



Curricula Guidelines
Bridging social capital by
participatory and co-creative culture

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Erasmus+

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

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Table of content

Preface	5
1. Definitions and meanings of Curriculum.....	7
1.1 A possible definition	7
1.2 The essential of curriculum design.....	7
<i>Aims.....</i>	7
<i>Learning outcomes.....</i>	7
<i>Syllabus or content.....</i>	7
<i>Learning methods.....</i>	8
<i>Assessment.....</i>	8
2. Guidelines for providing an adult education curricula	9
2.1 Adult learning	9
2.2 Planning an outcome-based programme.....	9
2.3 Curriculum information	10
1. <i>The curriculum title</i>	10
2. <i>The curriculum reference.....</i>	10
3. <i>The aim and objectives</i>	11
4. <i>The learning outcomes</i>	11
5. <i>The admission requirements.....</i>	11
6. <i>The total volume of studies.....</i>	11
7. <i>The content of the studies (syllabus)</i>	11
8. <i>The learning and teaching methods.....</i>	11
9. <i>The learning environment.....</i>	12
10. <i>Study materials</i>	12
11. <i>A course certificate or notice.....</i>	12
12. <i>The competencies of the trainers.....</i>	12
13. <i>Assessment</i>	12
14. <i>Course evaluation.....</i>	14
2.4 Transfer the learning.....	15
<i>Background and need.....</i>	15
<i>Aim of the learning.....</i>	15
<i>Focus on transfer - before and after the course</i>	15
References.....	16
3. Summary of recommendations from survey.....	17
3.1 Good practice in general.....	17
3.2 Learning outcome	17
3.3 Course content / syllabus	18
3.4 Learning methods	18
3.5 Assessment and evaluation.....	19
3.6 Competence profile of teachers/learning providers	19
4. Standard curriculum for culture workers	20
Title of the curriculum.....	20
The curriculum reference.....	20
Aim of the training course.....	20
Learning outcomes.....	20
Target groups	21
Admission requirements	21
Credit hours and type of course	21

Key content.....	21
Learning methods.....	21
Course materials.....	22
Learning environment.....	22
Preparation, assessment and follow-up	22
Course Certificate.....	22
Competence profile of trainers	22
Outline of the integrated course syllabus:	23
ANNEX: Key findings from Survey and recommendations	24
1. Good practice in general	24
2. Good practice for specific topics.....	26
3. Essential competences for successful learning providers	27
4. Important Learning outcome of the in-service training courses.....	28
5. The essential course content	30
6. Appropriate pedagogical methods	31
7. Assessment of the learning outcome.....	32
8. Course evaluation	33
9. Other recommendations	34

Preface

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

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

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

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

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

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

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

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

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

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

The 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. Without trust, institutions don’t work, societies falter and people lose faith in each other.

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

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

The overall aim of the project is to develop curricula and exemplary course packages 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.

The 2-year project has four main phases:

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

These Curricula Guidelines are based on key findings from the State of the Arts Survey completed in the first project phase, and they will guide the design and test of new curricula and course programmes.

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

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

May 2018,
Hans Jørgen Vodsgaard

1. Definitions and meanings of Curriculum

1.1 A possible definition¹

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

1.2 The essential of curriculum design²

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

Aims

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

Learning outcomes

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

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

Syllabus or content

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

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

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

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

Learning methods

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

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

Assessment

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

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

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

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

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

2. Guidelines for providing an adult education curricula

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

2.1 Adult learning

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

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

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

The learning process can be divided into four intertwined stages:



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

2.2 Planning an outcome-based programme

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

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

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

2.3 Curriculum information

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

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

1. The curriculum title

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

2. The curriculum reference

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

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

3. The aim and objectives

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

4. The learning outcomes

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

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

5. The admission requirements

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

6. The total volume of studies

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

Studies may be divided into:

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

7. The content of the studies (syllabus)

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

8. The learning and teaching methods

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

When choosing teaching methods and planning a teaching process, the overall picture (curriculum and main topic, overall thematic field, objectives and learning outcomes) should be kept in mind; even the plans for each learning day should be made, taking into account the overall picture. The aim should be to achieve harmony between teaching methods and the whole course.

