NORDPLUS Adult

Curricula Guidelines.
Co-creation in the field of culture and heritage

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Curricula Guidelines. Co-creation in the field of culture and heritage

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In front of the statue of Nikolai Frederik Severin Grundtvig, Vartov, Copenhagen. From left Justina Jakstaite, Trond Handberg, Bente von Schindel, Ilona Asare and Hans Jørgen Vodsgaard.

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Preface

These Curricula Guidelines are developed in the framework of the 2-year Nordplus Adult development project, August 2018 – July 2020, entitled "Co-creative cooperation with culture volunteers and managers" (acronym: CO-OP). The project has been supported by the Nordplus programme of the Nordic Council of Ministers.

The partnership consists of five organisations from four Nordic and Baltic states working in the area of participatory culture, adult education and civil society development. The partners are:

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

National Association of Adult Education in Art and Culture (DK) – see www.mof-dk.dk

Vestvågøy Municipality, Unit of Culture (NO) – www.vestvagoy.kommune.no/kultur-idrett-og-fritid/

CultureLab (LV) – see https://culturelab.com

Open Air Museum of Lithuania (LT) – see www.llbm.lt/en/

Co-creation has the last years been on the political agenda of the municipalities, both in Denmark and other Western European and Nordic countries, as a viable alternative to government and market-based provision of welfare services.

Although the idea of "co-creation" builds on earlier experiences of collaboration and user Involvement, it goes further by focusing on new forms of cooperation on more equal terms between civil society associations and public institutions, where key words are the "democratic empowerment "and "transformative potential" of co-creation. Co-creation is hereby an essential part of a beginning paradigm shift in the public service from New Public Management to New Public Governance.

But the development is ambiguous. Several surveys indicate that the municipalities are failing to act as facilitators, by defining the objectives in advance, and by assuming a dominant role, so the potential of social inclusion, democratic empowerment and transformative learning gets no priority.

The partnership circle shares the view that new initiatives in the third sector by arts and culture associations and their volunteers 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 compile good practise and innovative approaches for a co-creative cooperation between volunteers and professionals in culture associations, public culture institutions and culture departments of the municipalities that promote the 'transformative potential' of new public governance and the goal of creative empowerment.

The aim is to promote the knowledge and capacity of the local culture actors to provide co-creative cooperation between local voluntary culture associations, professionals, public and private culture institutions, and the culture departments of the municipalities, including new intersector collaboration, open networking, new activity types and reach-out to new audiences.

The objectives are to:

1. Compile good practice and innovative approaches in co-creative cooperation.
2. Develop curricula and exemplary course packages for culture volunteers and managers.
3. Disseminate the results to the wider Nordic-Baltic community in as sustainable manner.

This Report on good practice refers to the second objective, and it shall help to design and assess exemplary pilot courses for further education of the managers, board members and other arts and culture providers (paid and voluntary staff) from culture associations in the civil society sector as well as the local culture institutions and culture departments of the municipalities from the public sector, which alone or in varied cooperation provide arts and culture services and activities for the citizens in the local communities.

For more information, see the project website: **www.co-op.one**

We hope these Curricula Guidelines can be helpful for the planning of new training events for culture volunteers and staff, with the aim to promote innovative co-creative arts and culture opportunities in our local communities.

August 2019,
Hans Jørgen Vodsgaard

I. Definitions and meanings of Curriculum

1. A possible definition[1]

"The term curriculum refers to the lessons 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 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."

2. The essential of curriculum design[2]

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,

Learning outcomes

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

- Express each outcome in terms of what successful students will be able to understand and to do.
- 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.

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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:

d) 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.

e) 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.

f) 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.

II. Frame of a standard curriculum for co-creation

Here we outline the main points of a possible curriculum of co-creation for culture actors that are engaged as paid or voluntary staff in the cross-cultural sector of participatory culture and heritage.

1. Contexts for the co-creative activities

We see two typical contexts for co-creative activities:

a) **To initiate a co-creative activity in a community,** where it hasn't been used before and people know little about it. This implies:

- Key persons are trained to introduce benefits of co-creation and to get the local culture CSOs engaged to start new co-creative cooperation with the municipality.
- Key persons are trained to organise a start-up idea workshop to develop new ideas, select some and plan how to initiate the new co-creative activities.

NB: These two steps can in some cases be just one step / a training event with more sessions.

b) **To qualify an already on-going co-creative process,** where the involved persons already know about and have been engaged in parts of the co-creative process. This may imply:

- To learn how to clarify which competences these actors especially need to elaborate.
- To provide training sessions, where they develop the needed competences to function better in co-creative activities as facilitators and / or co-facilitators.

NB: The initial clarification of the need for training come before the actual training and may imply special methodologies.

