



**Curriculum Report.**  
**Co-creation in the field of culture and heritage**

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**Erasmus+**

**Curriculum Report. Co-creation in the field of culture and heritage**

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## Preface

This Curriculum Report is developed in the framework of 17-months Erasmus+ development project, Sept 2018 – January 2020, entitled: “Co-creative cooperation in the field of culture and heritage” (project acronym: CO-CREATE).

The project has been supported by the Danish National Agency of the Erasmus+ programme of the European Union. The partnership circle consists of four partners from three EU member states working in the area of participatory culture and liberal adult education. The partners are:

- Interfolk, Institut for Civilsamfund (DK): [www.interfolk.dk](http://www.interfolk.dk)
- Det Frivillige Kulturelle Samråd (DK): [www.dfks.dk](http://www.dfks.dk)
- Suomen Kulttuuriperintökasvatuksen Seura (FI): [www.kulttuuriperintokasvatus.fi](http://www.kulttuuriperintokasvatus.fi)
- EDUCULT – Denken und Handeln in Kultur und Bildung (AT): [www.educult.at](http://www.educult.at)

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 'democratic potential' of co-creation.

The key objective of the project has been to develop curricula and exemplary course packages 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-create.one](http://www.co-create.one)

The 17-months project has three main phases with the following key activities:

**1. FOUND**

1.1 Desk research and feed from reference groups on the state of Arts

1.2 Publish Summery Survey Report, English PDF-ed.

**2. DEVELOP**

2.1 Develop Curricula Guidelines and exemplary course packages

2.2 Design and test three national pilot curses

2.3 Design and test one transnational pilot course

**3. DISSEMINATE**

3.1 Launch the project Portal at the start of the project and keep it updated.

3.2 Publish Curricula Compendia, English PDF-ed.

3.3 Complete national 1-day seminars in each partner country.

3.4 Sustainable dissemination, incl. announcements of new Erasmus+ courses after the project.

This Curriculum Report is based on key findings from the State of the Arts Survey completed in the first project phase as well as the design and assessment of an appropriate curricula during the series of national pilot courses and the cross-national European pilot course in the second project phase.

We hope the Curriculum Report 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.

November 2019,  
Hans Jørgen Vodsgaard

# I. Definitions and meanings of Curriculum

## 1. A possible definition<sup>1</sup>

“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 <sup>2</sup>

Curriculum design includes consideration, at least, of aims, intended learning outcomes, syllabus or content, learning methods, and types of 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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<sup>1</sup> Definition by The Glossary of Education Reform – see <http://edglossary.org/curriculum/>

<sup>2</sup> 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. Guidelines for providing an adult education curriculum

This Report focuses on training courses for adults, and it proceeds 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.

### 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:

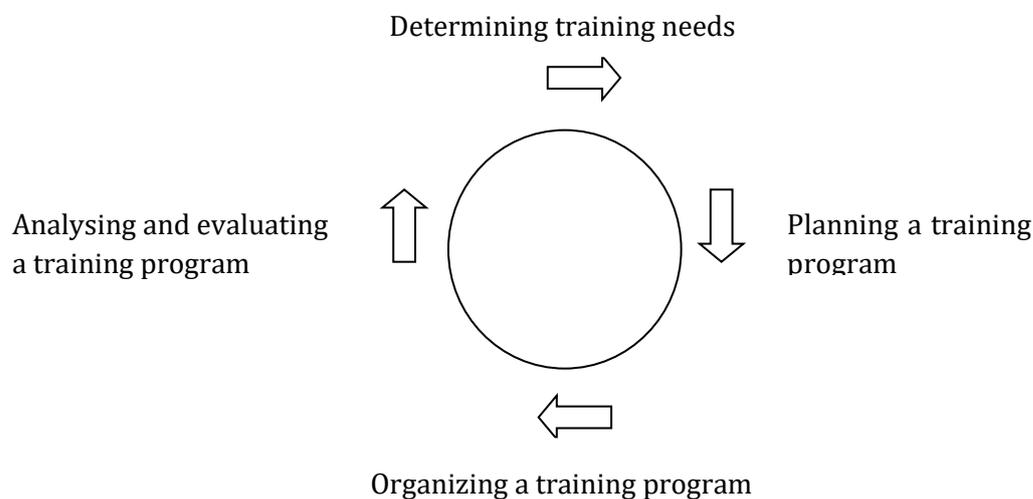


Figure 1: Learning process in adult education from the perspective of organizers (Pilli et al., 2013)

### 2. 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 must 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).