It is very common to distinguish between teacher-centred and learner-centred teaching methods. For example, lecture, demonstration, discussion etc. fall into the category of teacher-centred

methods; whereas group work (brainstorm, seminar, discussion, dispute, panel discussion, etc.) and individual tasks (analysis, mandala, etc.) fall into the category of learner-centred methods.

9. The learning environment

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

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

10. Study materials

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

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

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

11. A course certificate or notice

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

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

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

12. The competencies of the trainers

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

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

13. Assessment

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

- 1) to find out, whether learning actually took place;

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

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

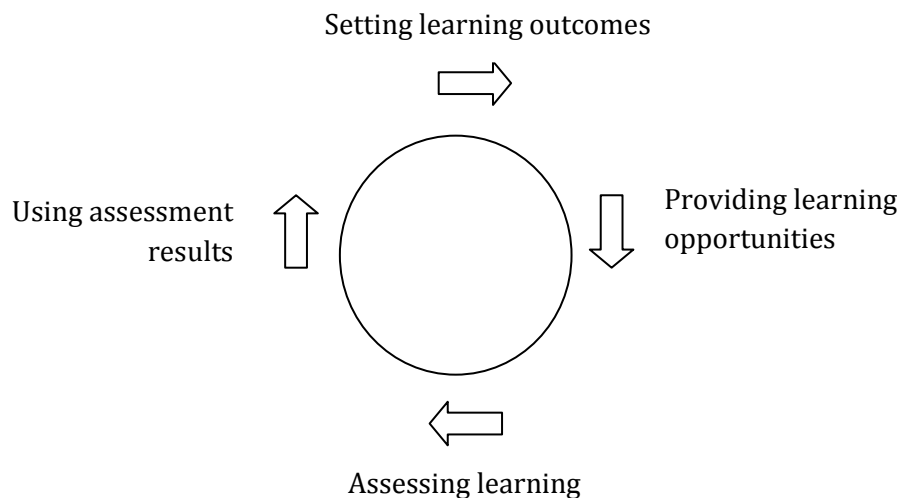


Figure 2: Assessment as a four-step cycle (Suskie, 2009)

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

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

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

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

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

14. Course evaluation

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

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

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

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

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

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

2.4 Transfer the learning

Background and need

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

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

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

Aim of the learning

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

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

Focus on transfer - before and after the course

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

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

³ See for example

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

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

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3. Summary of recommendations from survey

3.1 Good practice in general

The survey indicates (according to the answers of the partners)⁵ that good practise for culture activities in the cross-cultural sector of amateur arts, voluntary culture and heritage with a high potential of social capital implies:

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

3.2 Learning outcome

The survey also indicates the following key learning outcome, which educators (managers, consultants, teachers, trainers, instructors, etc.) should gain from in-service courses:

1. Knowledge of the value of social capital and the potentials of the voluntary art and culture associations to promote social capital by participatory and co-creative activities.
2. Knowledge of good practise examples of participatory and co-creation culture activities, including their potentials for involving and bridging former segregated social groups.
3. Knowledge and skills in organising participatory culture and co-creative activities for former segregated groups with a democratic and inclusive approach where everyone is heard, including special team building and team leading skills to organise creative artistic activities where collaboration is one of the key aspects.
4. High level skills in project management of co-creative culture activities, including planning, analysing needs, reaching out to diverse groups, communicating to and coordinating a diverse group of participants.
5. High level knowledge and skills on how to assess, evaluate and document the outcome to the participants and the providers as well as other key stakeholders.

⁵ The full recommendations are presented in the Annex to these guidelines.

3.3 Course content / syllabus

The key findings also indicate the following key content of a pilot course:

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

3.4 Learning methods

The recommendations from the partners including a variety of learning approaches, such as:

Class room teaching

- A “class” form for teaching main theories of the social inclusion role of the arts, cultural mediation and audience development

Case studies:

- In-depth case study presentations - showing the challenges as well as successes of projects/activities. working on case studies.
- Exchange with learning providers from successful projects.

