploitation activities during the whole lifespan of the project to the defined target groups.

The objectives were:

- To raise awareness of the project and its outcome
- To transfer the results to own organisations and related organisations (embedding and multiplication to direct target groups),
- To achieve support from main decision-makers and other multipliers (mainstreaming to indirect target groups)
- To secure lasting impact (sustainability) by planning follow-up activities.

Activities and outputs
The main outputs and activities were:

1. Distribution of electronic newsletters (news-mails) after each of the four partner meetings. Special mail-lists for the planned target groups are made by all partners at the start of and up-dated during the project.

2. Promotion at the websites of the associations participating in the project, with links to the Project's Communication Portal.

3. Straightforward, 'start-up' leaflets explaining project aims in English and in all partner languages, which can be attached to news-mails and uploaded to websites.

4. Promotion of the Communication Portal, which presents desk research, policy documents and state of the arts activities as well as gives information about the progress and outcome of the project with a possibility to download the main documents.

5. Ongoing use of special social media sites by the partners with link to the project website and possible downloads.

6. Presentations at relevant meetings, seminars, conferences in the partnership and in other organisational or personal network meetings.

7. Publish articles and interviews in own journals and other magazines and media.

8. Wide virtual distribution of the four multilateral publications (State of Arts Survey, Series of Thematic Compendia, Curriculum Report and Project Summary Report) together with press-releases in own languages for target groups of the countries of the partnership and in English for other countries in the wider European community.

9. Wide range promotion of the project results at the end of the project via own channels and not least via EPALE.

10. Main valorisation in relation to the concluding multiplier events, both before, during and as follow-up.

11. Focused exploitation initiatives, with personal meetings with main decision-makers, researchers and other multipliers during and especially at the final stage of the project.

Assessment

All partners have filled-in dissemination report templates for the four main periods of the project: October 2017 – March 2018; April 2018 – November 2018; December 2018 – May 2019; and June – Aug 2019. In general, we think the dissemination has been handled as planned.

5.4 Assessment of partner meetings

Leads
Leads: P2, IF as coordinator of the agenda of the meetings and the host organisation.

Aim
The overall aim of the partner meetings is to bridge the four main project phases, by summarizing the state of the project and leading the way forward for the project and the partners.

The first meeting bridges as kick-off meeting the planning during the application stage with the first start phase. The second and third partner meeting bridges the second and third project phases, and the final fourth partner meeting functions as a bridge to sustainable activities after the end of the project.

Furthermore, we supplemented the four physical partner meetings with five Skype meetings, where four has taken place and the final fifth will take place at the end of the project:

Physical partner meetings:

First kick-off partner meeting, 16 – 17 Oct 2017 in Copenhagen, DK.
The agenda included:
- To discuss and clarify the essentials of the project concept
- To discuss and clarify the overall work plan and budget frame
- To outline the design of the Communication Portal (O1)
- To outline the methodology and schedule of the initial state of the arts survey (O2)
- To decide the transverse Evaluation - methodology and schedule
- To decide the transverse Dissemination - strategy and schedule
- To decide the transverse Project Management – communication, rules of procedure, financial guidelines and Partner Agreement
- To inform about the initial project reporting in the Mobility+ Tool
- To decide time and place of second partner meeting
- To evaluate the start-up of the project and the first meeting

Second partner meeting, 9 – 10 April 2018 in Bielsko-Biała, PL.
The agenda included:
- To assess and adjust guidelines for the Communication Portal (O1)
- To evaluate the State of the Art Survey and clarify recommendations (O2)
- To schedule the compilation of best practise and provision of five thematic compendia (O3)
- To schedule the design of the initial guidelines of curriculum and certification (O4)
- To schedule the design and test of national pilot course packages (O5 / t1-t7)
- To plan the first impact evaluation in relation to the pilot courses
- To assess the current dissemination and possible adjust the dissemination strategy
- To assess the current PM and possible refine the procedures
- To inform about the preceding project reporting in the Mobility+ Tool