### **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 consider 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, considering 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 can 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 can use new knowledge in their practical work, the main part of the studies must include practical training (Pilli et al., 2013).

### 10. Study materials

must 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, must 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 must bring them along and whether the payment for the materials is included in the tuition fee or it must be paid separately.

### 11. A course certificate or notice

shall be issued to a person after completing the course. A certificate must 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 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 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).

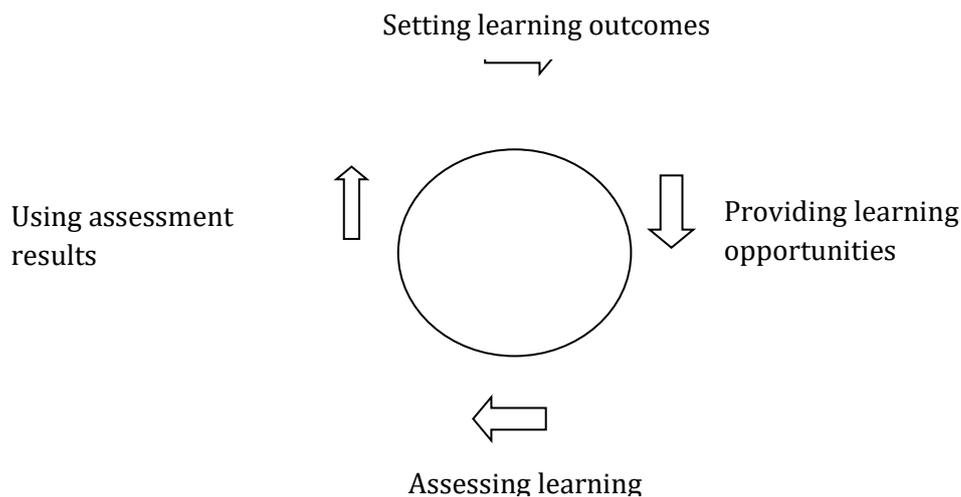


Figure 2: Assessment as a four-step cycle (Suskie, 2009)

An assessment method must 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 the 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 have used the new knowledge, skills, views and attitudes after the course, and the changes that take place in learners' actions as a result of the training (Kirkpatrick, 1998).

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

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

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

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

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### III. Recommendations from surveys and pilot courses

This Curricula Report is based on key findings from the Good Practice Report completed in the first project phase and the three national pilot courses and one transnational pilot course during the second project phase. The findings had been compiled by using a common questionnaire for the partnership circle, where they have presented their recommendations for the design of curricula and exemplary course packages for new training events on co-creation in the field of participatory culture and heritage, both on a national level and a cross-national European level.

Below in this section we present a summary of the partnerships' recommendations regarding the 11 main questions and their sub questions.

#### 1. Good practice in general

**Q1: What characterises good practice in general for co-creative cooperation in the cross-cultural sector of amateur arts, voluntary culture and heritage?**

Summary of answers:

- The initiative is often taken by civil society actors and the decisions are made on an eye-to-eye level between the representatives from public administration and civil society.
- Involvement of a non-hierarchical network of partners with varied backgrounds, skills and values, who can be flexible and work together.
- A shared understanding of the goal and what “co-creation” means in general and in the context of their project.
- A proper understanding of the other sectors involved, their backgrounds and operational environment, including its challenges and possible constraints
- Willingness to learn new, to step out of one’s comfort zone and to change set patterns of behaviour.
- A “social framework” where the activities are community based and refer to local values, traditions and history, so people can feel it is ‘their’ context.
- A coordinator / facilitator who can manage the project but at the same time ensure engagement and participation of all involved actors.