Workshop methods

- Collaborative working with course participants from different backgrounds (maybe to design a new activity or project).
- Workshop method, possibly with some mini-projects realisation in practice or at least group work to develop ideas/recommendations.
- Simulation / debate / exchange about concrete situations (including a local community, including a group of young people, etc.); trying to put in practice the theory learned

Pair work:

- Work in pairs/small groups with creative instructions in such a way that every participant is actively involved and operating as receiver as well as “bringer” of input.

Transfer / homework:

- Ask people to prepare some specific activities/ mini-projects (in groups) – then realise them – and then meet again to evaluate/define conclusions and learning outcomes.
Learning by doing.

3.5 Assessment and evaluation

The key recommendations from the partners for the assessments of the outcome were that:

- The assessment of the learning outcome should be based on whether the participants subsequently can use what was taught, or if they can transfer / put into practice what they've learned. It is when put in practice that we will really know the outcomes of the courses, what was missing and what has been helpful for the learning providers. It should be kept in mind that co-creation is a process; the effects on social capital will not be instant.
- The simple way to assess the outcome could be to send a questionnaire after a certain time (like a month) after the courses to see how the learned are put in practice. The questionnaire should enable open answers (in a qualitative interview-like form).

The key recommendations from the partners for the course evaluations were:

- To get feedback from the course participants directly after / at the end of the course (what is new; what have they learned by using questionnaire, talks).
- Feedback from the course providers about their view of the participants' learning success [oral feedback to the other partners]

With more efforts needed:

- Interviews with activities' participants to see if the co-creation goals were reached
- Evaluation concerning the changes introduced/activities realised up to 6 months after the course, using questionnaires or interviews.
- For a digitally questionnaire during and at the end of course, we can use e.g. www.sli.do

3.6 Competence profile of teachers/learning providers

The survey indicates (according to the answers of the partners) that the essential competences of the learning providers (teachers, instructors, workshop leaders, etc) include:

1. Knowledge about the different groups which are participating; know their characteristics, needs and expectations.
2. High level of social and communication skills of the persons responsible for working with/supporting the recruited groups; including team building and team leading skills;
3. Democratic competences: can create a democratic atmosphere where everyone is heard, and all can contribute as equals is crucial in bridging social capital.
4. Artistic knowledge is still important: the learning provider give this frame of work for the production, helps in the artistic methods when necessary. Be aware that artistic benefits can help social benefits.
5. Competences to organise artistic activities and interventions were collaboration is one of the aspects; and here have the ability to fulfil a role as "mediator" of the group more than a teacher.

4. Standard curriculum for culture workers

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

Title of the curriculum

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

The curriculum reference

The learning level for this adult education course can be ranged at level 4 -5 in the European Qualifications Framework. The EQF reference levels focus on the level of learning knowledge, skills and competences, and it ranges from basic (Level 1) to advanced (Level 8) – see <http://www.cedefop.europa.eu/en/events-and-projects/projects/european-qualifications-framework-eqf>

The learning outcome includes:

- Level-4 Knowledge: Factual and theoretical knowledge in broad contexts within the field of culture work in a civil society context.
- Level-4 Skills: A range of cognitive and practical skills required to generate solutions to specific problems in a field of culture work.
- Level-5 Competences: Exercise management and supervision in contexts of work where there is unpredictable change; review and develop performance of self and others

Aim of the training course

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

Learning outcomes

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

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

Target groups

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

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

Admission requirements

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

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

Credit hours and type of course

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

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

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

Key content

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

Learning methods

The teaching will be based on participatory and activity-based methods, integrating theory and shared experience, as well as the transferability of the learning into the specific tasks in the specific organization. It will include a blend of

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

Course materials

Trainer's handouts as well as web-based materials (provided by trainers).

Learning environment

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

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

Preparation, assessment and follow-up

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

The participants will complete an evaluation questionnaire at the end of the course about the hopes realised, the setting for the course, the programme of the course, the contents transferred etc. Furthermore they are after 6 months asked to complete a new questionnaire about how the learned has been put in practice.

After the course, the participants will also receive the presentations and other course materials.

Course Certificate

Course participants will be issued a Course Certificate, if the participants have taken part in at least 75% of the course and they provide a short written peer assessment, in which the trainees provide feedback on each other's learning by filling in a pre-made assessment template.