- To decide time and place of third partner meeting
- To evaluate the second partner meeting

Third partner meeting, 26 – 27 Nov 2018 in Riga, LV.
The agenda included:
- To evaluate the national pilot courses (O5)
- To outline and schedule provision of the Curriculum Report (O7)
- To assess and schedule deliverances to the Communication Portal (O1)
- To frame and schedule the seven national conferences (E1-E7)
- To plan the second impact evaluation in relation to the national conferences
- To schedule the final dissemination
- To inform about the project reporting in the Mobility+ Tool
- To decide time and place of final fourth partner meeting
- To evaluate the third partner meeting

Fourth partner meeting, 22 – 23 May 2019 in Vienna, AT.
The agenda included:
- To evaluate the Curriculum Report (O7)
- To outline and schedule provision of the Project Summary Report (O9)
- To assess and schedule the final deliverances to the Communication Portal (O1)
- To evaluate the completed dissemination and schedule a sustainable dissemination
- To evaluate the completed evaluation and schedule the final evaluation reporting
- To evaluate the completed PM and schedule the final PM
- To inform about the reporting in the Mobility+ Tool and the final reporting
- To complete an overall evaluation of the project
- To discuss possible follow-up activities after the end of the project, including provision of future Erasmus+ training events
- To evaluate the fourth partner meeting

Skype meetings

1st Skype meeting, 14 Dec 2017
The agenda included:
- Since last time: Info on matters not included in the items below
- Status of the Communication Portal (WP 03)
- Status of the State of Arts surveys (WP 04)
- Status of the dissemination activities (WP 16)
- Concluding evaluation rounds

2nd Skype meeting, 28 June 2018
The agenda included:
- Since last time: Info on matters not included in the items below
- Status of the Communication Portal (WP 03 / O1)
- Status of the State of Arts surveys (WP 04 / O2)
- Status of the Five thematic Compendia (WP 06 / O3)
- Status of the Curricula Guidelines (WP 07 / O4)
- Status of design and test of national pilot courses (WP 08 / O5)

- Status of the dissemination activities (WP 16)
- Concluding evaluation rounds

3rd Skype meeting, 6 Sept 2018

The agenda included:
- Since last time: Info on matters not included in the items below
- Status of the Communication Portal (WP 03 / O1)
- Status of the State of Arts surveys (WP 04 / O2)
- Status of the Five thematic Compendia (WP 06 / O3)
- Status of the Curricula Guidelines (WP 07 / O4)
- Status of design and test of national pilot courses (WP 08 / O5)
- Status of third partner meeting in Riga, Monday – Tuesday, 26 – 27 Nov
- Status of the dissemination activities (WP 16)
- Status of the evaluation activities (WP 17)
- Concluding evaluation rounds

4th Skype meeting, 20 Feb 2019

The agenda included:
- Since last time: Info on matters not included in the items below
- Status of the translations of the five thematic Compendia (WP 06 / O3)
- Status of national pilot courses (WP 08 / O5)
- Status of Curricula Report, seven language ed (WP 11 / O7)
- Status of the multiplier events / national conferences in April 2019 (WP 13 /E1-E7)
- Status of the Communication Portal (WP 03 / O1)
- Status of the dissemination activities (WP 16)
- Status of the evaluation activities (WP 17)
- Fourth meeting in Vienna, 22 – 23 May 2019 and more Skype meetings?
- The final Project Summary Report, May – Aug 2019 (WP 15 - O9)
- Concluding evaluation rounds

5th Skype meeting, 27 Aug 2019

The agenda will include:
- Since last time: Info on matters not included in the items below
- The Project Summary report (WP 15 / O9)
- The Communication Portal (WP 03 / O1)
- The final dissemination activities (WP 16)
- The final evaluation activities (WP 17)
- The final project management (WP 18)
- Possible follow-up activities / new project plans
- Concluding evaluation rounds and farewell for now

Assessment

We completed the four 2-days partner meetings as planned in the application and we furthermore had five Skype meetings.