#### 2. Best practice in your case studies

**Q2: What characterises the best practise in your case studies? What aspects do you see as most successful and valuable to focus on and to transfer by training events?**

Summary of answers:

The recommendation for good practise in general as mentioned above as well as these six more specific recommendations:

- There is enough time planned for the co-creative processes, also in the start to absorb a new way of working and thinking.
- Being organised in an association and/or being part of structures like municipal or provincial cultural advisory boards is very helpful to have a word to say in the first place.

- Instead of invoking authority and expertise in their own field, there is a belief - from both sides - that dialogue is the right way forward.
- The role and importance of the mediator/expert/organiser of the co-creative process must be discussed and clarified from the start (the use of external facilitators can in the start be a needed solution).
- Create 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.
- Focus on the specific (and not the added values of empowerment, transformation, etc.), so it allows the participants to enjoy themselves and allows the added values to happen naturally as the result of a good creative experience.

### **3. Best practice compiled during the pilot courses**

**Q3: What characterises the best practise in your (national and cross-national) pilot courses? What aspects do you see as most successful and valuable to focus on and to transfer by training events?**

**Summary of answers:**

- Clear communication.
- Know the sensitivities of the others.
- Finding a way out of “old roles” to overcome oppositions.
- Common ownership / no instrumentalization of some of the partners.
- Will to compromise, but also “trading” something.
- Insight that also civil servants from the public administration have a window of possibilities and should use it.
- In general, necessary for the civil society actors to have a basic funding, so they are not limited by insufficient framework conditions.
- Trust is a major aspect; and trust building needs time and continuity; and a mediator can be helpful.
- Continuous feedback club (as frame for ongoing mutual evaluation processes)
- Be open for an “Error culture”

### **4. Essential competences for successful co-creation**

We see two typical contexts for co-creative activities:

- To initiate a new 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.

The two questions below focus on the two different contexts for training.

**Q4.1: Which knowledge and skills are important for culture actors to have, when they shall introduce and initiate new co-creative culture activities in a local community?**

**Summary of answers:**

- 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.
- Ability to make clear what co-creation means and that co-creation is not a working model for everything
- Ability to involve public stakeholders in co-creation processes
- Knowledge of cultural policy plans involving others than the municipality
- Knowledge and skills in organising cultural activities where everyone is heard, including special team building and team leading skills
- 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.

**Q4.2: Which knowledge and skills are important for culture actors to have, when they shall help the involved to improve already on-going co-creative culture activities?**

**Summary of answers:**

The knowledge and skills mentioned above (Q4.1) to introduce and initiate new co-creative activities as well as these four extra skills:

- Good skills in moderation and facilitation.
- 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 and to evaluate the "project" and the methods used.
- Ability to give up on the idea of co-creation if it does not work in the context, or to make changes and adjustments to co-creation methods if possible

## 5. Recommended learning outcome of training in co-creation

The two questions below focus on the two different contexts for training:

- To introduce and initiate new co-creative activities.
- To qualify already on-going co-creative activities.

**Q5.1: Please mention the learning outcomes you find most important to include in the first type of courses about introducing and initiating new co-creative activities?**

Summary of answers:

- Understand co-creation and the various forms it can appear, the uncertainty of co-creation processes and that co-creation is not always the best solution
- Knowledge about the different forms of co-creation and their characteristics.
- Knowledge on how to organise, facilitate and evaluate idea workshops as an initiation of co-creation.
- Know-how to plan culture projects that consider the cultural and historical background and the historical continuity of the area.
- Know-how to engage local stakeholders from the culture and educational institutions, as well as the municipality and private business communities.
- 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.
- Understand own position and role in reference to co-creation and its operational environments (possible implications and limitations, own skills and competences and needs for development and extra training).

**Q5.2: Please mention possible learning outcomes you find most important to include in the second type of courses about qualifying already on-going co-creative activities?**

Summary of answers:

All the points mentioned above (Q5.1) to introduce and initiate new co-creative activities as well as these five extra skills:

- Ability to moderate, mediate, facilitate ongoing 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 circumstances and positions of each other and, despite possible differences and limitations, can build bridges and collaboration.
- The ability and attitude to be engaged in possible uncertainty of co-creation processes.
- Know how to overcome challenges and solve problems during co-creation processes in a suited manner (perhaps somewhat different to solving problems in non-co-creation processes).
- Ability for continued self-reflection of their own position and role in reference to co-creation and its operational environments

## 6. The essential course content for 1-2 days local / national courses

Here we talk about local courses with only national trainees (no foreign trainees).