In case the participants don't manage to provide a written peer assessment but have participated in at least 75% of the course, they will be issued with an attendance certificate (a notice of participation).

Competence profile of trainers

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

Outline of the integrated course syllabus:

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

ANNEX: Key findings from Survey and recommendations

Here follows the non-edited recommendations from the partners of the key findings in the State of the Arts Survey in relation to the following nine key questions about:

1. Good practice in general
2. Good practice for specific topics
3. Essential competences for successful learning providers
4. Important Learning outcome of the in-service training courses
5. Essential course content
6. Appropriate pedagogical methods
7. Assessment of the learning outcome
8. Course evaluation
9. Other recommendations

1. Good practice in general

Question: *“What characterises good practise for culture activities with a high social bridging potential (in the cross-cultural sector of amateur arts, voluntary culture and heritage)?”*

EDUCULT (AT):

The Survey Report shows that a practice with a high social bridging potential would require:

- An active involvement of the participants (designing own goals, freedom and flexibility in participation; participation in decision-making processes).
- A “social framework” (locally based activities, community-based).
- For activities, a role of engaging more than learning (the more an activity is similar to a “class”, the less collaborative it will be).
- Diverse structure of participants.
- Topics related to objectives of bridging.

LKCA (NL):

- start from the needs and talents of the end-users
- focus on artistic relevance
- good circumstances for social engagement

FAIE (PL):

- Ability to integrate and build good atmosphere, by the organisers, so participants would feel safe to create without being judged/assessed (while speaking about amateur arts);
- Solid needs analysis before proposing the activities or, at least, devoting good deal of time to learn the participants (profiles, needs, expectations) before starting the activity. It could be done through good recruitment questionnaire/short interviews with the persons interested to join/integration-type activities at the beginning... It depends on the length of the common work/programme.
- Setting goals for the activity, known and understandable for the participants. I.e. is the goal to learn how to play a guitar? Or sing a gospel-concert after 3 days of learning to sing? Or deliver a theatre play?
- High level of social skills of the leaders of the activity is an asset;
- Creating space for own initiatives of the participants;
- Celebrating success together.

KSD (DK):

Good practice is for:

Learners:

- More knowledge and ability in the area in which they are active: Amateur culture: Playing an instrument, singing, to play theatre. Volunteers: How to arrange, convey, etc. and to learn more about museums, theatres, concert arranging, heritage, cultural centres etc.

Learning providers:

- Want to give amateurs and volunteers more knowledge and ability in the area they are dealing with.

Stakeholders:

- That in the end the performances with amateurs / volunteers efforts have been improved.

LACM (LV):

- Needs and expectations of all very diverse target groups are met or exceeded.
- Both organizers and end-users have got long-lasting positive experiences, emotions, feelings, senses.
- Willingness to continue to participate, to be involved.

VAN (UK):

From the survey report and the work that we undertook in the UK to investigate these subjects, I think some common themes emerge about how the activities are organised:

The aim of the activities is not knowingly to bridge social capital or to bring together a group of individuals from diverse backgrounds. The aims are usually artistic or social. This focus on the creative activity allows the participants to enjoy themselves and allows the social bonding and building of trust to happen naturally as the result of a good experience. There is a description of the social benefits of the activity as a "side gain" which is very informative.

In order for this to be successful, however, there are some recurring themes of having a welcoming and supportive atmosphere at these activities, which must be carefully cultivated by the leader or organiser. The promotion and communications of the activities must take diverse audiences into account in order to reach and involve people from all kinds of backgrounds and this is an area many organisers struggle with.