2. Essential competences for successful co-creation

2a) Competences to initiate new co-creative activities

- Knowledge and skills in organising cultural activities where everyone is heard, including special team building and team leading skills
- Knowledge and skill on how to engage local stakeholders from the culture and educational institutions, as well as the municipality and private business communities.
- Ability to communicate co-creation to the local community in a participatory way and to show the added value for all possibly involved in the process.
- Ability to address and deal with participants in their own terms and level to establish a common ground, so that all have the same information at the beginning of the process.
- Knowledge about different forms of co-creation with the ability to present and discuss the advantages and disadvantages of the different forms.
- Knowledge and skills on how to assess evaluate and document the outcome to the participants and the providers as well as other key stakeholders.

2b) Competences to facilitate already on-going co-creative culture activities

The knowledge and skills mentioned above in item 2a to introduce and initiate new co-creative activities as well as these four extra skills:

- Knowledge and skills in project management of cultural activities, including planning, analysing needs, reaching out to diverse groups, communicating to and coordinating a diverse group of participants.
- Ability to analyse working methods and processes in reference to co-creation.
- Ability to give feedback and promote the participants' engagement.
- Ability to reflect back and to evaluate the "project" and the methods used.

3. Aim of the training course

The overall aim is to strengthen the competences of culture actors from civil society associations as well as public institutions to be engaged as initiators, coordinators and facilitators of co-creative activities in the field of arts, culture and heritage with added values for active citizenship, social inclusion, community bonding and democratic empowerment.

Variations according to contexts and type:

All courses must to some degree include the issue of added values for democratic empowerment, etc.; but the longer course and the higher learning levels, the more the added values can come in focus.

Re context:

- When the course context focusses on how to initiate co-creative activities in a community, where it hasn't been used before and people know little about it, the objective is to gain competences to introduce and initiate new co-creative activities.
- When the course context focusses on how to qualify an already on-going co-creative process, where the involved persons already know about and have been engaged in some co-creative activities, the objective is to gain competences to facilitate and coordinate sustainable co-creation in the local communities.

Re type:

- Both the short 1-2 days courses for local or national target groups and the longer 3-5 days international courses can have a general introductory approach on a basic level or focus on more specific topics on a higher learning level.
- The last mentioned can especially be relevant for tailor-made courses that are planned for experienced target groups with a need to strengthen specific competences to improve their current work as facilitators and coordinators.

4. Titles of the curricula

4.1: Re courses on how to initiate new co-creative activities:
"Good practice of initiating new co-creative culture activities".

4.2: Re courses on how to facilitate already ongoing co-creative activities:
""Good practice of facilitating already ongoing co-creative activities".

5. The curriculum reference

The learning level for the local, national and transnational adult education courses can be ranged at level 4 to 5 in the European Qualifications Framework. The EQF reference levels focus on the level of learning knowledge, skills and attitudes, and it ranges from basic (Level 1) to advanced (Level 8) – see https://ec.europa.eu/ploteus/content/descriptors-page

The learning outcome of this curriculum can include:

- Level-4 Knowledge: Factual and theoretical knowledge in broad contexts within the field of culture work in a civil society context.
- Level-4 Skills: A range of cognitive and practical skills required to generate solutions to specific problems in a field of culture work.
- Level-4 Attitude: Exercise self-management within the guidelines of work or study contexts that are usually predictable.

- Level-5 Knowledge: Comprehensive, specialised, factual and theoretical knowledge within a field of work or study and an awareness of the boundaries of that knowledge.
- Level-5 Skills: A comprehensive range of cognitive and practical skills required to develop creative solutions to abstract problems.
- Level-5 Attitude: Exercise management and supervision in contexts of work where there is unpredictable change; review and develop performance of self and others"

- Level-6 knowledge: Advanced knowledge of a field of work or study, involving a critical understanding of theories and principles
- Level-6 skills: Advanced skills, demonstrating mastery and innovation, required to solve complex and unpredictable problems in a specialised field of work or study
- Level-6 attitudes: Manage complex technical or professional activities or projects, taking responsibility for decision-making in unpredictable work or study contexts; take responsibility for managing professional development of individuals and groups

Variations according to contexts and type:

The learning level will typical vary according to the contexts and type:

Re context:

- Either courses on how to initiate new co-creative activities, where the trainees typically have none or little knowledge about co-creative activities. Here the EOF reference levels can vary from 3 to 5.
- Or courses on how to qualify already on-going activities, where the trainees typically have some knowledge about and practice experiences with co-creative activities. Here the EOF reference levels can vary from 4 to 6.

Re type:

- Either short and relatively cheap 1-2 days courses for local or national target groups, typically with relatively few admission requirements and often open for both paid and voluntary staff. Here the EOF reference levels can vary from 3 to 5.
- Or longer and more expensive 3-5 days in-service training courses for Nordic-Baltic or even transnational European target groups with English as working language, where the

costs of travel, lodging, meals and course fees typically must be covered by Nordplus mobility grant or an Erasmus+ mobility grant and the participants mainly are paid staff. Here the EOF reference levels can vary from 4 to 6.