The two questions below again focus on the two different contexts for training:

- To introduce and initiate new co-creative activities
- To qualify already on-going co-creative activities

### **Q6.1: What do you think should be the essential course content in future 1-2 day local courses that focus on introducing and initiating new co-creative activities?**

Summary of answers:

- Clarify the participants' prerequisites for participation as well as their knowledge of co-creation prior to the course.
- Basic knowledge of co-creation and its innovative possibilities to introduce changes of the welfare services in the local communities, including plenty of practical examples and practical workshops where skills relevant to initiating co-creation are practiced by a trained co-creation facilitator.
- Know-how for mapping the local context with reference to local values, traditions and history, so people can feel it is 'their' context.
- Basic skills to organise, facilitate, and evaluate idea workshops as an initiation of co-creation.
- Know-how to handle the uncertainty and pitfalls that come with co-creation.
- Set of attitudes related to motivation, level of engagement, commitment etc. in co-creation projects and activities: Learn that trusting others' opinions is crucial to creating space for co-creative processes; Learn to recognize the professionalism of others; Learn to take over the other party's perspective; Learn to respect the resources and competences of the others and put them into play).

### **Q6.2: What do you think should be the essential course content in future 1-2 day local courses that focus on qualifying already on-going co-creative activities?**

Summary of answers:

The five points mentioned above (Q6.1) to introduce and initiate new co-creative activities as well as these four extra points:

- In-depth case study presentations - showing the challenges as well as successes of co-creative activities, including plenty of practical examples and practical workshops where skills relevant to supporting ongoing co-creation are practiced by a trained co-creation facilitator.
- Basic knowledge of different types of co-creative cooperation in a dynamic sense (understanding of the complexity)
- Basic methods to facilitate co-creative activities and processes with focus on democratic empowerment.
- A set of tools and methods to create an atmosphere of equality, involving participants and motivating stakeholders, establishing an on-going dialogue.
- A set of tools and concrete methods to handle pitfalls and possible problems that come with co-creation

## 7. The essential course content for 3-5 days international courses

Here we talk about longer 3-5 day international courses with trainees from different countries. Below the questions again focus on the two different contexts for training:

- To Introduce and initiate new co-creative activities
- To qualify already on-going co-creative activities

### **Q7.1: What do you think should be the essential course content in future 3-5 day international courses that focus on introducing and initiating new co-creative activities?**

Summary of answers:

All six points mentioned above for the 1-2 day national courses (Q6.1) as well as the following extra three points:

- Learning about cultural differences and varying organisational and professional identities and roles in different countries.
- Activities where all participants can share their experiences from co-creation and compare possible national differences in framework conditions, mentalities and understandings
- Be prepared that it takes longer time to talk to and understand each other because of language problems and cultural differences.

### **Q7.2: What do you think should be the essential course content in future 3-5 day international courses that focus on qualifying already on-going co-creative activities?**

Summary of answers:

All the points mentioned above for the 1-2 day national courses (Q6.2) as well as the following extra two points:

- Use creative introduction methods to connect people from the start
- Knowledge of typology of co-creative activities
- Use the intercultural atmosphere for dealing with different perspectives on the co-creative practice.

### **Q7.3: Do you think it is possible to include both contexts in the longer 3-5 days European course, so the trainees both learn about 1) how to initiate co-creation in a local community, and 2) how to qualify already engaged actors in ongoing culture activities?**

Summary of answers:

- Maybe, but why try? As group 2 is referred to as “already engaged actors in ongoing culture activities” one must expect that group 1 is not only local, but also beginners, so it will be two different target groups.
- After the experiences of the national and European pilot courses, it seems quite challenging to have participants with different knowledge and experience levels in the same course. Nevertheless, there are some intersecting necessities like getting to know about the theory of co-creation, different understandings of the term etc. In general, it would be probably more useful to split the two experience levels.
- Besides, the mix of civil society actors and civil servants from administrations is not the best solution. There is an overlap of needed competencies, but also a range of interests and necessities which differ. For courses, it seems better to focus on civil society (and civil servants) separately. Ideal formats for an exchange of both groups could be a symposium, conference, round table etc.