JSKD (SI)

Learners:

- Heterogeneous group – it can be reach with a activation (inclusion) of community as a whole (to involve as many as possible) or you and find a partner organization that works with the focus group and you combine focus group with an open call (in both cases you avoid positive segregation of the groups included in main topics (e.g. Inter social, inter-cultural))
- Co-creative social bridging effects can be accomplished through artistic part of the project without presenting them as a main goal of the projects

Learning providers:

- Strong artistic knowledge
- Competence in mediation of the group needs and demands (some projects included additional personal responsible for social elements of the project - in g2g project one of the

artistic leaders was educated in the field of theatre and psychology (this could also imply possibility of shared leading of co-creative activities – more than one mentor with workload divided (one covers the artistic area and the other takes care of the co-creative social part))

- The co-creative part of the project has to be reflected in the design of the project

Stakeholders:

- To have a clear result in the evaluation of the project there the co-creative bridging social capital elements have to be set as a goal of a project

2. Good practice for specific topics

Question: *“What characterises good practise regarding the topic you are appointed to compile and present in the Thematic Compendia”?*

EDUCULT (AT):

The Survey Report shows that a good practice of inter-cultural and Inter-European activities with a strong social bridging potential would require:

- Participants’ structure needs to fulfil criteria of diversity (different backgrounds, different countries, etc.).
- Non-verbal oriented/senses-oriented activities; or activities which are exactly dealing with different languages.
- Time for adjustment at beginning of activities especially important in these two fields.
- Topics should address interculturality/transculturality and/or Europe.

LKCA (NL):

- Bottom-up, embedded.
- Potencies of structural offer.
- Answering the needs of end-users (and not in the first place that of politicians).

FAIE (PL):

An assumption: Inter-European activities – meaning those of international character, involving participants from at least 2 European countries, usually are longer cooperation projects, including one or more meetings of several days in the international group.

The main conclusions from the interviews realised in Poland are:

- Proper defining the target groups of the activities in order to reach them with information the specific target group and recruit the ‘right’ participants who would benefit most.
- There were 2 types of co-creative activities mentioned: those organised for “everybody interested” – aiming as wide target group as possible, offering a free-time cultural activities (like the Partnerships Cities Festival or slot Art Festival). The promotion is wide then, using multiple channels and kinds of messages. A great care is given so “everyone could find something for himself/herself”. The other types are the ones directed to certain group (for example young people or culture sector professionals) where the promotion goes through specific channels and there are some recruitment criteria.
- Learning the participants in advance (their expectations, former experience etc.).
- Taking care of integration in order to build an atmosphere of openness, acceptance and active participation.

- Giving space for informal meetings/information exchange. Not all the programme focused on learning (a course; common merits tasks).
- Taking good care of the long-term aspect of the projects realised. So the groups could still cooperate later, be close to the institution, support next groups. There's not always time and money for that.

KSD (DK):

As mentioned in section 1 about Good Practice in general.

LACM (LV):

No answer.

VAN (UK)

Good practice in activities that relate to inter-social bridging seems to be dependent on two major themes that can present barriers to participation. One is promotion and communications, which must reach to the right audiences in the right locations in order to make sure they are aware of the opportunities to participate.

The lack of awareness of activities is a significant barrier for people in low-income and marginalised communities. The second is the accessibility of the activities in terms of costs, travel and equipment. Activities that are inconvenient to get to, or expensive to participate in, are not at all attractive for those who have little or no disposable income or feel socially isolated.

It is extremely important that these barriers in particular are addressed by the organisers to make sure that the activities can be offered to a wider audience. Facilitating transport, access to equipment or free/reduced costs for those who cannot afford to participate can make a huge difference in bringing in participants who otherwise would not have had a chance to join in.

JSKD (SI)

In the area of intergenerational social bridging it is important with the mutual learning from other participants, or with the exchange of experiences in "mixed" pairs.

3. Essential competences for successful learning providers

Question: *"Which knowledge and skills are especially important for learning providers to have, when they shall organise and implement culture activities with a high social bridging potential?"*

EDUCULT (AT):

For the learning providers, a role of "manager" of this group (try to involve everyone) more than a teacher – not a strict "authority" over the group, more a "mediator".

Artistic knowledge is still important: the learning provider give this frame of work for the production, helps in the artistic methods when necessary. He insures the artistic quality of the production.

Because of the reasons just mentioned, communication and adaptation skills (to different profiles) are necessary.

Knowledge about the different groups which are participating; know their characteristics and specialties. Capacity of dealing with these differences/diversities.

LKCA (NL):

- They should have a strong awareness that artistic benefits can help social benefits

- Working on artistic quality helps social quality
- They should be able to provide possibilities and circumstances for social benefits without pushing it too much
- Create artistic activities and interventions where collaboration is one of the aspects.