Overall, the meetings did engage the essentials of the project work and helped to plan the next steps of the work programme. The meetings did as planned bridge the main project phases and helped to promote the team spirit and lead the way forward for the project and the partnership circle.

5.5 Summary of the impact evaluation

The methodology

The focus of the impact evaluation was the reflection of the impacts of the specific events/project outputs and the assessment of their impact on change of values and attitudes and practices of the stakeholders.

EDUCULT was the lead partner for the impact evaluation and prepared questionnaires for the implementation. All partners conducted two main impact evaluations in form of visitor/participant survey at the end of the following two main rounds of events:

- The first data collection for the impact evaluation was implemented during the completion of the national pilot courses, from Oct - Dec 2018, with print-out questionnaires for the participants of the courses.
- The second data collection was implemented in relation to the concluding multiplier events in April - June 2019, again with print-out questionnaires for the participants of the events.

EDUCULT did prepare and summarized the data in the following short report.

Results of the main impact survey questions

Question 1: The idea of "bridging" is to increase social cohesion by involving people of different social groups in participatory and co-creative cultural activities. Do you think that this is possible? Why/why not?

The great majority of survey participants agreed that such activities can bridge social differences. Generally, the survey results show that participants are convinced that culture and art do not differentiate people according to their language, social status. Therefore they can contribute in a sense of **BELONGING**.

- "Co-creative activities develop the sense of belonging to community and increases the motivation to participate and to be involved."
- Shared experience of artistic emotion opens shared thoughts, communications and sensitivity.
- People are much more opened than we think they are. Just smart, individual approach is needed.

It is emphasised in the answers to the survey that cooperation on a local level is crucial in order to strengthen cohesion between different groups and actors.

Question 2: What are the benefits of participatory/co-creative cultural activities to contribute to social cohesion compared to non-participatory activities?

The main benefit that survey participants see is that the **EXCHANGE** between different people and thereby, the understanding of each other can be facilitated through participatory/co-creative cultural activities:

- Participants get more involved towards other participants and engaged citizens.

- People can exchange ideas, customs, see how the other people live and by that, expand their own horizons.

- Such activities provide the opportunity to share knowledge over all generations, across different sectors and through a cross multi-cultural view.

- They open a field of multiple experience and exchange of different views and backgrounds.

The exchange and common experience that is shared in a participatory/co-creative cultural activity provides benefits on a personal as well as social level, connecting the individual to the society and support the **APPRECIATION** for it:

- It supports social dialogue instead of individual isolation.

- Personal growth and development are benefits.

- Finding new friends and partners.

- Through participation people feel to be part of something bigger.

- Appreciation of the common as well as diverse cultural surrounding can be supported.

Furthermore, a clear benefit of participatory processes from the perspective of the survey participants is the **COMMITMENT** to the project that results out of the increased involvement of the participants. This has been highlighted by survey answers such as the following:

- When participating, you get emotionally and physically involved, you make it to your own, and you start caring.

- When we take part in creating a solution, we have a different attitude towards it. We develop a stronger bond to it.

- Moreover the commitment to the project is higher.

- Also higher identification of the participants with the process & the outcome of the process (because of their contribution) can be expected.

- Those participants who are committed can then function as ambassadors or multipliers of the processes.

Question 3: What are the challenges of such activities to generate social cohesion?

The main challenge according to the survey answers is to **FIND DIFFERENT PEOPLE, FROM DIFFERENT SOCIAL BACKGROUNDS** and a common point of interest:

- The main challenge may be to arrange activities, where people from very different background, social classes and "subcultures" in fact meet and cooperate in joint activities

- Thereby, one has to avoid "to go the easy way", when trying to find participants from different social societies.

- A common interest and a point of connection helps to find different people, who would like to participate.