Even though the mentioned learning levels may be typical, there can be exceptions and variations for courses arranged for specific target groups, right from local to European groups of trainees.

6. Learning outcomes

In general, the ideal competence set for persons involved in citizen-driven co-creative projects include the following combination of knowledge, skills and behaviours in:

Knowledge:

1. General knowledge of co-creation - basic history, theory and practice.
2. Strategic knowledge - insight into different types of contexts and tasks of co-creation.
3. Regulatory compliance - insight in legal and political limits for co-creation activities.

Skills:

4. Process facilitating
5. Moderation of idea workshop
6. Situational project management
7. Act as liaison in an attentive and responsive manner

Behaviours (attitude and values):

8. Autonomous and responsible
9. Attentive and responsive
10. Risk willingness
11. Open and dialogue oriented

Variations of learning outcome according to contexts and type:

6a: Re a course context on how to introduce and initiate co-creative activities in a community, where it hasn't been used before and people know little about it:

Here the trainees shall improve their competences in at least the following first mentioned 4 topics, while some of the next mentioned can be appropriate to include too, depending on the context and course length:

1. Knowledge about the different forms of co-creation and their characteristics, including good practise examples of participatory and co-creative culture activities.
2. Knowledge on how to organise, facilitate and evaluate idea workshops as an initiation of co-creation.
3. Knowledge about the necessary steps of planning and initiating a co-creation process.
4. Know-how to engage local stakeholders from the culture and educational institutions, as well as the municipality including their possible administrative limitations.

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5. An understanding of the most important types of project work and social skills needed in a co-creation project (networking, communication, building trust, financial management, timekeeping, engagement, openness etc.).

6. Know-how to promote and communicate the new culture activities to different audience groups and use a variety of dissemination channels in the local communities.
7. How to assess, evaluate and document the outcome to the participants and the providers as well as other key stakeholders.
8. Reflections on own position and role in reference to co-creation and its operational environments (possible implications and limitations, own skills and competences at the moment and needs for development and learning, etc.).

6b: Re a course context on how to qualify the competence of key persons already involved in an on-going co-creative process:

Here the learning outcome may also focus on some of the learning outcome mentioned above in context 1, but it must mainly focus on these 4 extra skills:

- Ability to moderate, mediate, facilitate co-creation processes. (Lead through processes rather than lead the process; be facilitating rather than governing).
- Knowledge and skills to use practical means and methods of creating and supporting trust, grouping, communication, engagement, participation, internal cooperation etc. (Give the right of initiative to others and be ready to back up the ideas of others; be accommodating to the needs and desires of others).
- Understand the need for continued self-reflection of their own position and role in reference to co-creation and its operational environments
- The ability and attitude to be engaged in possible uncertainty of co-creation processes.

7. Target groups

The course is aimed at culture actors from civil society associations as well as public institutions who wish to improve their competences to be engaged as initiators, coordinators and facilitators of co-creative activities in the field of arts, culture and heritage with added values for active citizenship, social inclusion, community bonding and democratic empowerment.

The number of participants per course can be 8 – 24.

Variations according to contexts and type:

The profiles of the target groups will typical vary according to the contexts and type:

Re context:

- For courses on how to initiate new co-creative activities the culture actors may not have any preliminary knowledge of and practice experiences with co-creation.
- For courses on how to qualify already on-going co-creative activities, the culture actors must have both knowledge and experiences with co-creation.

Re type:

- For the longer transnational courses the extra criteria for the target groups will be to have a functional English language level.

8. Admission requirements

The trainees do not need any formal education in the field of culture; but experiences with participatory cultural activities are requested, either by working as cultural volunteer or by working with cultural volunteers, as well as an interest in the social framework of your community.

The participants must send a motivation letter, 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 future work as paid or voluntary staff in the cross-cultural sector of participatory culture and heritage.

9. Credit hours and type of course

The credit hours or volume of the course can vary according to the type of course.

Variations with 1-2 day national courses and 3-5 day European courses

Re a 1-2 day local course:
It can have a volume up to 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.

Such a 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: Homework before, during and after.

Re a 3-5 day European course:
It can have a volume up to 48 academic hours (where an academic hour or lesson is 45 min.), including 40 academic hours of classroom learning and 8 academic hours of independent work.

Such a residential, training course with 48 academic hours (45 min) can include:

- 40 hours: 5 days of 8 lessons
- 8 hours: Homework before and after.