FAIE (PL):

- Knowledge about the groups they are directing their offer to (characteristics, needs, expectations); staying in close contact with those groups;
- Professional, up-to date knowledge in the field (management and/or artistic skills);
- High level of social skills of the persons responsible for working with/supporting the recruited groups; including team building and team leading skills;
- Ability to identify the right channels for information and promotion;
- Ability to identify and cooperate with the stakeholders.

KSD (DK):

- Be good at listening
- Create a democratic atmosphere where everyone is heard.
- Should know something about the wishes the participants have.

LACM (LV):

- Both deep & broad knowledge and practice.
- Charisma.
- Flexibility and quick responsiveness.

VAN (UK)

Learning providers must be deeply aware of the circumstances and environment in which they are operating (i.e. the specific issues in the local area or among the local community). They need to be able to recognise and understand these issues and ensure that the activities are conducted in an open, welcoming atmosphere that respects all of the different cultures and backgrounds that may be present.

A diverse group of participants can potentially raise the prospect of conflicts, misunderstandings or disagreements, so the learning provider needs the skills to deal with this in a fair, considerate manner, while full aware of the delicacies of the situation. The need to be able to have all participants contribute as equals is crucial in bridging social capital and the learning provider needs to facilitate this with great awareness of the social dynamics around the group and any potential issues that may arise.

JSKD (SI)

- Strong artistic knowledge.
- Strong set of skills to work with groups and individuals.
- There can be more than one person leading the project (division of the work area – one covering the artistic part and the other covering the social dynamics in the group).

4. Important Learning outcome of the in-service training courses

Question: *“Please mention at least 3 learning outcomes you find most important to gain by being participant in future in-service training courses!”*

EDUCULT (AT):

- Manage a group of participants to ensure the involvement of everyone
- Creation of groups (through social networks for example) to make the groups of participants concrete, to create more easily relations between them and to strengthen social bonding.
- Find a balance between ensuring artistic quality and giving an opportunity to create for the participants.
- Mediate different perspectives and create platforms of exchange about these perspectives.

LKCA (NL):

- To know new methods.
- To get new contacts.
- To learn about different approaches to the subject.

FAIE (PL):

- Knowledge about and skills to implement needs analysis techniques;
- Knowledge and skills concerning setting goals of activities and defining the target groups;
- Knowledge and skills concerning evaluation of the work done; awareness of the value of evaluation.

KSD (DK):

- More knowledge in the area in which they are active: Amateur culture: Playing an instrument, singing, to play theatre. Volunteers: How to arrange, convey, etc. and to learn more about museums, theatres, concert arranging, heritage, cultural centres etc.
- Improve one's ability in the area in which they are active: Amateur culture: Playing an instrument, singing, to play theatre. Volunteers: Arrange, convey, lobby etc. in museums, theatres, concerts, cultural centres, towards local politicians etc.
- Get knowledge of the importance of the engagement for one's own development and identity as well as the importance for society.

LACM (LV):

- New knowledge & current trends in the context of global change, approaches, methods.
- New techniques, particularly IKT, to ease the process of organizing and providing both learning and cultural activities, evaluation, dissemination, etc.

VAN (UK)

- How to reach diverse audiences in promotion.
- How to create a welcoming and supportive atmosphere for creative activities.
- How to mediate in difficult circumstances.

JSKD (SI)

The participants in future in-service training courses should learn:

- How to stimulate and promote bridging social capital when leading an artistic project.

- How to plan the bridging elements when designing a project.
- How to discuss about the outcomes of a project with participants at the final evaluation.

5. The essential course content

Question: *“What do you think should be the essential course content in future 1-2 day courses? Please mention at least 3 features for the essential content!”*

EDUCULT (AT):

- General knowledge over the implications of co-creation (social inclusion, cultural mediation, audience development) to learn the frame of the practical work and why it can be useful.
- The results from the State of the Art Report.
- Provide examples and best practices for inspiration.