- When looking for participants from different social backgrounds, organizers must also be aware of the fact that participants who are not used to this kind of activities might have a low level of self-confidence and have difficulties in working together.

Furthermore, some answers also emphasise the need to make sure that marginalized people have the opportunity to participate in the process.

When it succeeds to find participants from different social groups the next challenge that has been repeatedly listed in the survey answers are **PREJUDICES.**

- Sometimes it is difficult to put yourself in other people's shoes, to overcome your own philosophy and way of thinking, to understand others.

- The development of belonging to the group, the emotional growth of individuals and groups, and the reduction of prejudices are great challenges in these activities.

In connection to this, survey answers emphasise the need to **HANDLE THE SITUATION CAREFULLY**:

- Try to not put any pressure on the participants.

- Try to moderate the co-creative process in a warm and welcoming, but professional way - it will help participants to feel valued.

- Motivate people to contribute.

Last but not least this whole process costs a lot of **TIME AND MONEY**. Co-creative and participatory processes are not a "one time shot", they take time if they want to support social cohesion and this time needs to be financed.

Question 4: What kind of activities do you consider most conducive to increasing social cohesion? Please give examples:

Examples given in the survey are art forms that are easy to access and to start with, such as:

- Dance, sports, painting, sculpturing

- Art in public space, local projects and projects connected to every-day-life, i.e. projects, without fee, taking place where the people are living and activities where people may plan their own future and surrounding

- Furthermore, courses of native language for foreigners or art projects that are multilingual

- Also, from the experience of survey participants, it is necessary to work in small groups and have "multiplier" for special groups.

- Activities, where kids are involved are also interesting, because it seems easier for them to jump over social boundaries.

6. Recommendations and perspectives

6.1 Assessment and recommendations

Overall assessment

The evaluation summary provided by EDUCULT emphasised:

- Generally great satisfaction on the overall usefulness, the project management and result/output of project can be witnessed among the partners.

- Main challenges relate to delays in schedule, therefore more time for coordination, organisation of events and translation work has to be planned.

- Furthermore, there is a need to think about ways to leave the partners the freedom in implementing events according to country context but at the same time find a way to formulate an even more concrete and short framework as a common denominator.

Assessment of the project content

The evaluation summary provided by EDUCULT also emphasised that for many partners it was first time to work concretely on the issue of BRIDGING and all partners have shown great interest to continue working on the issue. Ideas and issues for continuation relate to the following:

- Generally, there is an interest to elaborate the BRIDGING methodology are a focus of interest when continuing working in the field;

- That means it would be useful to explore in some ways the methods of BRIDGING, i.e. what is actually implemented and how? What works with what effects? As a second part would be good to test findings in practice.

- Working on the issue it must be considered to include also social workers into a project in order to bring the importance of social capital on the next level.

- Also a communication plan is crucial to the BRIDGING issue and projects related to it, also in order to ensure a receptive audience that brings the issue to a broader level.

Evaluative comments from the final partner meeting

During the fourth meeting in Vienna, 22nd – 23rd of May 2019 we evaluated the project, and the main comments were the following:

- Marjeta, JSKD: The project went well, we didn't have serious problems. We tried to achieve something big, maybe too big. Could more easily been successful with a smaller and more focussed topic.

- Jan, JSKD: Maybe we didn't develop new methods, but we gained much knowhow about the issue, which can start to be very trendy. So we are up-to-date with a new field of work, and it has opened windows to new approaches in the field.

- Agnieszka, FAIE: The project puts focus on the social dimension of arts and culture activities, and the issue is promising. We have for example been invited to speak and train about the topics at the Academy of Arts in Krakow. I prefer the meaning of "co-creation" that promote cooperation between different citizen groups in a civil society contexts, instead of the cross-sector meaning, because in Poland the civil society groups are glad for their independency and they can be sceptical about losing this independence and free status as NGOs by a more close cooperation with the local authorities.

- Rafal, FAIE: We succeeded to deliver the planned outputs, but still we need to work with the final disseminating and exploiting to other target groups.