## 8. The pedagogical form for 1-2 days local / national courses

Here we talk about local courses with only national trainees (no foreign trainees). Below the questions again focus on the two different contexts for training:

- To introduce and initiate new co-creative activities
- To qualify already on-going co-creative activities

### Q8.1: What pedagogical form will you recommend for short 1-2 day courses that focus on introducing and initiating new co-creative activities?

Summary of answers:

- Clarify the participants' prerequisites for participation as well as their knowledge of co-creation prior to the course (Questionnaire)
- Making sure everyone understands co-creation in the same way, or understanding the differences in the participants views of co-creation
- Introduction to the different kinds of co-creation (lecture-style) as well as participatory and activity-based methods, integrating theory and shared experience, as well as the transferability of the learning.
- Practical workshops, including plenty of practical examples, where skills relevant to facilitating on-going co-creation are practiced by a trained co-creation facilitator.
- Role play based on possible co-creation scenarios, where the participants take the role of different stakeholders and "test" the different forms of co-creation (can include learning café and games).

### Q8.2: What pedagogical form will you recommend for short 1-2 day courses that focus on qualifying already on-going co-creative activities?

Summary of answers:

All the above, but also the following:

- Involving the participants as co-facilitators
- Utilising everybody's expertise in group work, e.g. everybody plans an activity
- Discussion of important conditions and criteria for successful co-creation processes (by using participants' experiences as well as good practice examples)

## 9. The pedagogical form for 3-5 days international courses

Here we talk about longer 3-5 day international courses with trainees from different countries.

Below the questions again focus on the two different contexts for training:

- To introduce and initiate new co-creative activities
- To qualify already on-going co-creative activities

### Q9.1: What pedagogical form will you recommend for 3-5 day international courses that focus on introducing and initiating new co-creative activities?

Summary of answers:

- No difference to national courses. Same pedagogical methods as mentioned above in Q8.1.

**Q9.2: What pedagogical form will you recommend for 3-5 day international courses that focus on qualifying already on-going co-creative activities?**

Summary of answers:

- No difference to national courses. Same pedagogical methods as mentioned above in Q8.2.

**Q9.3: If both contexts are included (to initiate a new and to qualify an already on-going activity) in the same course, what pedagogical approach for such a mix of contexts would you recommend!**

Summary of answers:

- The same pedagogical methods and approaches apply to both groups. However, their basic knowledge level must be considered. It would be good to work in groups which include participants from all countries and from different levels.

## **10. The course evaluation**

Here we again differentiate between different contexts for the course evaluation

- To initiate new or to qualify already on-going activities.
- To complete a national 1-2 day course or an international 3-5 day course.

**Q10.1: How can we best and smartest evaluate the content, form and outcome of the 1-2 day national course with focus on introducing and initiating new co-creative activities?**

Summary of answers:

- Pre-questionnaire / short need-assessment 3-4 weeks before the course to clarify the participants' prerequisites and knowledge of co-creation, so the course programme to some degree can be adapted to the participants' prerequisites and needs.
- Present and discuss the learning objectives in the beginning of the course so they are clear to the participants and avoid asking for hopes and expectations for the course at this point unless the learning objectives and course content can be considered and during the course.
- Oral evaluation round at the end: What was helpful? What was challenging? What could be done in the future?
- Digital post-evaluation questionnaire (1-2 week after the course): What did you think about the course content and pedagogical methods used? Which activities were best? Have you included or are you planning to include co-creation in your work and if so, how?
- Digital transfer questionnaire (4-6 months after the course) to clarify if the learned have been used at home to elaborate own practice.
- Keep the evaluation questionnaires short, i.e. going for the quality of the answers rather than quantity of the answers.