NB: it should also be taught that co-creation has specific goals and it might not be the optimal form of every cultural activity; it is only one of the forms an activity can have. It is necessary to teach how to distinguish it from other types of cultural activities (for example the class) and the specificities of each.

LKCA (NL):

- Connect to your (the participants) own working practice.
- Good practices – what specific working elements are important.
- What do you need to strengthen your work.
- Financial sources.
- What developments you want to connect? Analysis of the environment.

FAIE (PL):

- Needs analysis in order to develop relevant propositions;
- Elements of project & team management;
- Networking & social skills.

KSD (DK):

As for:

- Learners: Amateur culture: Professional training in playing an instrument, singing, to play theatre. Volunteers: Professional training in how to arrange, convey, etc. in relation to museums, theatres, concert arranging, heritage, cultural centres etc.
- Learning providers: In addition to teaching in the purely academic areas also how to lead and engage amateurs and volunteers.
- Stakeholders: Learn about the areas, their value to society and how to support them.

LACM (LV):

- As much as possible targeted to the audience and its specific needs.
- Project-based case study approach.
- Product and creativeness development through international, regional and multi-sectoral cooperation.
- Competence in customer (end-users) service.

- How to deal with communication and marketing, when there is a wide & deep gap in target groups.
- How to raise the accessibility (in all its aspects) for end-users.
- How to sustain the gained capital.

VAN (UK)

- Specific case studies of good practice and how they were delivered in their own context.
- How to mitigate the barriers to participation (ie. Costs, distance, isolation).
- How to balance the different motivations (desired outcomes) of stakeholders and participants.

JSKD (SI)

- Good practices case studies.
- Mediating common goals and other work in group methods.
- Sharing and contrasting the experience in the work so far – detection of potentials for bridging social capital.

6. Appropriate pedagogical methods

Question: *“What pedagogical form will you recommend for these short 1-2 day courses? Please mention at least 3 features for a good pedagogical approach?”*

EDUCULT (AT):

- A “class” form for teaching main theories of the social inclusion role of the arts, cultural mediation and audience development
- Exchange with learning providers from successful projects
- Simulation / debate / exchange about concrete situations (including a local community, including a group of young people, etc.); trying to put in practice the theory learned

LKCA (NL):

- Possibilities to have in-depth-exchange.
- Construct together of new concepts, methods, narratives.
- Work in pairs/small groups with creative instructions in such a way that every participant is actively involved and operating as receiver as well as “bringer” of input.

FAIE (PL):

- Workshop method, possibly with some mini-projects realisation in practice or at least group work to develop ideas/recommendations.
- Space for exchange of information/working on case studies.
- Developing ideas for sustaining the contacts between the course participants to support each other in future activities.

KSD (DK):

- Learning while doing
- Presentation and discussion
- Workshops

LACM (LV):

No answer.

VAN (UK)

- In-depth case study presentations - showing the challenges as well as successes of projects/activities.
- Collaborative working with course participants from different backgrounds (maybe to design a new activity or project).
- Methods of experimenting with how to reach new participants through different kinds of promotion.

JSKD (SI)

- Work in pairs (work in group) – share previous experience.
- Negotiating a common goal in a group.
- Showcase good practice – presentation of the work in situ.

7. Assessment of the learning outcome

Question: *“What do you think the assessment of the learning outcome should focus on?”*

EDUCULT (AT):

It should focus on the evaluation of the projects following the course: to see how they put in practice what they've learned. It is when put in practice that we will really know the outcomes of the courses, what was missing and what has been helpful for the learning providers. It should be kept in mind that co-creation is a process; the effects on social capital will not be instant.

LKCA (NL):

- Having found new possibilities, new entrances.
- Having found solutions to problems and challenges.
- Having fulfilled expectations.

FAIE (PL):

It would be best to prepare people to plan some specific activities/ mini-projects (in groups) – then realise them – and then meet again to evaluate/define conclusions and learning outcomes. It means: Learning by doing.

The learning outcome for the participants shall be as practical as possible – for ex. Designing a project of an activity; not a knowledge test.

Still, the time and financial limits of the project does not leave much space for it.

KSD (DK):

It must be based on whether the participants could subsequently use what was taught.