- Jerzy, FAIE: The idea of co-creation is trendy now, and it can open new possibilities for future project planning and good chances for project funding.

- Aron, EDUCULT: I like the project idea of BRIDGING very much, including co-creation in the meaning that different people and associations are working together. The idea of co-creation needs to be pursued. I think the project work included a mix of flow and stopping, but at the end we reached the goals. It was good to provide courses, but it could have been fine to have some partners to work more closely with in the course planning. Unfortunately, we didn't have any initial survey in Austria.

- Damien, VAN: The inter-regional topic was difficult, while the inter-generational and inter-social topics were easier to work with. The overall BRIDGING issue is very relevant, but maybe we had too many themes.

- Ingrid, LKCA: It has been a good project, but maybe we had too many themes. I missed the relations between the pilot course participants and conference participants.

- Hans, LKCA: I don't think the many themes prevented us to give priority to only some of the themes in our pilot courses and multiplier events. It has been inspiring to hear the experiences from other partners. Personally, I could like, we had more time to learn more from each other, especially about more specific practice experiences; and I missed the international course, which the Danish Agency cancelled.

- Aira, LACM: We became partners due to a withdrawal of the Lithuanian partner, so we had a delayed start; but we are happy we got the opportunity to take part in this project. The Bridging idea is also very relevant in our area of cultural heritage. It has been an interesting pilot course and conference, and we are interested to continue with the work, especially with the inter-generational and inter-social topics.

- Bente, KSD: The BRIDGING idea about promoting social capital by participatory culture is for us another issue than "co-creation" in the meaning of cross-sector cooperation between civil society associations and public institutions. Anyhow, both approaches are very relevant for our organisation, and we see many possibilities and needs for new projects in this cross-over area.

- Hans, Interfolk: I agree with Marjeta that this project had very ambitious objectives and it could have been easier and better with a more defined or delimited project

plan; but on the other hand it also gave as Jan mentioned a window to many new approaches and experiences and it opens for future more specific projects. As mentioned by most partners, there should be many possibilities for planning a more specific Erasmus+ project, where we focus on a varied series of pilot work and international courses and events as a mean to elaborate the BRIDGING methodology.

6.2 Possible follow-up activities

General recommendations

The evaluation summary provided by EDUCULT outlined three main recommendations for future projects regarding the management, communication, work division and works flow:

- More clear work division of work according to each partners' specific competences and expertise could have been very helpful and could have contributed to more concrete exchange between partners.

- Giving partners more specific tasks fitted to their field of expertise can however only be a solution under the condition that there would be a time planned to learn from each other (for ex. Study visits around implementing a specific project in every / several countries). Otherwise it might result in weaker cooperation.

- A shared project management/communication space is understood to be really useful to help each partner to keep track of what is being done and what is required without having to rely on multiple document versions and long email exchanges, for instance a smart project management tool which visualises the project development. Here the condition is that keeping the space updated is not too time consuming.

Recommendations for the work programme

The evaluation summary did also comment the work programme:

"As discussed at the meeting (in Vienna), the five themes were probably too big for this project. Some themes were more challenging but any of them could be a big in-depth project on its own"

"In terms of content many partners found it unfortunate that the foreseen European courses were not approved since an international exchange of ideas and solutions concerning BRIDGING among a wider circle of specialists would have been of great added value. Therefore such an exchange is considered crucial for future work in the field."

During the fourth meeting in Vienna, 22nd – 23rd of May 2019 we evaluated the project, and the main comments were the following:

Possible follow-up activities

During the fourth meeting in Vienna, May 2019 the partnership circle also commented possible follow-up activities; and the concluding messages were that the gained knowhow hopefully could be used in more specific and innovative development project that could strengthen the dissemination and sustainability of the project idea.

Marjeta, JSKD: We will continue with the BRIDGING-topic, especially in the field of intergenerational activities, where we are planning new initiatives to take place in the autumn 2019.