**Q10.2: How do you think we best and smartest can evaluate the content, form and outcome of the 1-2 day national course with focus on qualifying already on-going co-creative activities?**

Summary of answers:

- As mentioned above in Q10.1.

**Q10.3: How can we best and smartest evaluate the content, form and outcome of the 3-5 day European course with focus on introducing and initiating new co-creative activities?**

**Summary of answers:**

- Mostly as mentioned above (Q10.1); but in post evaluation we should now ask some questions specifically in an international frame, e.g. “Did you find new ideas about how to co-create from other countries?”

**Q10.4: How do you think we best and smartest can evaluate the content, form and outcome of the 3-5 day European course with focus on qualifying already on-going co-creative activities?****Summary of answers:**

- Mostly as mentioned above (Q10.1); but in post evaluation we should now ask some questions specifically in an international frame, e.g. “Did you find new ideas about how to co-create from other countries?”

**11. Other recommendations****Q11: If you have other recommendations for the Curricula Guidelines and the design of the short courses, you are welcome to mention them here!****Summary of answers:**

- We should think about adapting the applied co-creation typology to a more changeable context. As we find out in the good practices, it was difficult to clearly define the used type of co-creation for one example. It was more a change of type along the whole process. Thus, we would suggest using a more dynamic model.
- We also should think about the role the civil society actors should/want to play. Is it the role of a coordinator or is it more useful (depending on the situation) that an external moderator takes this role? This decision has consequences on the learning aims.
- It could be useful for civil society and public stakeholders to have a manual about the key aspects of co-creation processes and how to implement them. This manual must be well designed and easily readable.
- As the facilitator's role is extremely important, it would be useful to know more about the knowledge and skills that this facilitator should possess.

## IV. Frame of a standard curriculum for co-creation

With reference to the summary of recommendations, presented above in section III, we here 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. Title of the curriculum

Good practice of co-creation in the field of culture and heritage.

### 2. The curriculum reference

The learning level for the local, national and transnational adult education courses can be ranged at level 4 to 6 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 transnational European target groups with English as working language, where the costs of travel, lodging, meals and course fees typically must be covered by 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.

### 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. 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 <sup>3</sup>
3. Legal and 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:*

**1) 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.

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<sup>3</sup> With reference to the typology, presented in the Good Practice Report: Co-Creative Cooperation in the Field of Culture and Heritage that was published April 2019 as part of our CO-CREATE project.

8. Reflections on own position and role in reference to co-creation and its operational environments (possible implications and limitations of own skills and competences and needs for development and extra learning, etc.).

**2) 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.

## 5. 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.

## 6. 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.

## 7. 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 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 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.

## 8. Key content

Overall, the basic course content 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).<sup>4</sup>
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.).

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<sup>4</sup> With reference to the typology, presented in the Good Practice Report: Co-Creative Cooperation in the Field of Culture and Heritage that was published April 2019 as part of our CO-CREATE project.

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 and needs for development and extra learning, etc.).
12. Skills to transfer the learning into own future tasks as co-creative actors in the cultural field.

## 9. 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 homework 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:

Classroom 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 typically 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 dimension 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.

## **10. Course materials**

The basic course materials can include:

- The Good Practice Report that was produced during the start of our CO-CREATE project.
- 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).

## **11. 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, flipcharts, computers for presentations, projectors, Wi-Fi access, etc.);
- an extra area for coffee breaks and lunch buffet

## **12. Course assessment and evaluation**

The main steps in the assessment and evaluation can include:

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

## 13. A course certificate or notice

Either a course certificate or a notice shall be issued to the trainee after completing the course, where both must 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, and help the participants at the end of the course to register their competence profile in EUROPASS CV at the CEDEFOP portal.

## 14. Competence profile of trainers

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

## V. Transfer the learning

### 1. Background and need

“Transfer” is a new pedagogical key word.<sup>5</sup> 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.