LACM (LV):

- to the gained capital to be used further in practice

VAN (UK)

For learning providers:

- A greater understanding of previously disconnected groups – how to reach them, what their barriers might be, what their motivations for participation might be.
- New practical approaches to facilitating activities which are welcoming and supportive. Knowledge of steps to take to ensure a good environment.

JSKD (SI)

The learning outcome assessment should also be a showcase how to evaluate bridging social capital in future projects.

8. Course evaluation

Question: *“How do you think we best and smartest can evaluate the content, form and outcome of the course?”*

EDUCULT (AT):

- Collect discussion contents in the courses
- Feedback from the course participants directly after the course (what is new; what have they learned) [questionnaire, talks]
- Feedback from the course providers about their view of the participants’ learning success [oral feedback to the other partners]

With more efforts needed:

- Observation of an activity to see the new role of the learning providers
- Interviews with activities’ participants to see if the co-creation goals were reached

LKCA (NL):

- Have a critical outsider (for example a colleague organisation who you see as a potential bidder of the course in the future) taking part in the course as an observer, making reports.
- Asking the participants for improvements.
- Asking end-users.

FAIE (PL):

- Evaluation directly after the course;
- Evaluation concerning the changes introduced/activities realised up to 6 months after the course.

KSD (DK):

- An evaluation immediately following the course
- An evaluation sometime after the course has taken place

LACM (LV):

- digitally (e.g. using www.sli.do) during and at the end of course

VAN (UK)

The benefits of the course can realistically only be measured once the participants have had a chance to implement their learning. Follow-up evaluation at least 6 months after the course would be most useful in measuring outcomes - how they have taken the course content on board

in the development of their work. This should sit alongside more immediate evaluation during and immediately after the course takes place.

JSKD (SI)

Apply group discussion right at the end of the course as well as short questionnaire right after the course. There should be follow-up questionnaire for the participants leading a co-creative project in the next half a year of the course.

9. Other recommendations

Question: *“If you have other recommendations for the Curricula Guidelines and the design of the short courses, you are welcome to mention them here!”*

EDUCULT (AT):

Comments to assessment and evaluation: Because of time and finance limits, it might be hard to put in practice the recommendations given above; another way could be to send a questionnaire after a certain time (like a month) after the courses to see how they are put in practice. The questionnaire should enable open answers (in a qualitative interview-like form) to have the perception of the learning providers.

LKCA (NL):

- Please let's focus on really experienced professionals, which have a clear idea about bridging and working in the social field. No volunteers! Or if still we want to open the course for volunteers, make two groups. It is important that the level of knowledge and experience of participants is more or less equal in order to have a fruitful exchange and meeting.

FAIE (PL):

The inter-European aspect would rather not be present in the national courses (at practical level; maybe rather as recommendations for planning inter-European events as a possibility).

Still, it seems important to mention that in the field of creative activities of inter-European character, the 'universal language of arts' is an asset. Specifics of cultural/artistic activities is that while creating together, language may not be a barrier at all (you don't have to have excellent language skills to sing/play music together, make a theatre, paint, photograph etc.). This is the 'power' of creative activities – you may bridge various groups of people the way you couldn't otherwise.

Language may be a barrier in learning theory/knowledge, exchanging experiences, planning common activities.

KSD (DK):

None mentioned.

LACM (LV):

- digital depositary to store presentations, records, videos
- to consider distance learning and on-line courses

VAN (UK)

Many of the skills and competencies that have been identified, as well as the crucial characteristics of the activities, are social in nature and can be difficult skills to teach. Personality is very important in being open and welcoming. The curricula guidelines should focus on being practical

and reasonable while being ambitious enough to identify these key characteristics that should be worked on to achieve the best outcome.

JSKD (SI)

In some of the curricula guidelines you can find an example of a curriculum with content of a concrete project (this could be added after pilot courses in online edition).



BRIDGING

Curricula Guidelines.

Bridging social capital by participatory and co-creative culture.

These Guidelines has been as part of the 2-year Erasmus plus project, 2017 – 2019, entitled: “Bridging social capital by participatory and co-creative culture”

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

The project has been supported by the Danish National Agency of the Erasmus plus programme of the European Union.



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