Agnieszka, FAIE: We have also planned follow-up activities with focus on the inter-European or international cooperation, and here we will work with Erasmus+ mobility events in the field of co-creation and we have also started to develop an international network support to beginners in international cooperation.

Aron, EDUCULT: We collaborate with FAIE in the international network support and in new mobility activities in the field of co-creation, and we are also engaged in another Erasmus+ project about co-creation. So we will continue to focus on the bridging issues, especially with focus on co-creative activities, and their societal benefits, which now have a high interest in Austria.

Damien, VAN: We will continue to work with the BRIDGING issues, especially with focus on inter-generational and inter-social topics. We are now working with a Scottish network about inter-generational activities. In general, socio-economic benefits of participatory culture are topical now in the UK.

Ingrid, LKCA: We give high priority to arts and culture as a social domain, including priorities to issues about benefits of cultural activities for elder people, younger people, emigrants, etc.

Hans N, LKCA: I can add that LKCA also intends to apply the BRIDGING methodology with focus on social capital in new courses and training events, where we also can build on our experiences from the national pilot course.

Aira, LACM: We have plans for continued activities in the field, but the main challenge is the lack of financial resources to provide new activities without fees for the participants.

Bente, KSD: The next period our organisation will give priority to engage more young people in the cultural councils and cultural associations; and here we will also focus on the inter-generational topic of bridging activities, and social inclusion will be a transversal issue of all our activities. And we will continue to work with the topic of co-creation in the meaning cross-sectoral cooperation between civil society associations / citizen groups and local authorities / public culture institutions.

Hans: Interfolk: Our new main priority is to work with co-creation in the cross-sector context as a mean to empower the civil society as a more equal partner in the provision of new welfare services; and a transversal priority is to promote social capital and social inclusion in the area of non-formal lifelong learning and participatory culture. So the objectives of the BRIDGING project have still a high priority in our future project plans.

7. More information

Contact details of the partnership circle:

P1: KSD
Kulturelle Samråd i Danmark (National Association of Cultural Councils in Denmark)
Applicant org. - see www.kulturellesamraad.dk
Contact person: Bente von Schindel, Secretary General,
(+45) 29 64 70 40 * bs@kulturellesamraad.dk

P2: IF
Interfolk, Institute for Civil Society - see www.interfolk.dk
Contact person: Hans Jørgen Vodsgaard, Head of Institute
(+45) 51 300 320 * hjv@interfolk.dk

P3: VA
Voluntary Arts Network - see www.voluntaryarts.org
Contact person: Damien McGlynn, Communications and Partnership Director
(+44) 07818 028 128 * damien@voluntaryarts.org

P4: FAIE
Foundation of Alternative Educational Initiatives - see www.fundacjaaie.eu
Contact person: Agnieszka Dadak, President of the Board
(+48) 511 551 439 * faie@fundacjaaie.eu

P5: EC
EDUCULT – Denken und Handeln in Kultur und Bildung - see www.educult.at
Contact person: Aron Weigl, executive director
(+43) (1) 522 31 2724 * aron.weigl@educult.at

P6: LACM
The Latvian Association of Castles and Manors - see www.pilis.lv
Contact person: Aira Andriksone, managing director
(+371) 265 24193 * aira.andriksone@inbox.lv
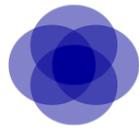
P7: JSKD
Javni sklad RS za kulturne dejavnosti - see www.jskd.si
Contact person: Jan Pirnat, adviser
(+386) (1) 241 05 24 * jan.pirnat@jskd.si

P8: LKCA
Landelijk Kennisinstituut Cultuureducatie en Amateurkunst - see www.lkca.nl
Contact person: Hans Noijens, Project leader
(+31) 6 21 40 61 97 * hansnoijens@lkca.nl

Project Summary 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 report outlines the project rationale and project methodology, evaluates the results of the work programme, and presents recommendations and perspectives for follow-up activities.