10. Key content

Overall, the basic course content - that covers both to initiate new activities and facilitate ongoing activities - shall include at least the following first mentioned 6 topics, while some of the next mentioned can be appropriate to include too, depending on the context and course length:

1. General knowledge of co-creation – basic theory and practice.
2. Strategic knowledge - insight into different types of contexts and tasks of co-creation in the cultural field (knowledge of the typology of co-creation).
3. Skills on how to moderate and evaluate idea workshops as an initiation of co-creation.
4. Skills on how to initiate, facilitate and coordinate co-creation processes in the cultural field.
5. Characteristics of an attentive and responsive form of facilitating a cross-sector cooperation
6. Characteristic of an open and dialogue oriented form of coordinating a multilateral cooperation.

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7. How to engage local stakeholders from the culture and educational institutions, as well as the municipality including their possible administrative limitations.
8. The most important types of project work and social skills needed in a co-creation project (networking, communication, building trust, financial management, timekeeping, engagement, openness etc.).
9. Methods to promote and communicate the new culture activities to different audience groups and use a variety of dissemination channels in the local communities.
10. How to assess, evaluate and document the outcome to the participants and the providers as well as other key stakeholders.
11. Reflections on own position and role in reference to co-creation and its operational environments (possible implications and limitations, own skills and competences at the moment and needs for development and learning, etc.).
12. Skills to transfer the learning into own future tasks as co-creative actors in the cultural field.

11. Learning methods

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

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

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.

Variations according to contexts and type:

The pedagogical methods will typical vary according to the contexts and type:

Re context:

- For courses on how to initiate new co-creative activities the culture actors may not have any preliminary knowledge, so the presentations and dialogue about experiences must be based on good practice examples.
- For courses on how to qualify already on-going co-creative activities, the presentation of own experiences and peer-to-peer work can be more relevant.

Re type:

- For the longer transnational courses there must be more time for intercultural exchange of experiences and to handle possible language limitations because the working language is a foreign language for all or most participants.

12. Course materials

The basic course materials can include:

- The Good Practice Report and the Workshop Compendium that we provided in our COOP project in June 2019.
- Other local examples of good practice, compiled by the trainers or as short thematic presentations by the trainees.
- Other possible web-based materials (provided by trainers).

13. 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 three to four group rooms;
- which are all technically well-equipped with white boards, flip-charts, computers for presentations, projectors, Wi-Fi access, etc.);
- an extra area for coffee breaks and lunch buffet

14. Course assessment and evaluation

The main steps in the assessment and evaluation can include:

1. A pre-query
    - Either a pre questionnaire for needs assessment (3-4 weeks before the course) to adapt the contents.

- Or a motivation letter, where the potential trainees explain, why the course is important for them, and how they think it can bring new knowledge and skills they can apply in future work.
  NB: Can especially be relevant for the longer 3-5 days European courses.

2. During the end of the course
   - An oral evaluation round at the end as plenary session or in group works: What was helpful? What was challenging? What could be done in the future?
   - And/or a short (digital) questionnaire at the end or just after: What did you gain from the training even? What you didn't get but would have liked to learn? Also closed questions on scale 1-4, e.g. the course was well conducted.
   - And/or complete a peer-to-peer assessment of their learning outcome and to reflect and plan the transferability of the learned into own future tasks, where the peer make a short written note on the planned objectives, means and results, so we have specific plans to make a follow-up contact on.
     NB: Can especially be possible for the longer 3-5 days European courses.
3. Post-evaluation (3 – 6 months after the course), '
   - Here we ask if the learned aspects have been put into practice. The questionnaire should enable open answers (in a qualitative interview-like form).
   - If we have used the peer-to-peer assessments with written plans, we can use the post evaluation to follow-up on the stated plans.

15. A course certificate or notice

Either a course certificate or a notice shall be issued to the trainee after completing the course. Both have to be informative, enabling the participant to explain to his/her employer 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 the trainee, 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.

We don't think it is likely that we can issue a Course Certificate for the short local courses, but it may be more relevant for the longer 3-5 days European courses. Anyhow, we can at least prepare a notice of participation for both the local and transnational courses, and we can help the participants at the end of the transnational course to register their competence profile in EUROPASS CV at the CEDEFOP portal.

16. 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.

III. Transfer the learning

1. Background and need

"Transfer" is a new pedagogical key word.[3] Transfer is about being able to utilise and transfer what you have learned in one 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.

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.

2. Aim of the learning

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

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

3. Focus on transfer - before and after the course

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

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

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[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

Curricula Guidelines.

Co-creation in the field of culture and heritage

These Guidelines has been developed in the Nordplus Adult development project, August 2018 – July 2020, entitled "Co-creative cooperation with culture volunteers and managers" (acronym: CO-OP).

The Guidelines are based on key findings from the Good Practice Report and the Workshop Compendium provided in the first project phase, and they will guide the design and assessment of new curricula during the series of national pilot courses in the second project phase.

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NORDPLUS Adult