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.<sup>6</sup>

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 must 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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<sup>5</sup> See for example “The Agency for Competence Development in the State Sector” in Denmark: [www.kompetenceudvikling.dk/english](http://www.kompetenceudvikling.dk/english) or the Danish Institute for Voluntary Effort (DIVE): <http://frivillighed.dk/danish-institute-for-voluntary-effort>

<sup>6</sup> Bent Gringer, teacher at CFSA's courses of motivation and transfer

## ANNEXES:

### CO-CREATE – Query for recommendations to the Curricula Report

| Recommendations for the Curricula Report (O5) |                               |
|---|-------------------------------|
| Name of my organisation                       |                               |
| My name                                       |                               |
| Date for e-mailing my answers to the partners |                               |
| The deadline for concluding this task         | 25 <sup>th</sup> October 2019 |

#### I. Background

The Curricula Report is WP9 and O5 in the work programme, and it is planned to be delivered in November 2019 as the concluding output of the project.

**The overall aim** of the Curricula Report is

to develop curricula for further education of learning providers (managers, consultants, teachers, trainers, instructors, etc.) in the cross-cultural sector of amateur arts, voluntary culture and heritage on how to work as initiators and/or coordinators of new co-creative cooperation in the cultural field.

**The key content** of the Curriculum Report must

- be designed with reference to the key findings of the previous Survey Report (O1) and the assessments of the national pilot courses (O3) and the European pilot course (O5);
- present the prioritised learning outcome, the essential content, the appropriate pedagogical approach and assessment and transfer methods, which will be applied for further education of the “learning providers” (managers, consultants, instructors, teachers) in the cross-cultural sector.

Below you can provide **your recommendations** for the design of the Curricula Reports, by answering some main questions about the needed curricula.

## II. Key findings of the survey and pilot courses

### 1. Good practice in general

What characterises good practise in general for co-creative cooperation in the cross-cultural sector of amateur arts, voluntary culture and heritage)?

Max ¼ page

### 2. Best practice in your case studies

What characterises the best practise in your case studies? What aspects do you see as most successful and valuable to focus on and to transfer by training events?

Max ¼ page

### 3. Best practice compiled during the pilot courses

What characterises the best practise in your (national & cross-national) pilot courses? What aspects do you see as most successful and valuable to focus on and to transfer by training events?

Max ¼ page

#### 4. Essential competences for successful co-creation

At the second meeting in Helsinki we discussed two typical contexts for co-creative activities:

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

- First that an actor trains competence to introduce the benefits of co-creation and to get the local culture CSOs engaged to start new co-creative cooperation with the municipality.
- Secondly that an actor train competence 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.

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

- First to learn how to clarify which competences these actors especially need to elaborate
- Secondly 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 need training programmes come before the actual training and may imply special methodologies.

Below the questions focus on the two different contexts for training.

4.1 Which knowledge and skills are important for culture actors to have, when they shall **introduce and initiate** new co-creative culture activities in a local community? Max ¼ page

|  |
|--|
|  |
|--|

4.2 Which knowledge and skills are important for culture actors to have, when they shall to **qualify already on-going** co-creative culture activities in a local community? Max ¼ page

|  |
|--|
|  |
|--|

### 5. Important Learning outcome of training courses in the field of co-creation

Below the questions focus on the two different contexts for training:

- To introduce and initiate new co-creative activities
- To qualify already on-going co-creative activities

5.1 Please mention at least 3 learning outcomes you find most important to include in the first type of courses about **introducing and initiating** new co-creative activities? Max ¼ page

5.2 Please mention at least 3 learning outcomes you find most important to include in the second type of courses about **qualifying already on-going** co-creative activities? Max ¼ page

## 6. The essential course content for 1-2 days local / national courses

Here we talk about local courses with only national trainees (no foreign trainees).

Below the questions again focus on the two different contexts for training:

- To introduce and initiate new co-creative activities
- To qualify already on-going co-creative activities

6.1 What do you think should be the essential course content in future 1-2 day local courses that focus on **introducing and initiating** new co-creative activities?

Please mention at least 3 features for the essential content! Max  $\frac{1}{4}$  page

6.2 What do you think should be the essential course content in future 1-2 day local courses that focus on **qualifying already on-going** co-creative activities.

Please mention at least 3 features for the essential content! Max  $\frac{1}{4}$  page

## 7. The essential course content for 3-5 days international courses

Here we talk about longer 3-5 day international courses with trainees from different countries.

Below the questions again focus on the two different contexts for training:

- To introduce and initiate new co-creative activities
- To qualify already on-going co-creative activities

7.1 What do you think should be the essential course content in future 3-5 day international courses that focus on **introducing and initiating** new co-creative activities?

Please mention at least 3 features for the essential content! Max  $\frac{1}{4}$  page

7.2 What do you think should be the essential course content in future 3-5 day international courses that focus on **qualifying already on-going** co-creative activities?

Please mention at least 3 features for the essential content! Max  $\frac{1}{4}$  page

7.3 Do you think it can be possible to **include both context** in a longer 3-5 day European course, so the trainees both learn about 1) how to initiate co-creation in a local community, and 2) how to qualify already engaged actors in ongoing culture activities?

Please consider the cons and pros with such a combination of course contents! Max  $\frac{1}{4}$  page

## 8. The pedagogical form for 1-2 days local / national courses

Here we talk about local courses with only national trainees (no foreign trainees).

Below the questions again focus on the two different contexts for training:

- To introduce and initiate new co-creative activities
- To qualify already on-going co-creative activities

8.1 What pedagogical form will you recommend for short 1-2 day courses that focus on **introducing and initiating** new co-creative activities?

Please mention at least 3 features for a good pedagogical approach. Max ¼ page

8.2 What pedagogical form will you recommend for short 1-2 day courses that focus on **qualifying already on-going** co-creative activities?

Please mention at least 3 features for a good pedagogical approach. Max ¼ page

## 9. The pedagogical form for 3-5 days international courses

Here we talk about longer 3-5 day international courses with trainees from different countries.

Below the questions again focus on the two different contexts for training:

- To Introduce and initiate new co-creative activities
- To qualify already on-going co-creative activities

9.1 What pedagogical form will you recommend for 3-5 day international courses that focus on **introducing and initiating** new co-creative activities?

Please mention at least 3 features for a good pedagogical approach. Max ¼ page

9.2 What pedagogical form will you recommend for 3-5 day international courses that focus on **qualifying already on-going** co-creative activities?

Please mention at least 3 features for a good pedagogical approach. Max ¼ page

9.3 If **both contexts are included** (to initiate new and to qualify already on-going activity) in the same course, what pedagogical approach for such a mix of contents would you recommend!

Please mention at least 3 features of a combined pedagogical approach, we should consider!

Max ¼ page

## 10. The course evaluation

Here we again differentiate between

1) Two different contexts for training (to initiate new or to qualify already on-going activities)

2) National 1-2 days course or international 3-4 days course

10.1 How do you think we best and smartest can evaluate the content, form and outcome of the **1-2 day national course** with focus on **introducing and initiating** new co-creative activities?

Max ¼ page

10.2 How do you think we best and smartest can evaluate the content, form and outcome of the **1-2 day national course** with focus on **qualifying already on-going** co-creative activities?

Max ¼ page

10.3 How do you think we best and smartest can evaluate the content, form and outcome of the **3-5 day European course** with focus on **introducing and initiating** new co-creative activities?

Max ¼ page

10.4 How do you think we best and smartest can evaluate the content, form and outcome of the **3-5 day European course** with focus on **qualifying already on-going** co-creative activities?

Max ¼ page

### 11. Other recommendations or comments

If you have other recommendations for the Curricula Report, you are welcome to mention them here!

| III. Time used on filling out this query     |   |
|--|---|
| Time I / we have used on answering the query | Hours used<br>(fx 0.25 hour or fx 1.5 hour) |
| Name of staff 1                              |   |
| Name of staff 2                              |   |
| Name of staff 3                              |   |
| Total hours used                             |   |





## **Curriculum Report.**

**Co-creation in the field of culture and heritage**

**The Curriculum Report has been developed in the Erasmus+ development of innovation project, 2018 – 2020, entitled: “Co-creative cooperation in the field of culture and heritage” (CO-CREATE).**

**The Report is based on key findings from the State of the Arts Survey completed in the first project phase as well as the design and assessment of the series of national pilot courses and the cross-national pilot course during the second project phase.**

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



**Erasmus+**