<<Version 1 / 08.08.2018

“Project Bible” of CO-CREATION project

- Text from the approved application and budget

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[WP 10 / E1: National 1-day conference in Copenhagen. Nov 2019. P2, DFKS 96](#_Toc521607006)

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# A. Basic information

EU program Erasmus+

Key Action Cooperation for innovation and the exchange of good practices

Action: Strategic Partnerships

Which field: Strategic Partnerships for adult education

Objective: Development of Innovation

Call 2018

Round Round 1

Deadline: 21-03-2018 12:00:00

Language: English

Grant: 57.521,00 EUR approved.

### A.1. Project identification

**Title: Co-creative cooperation in the field of culture and heritage**

Acronym:  CO-CREATION

Period: Start 01.09.2018 – End: 31.01.2020 (17 months)

Applicant: Interfolk, Institut for Civilsamfund (DK)

Submiss ID: 1474275

Journal no: KA204-2018-011

### A.2. National Agency:

UDDANNELSES- OG FORSKNINGSMINISTERIET

Styrelsen for Forskning og Uddannelse, Bredgade 40, DK-1260 København K

Telephone: (+45) 35 44 62 00

E-mail: uds@ufm.dk

Website: [www.ufm.dk](http://www.ufm.dk)

Contact persons:

Stina Mackenhauer Nielsen -   Direct telephone: 7231 8902 / E-mail: siu-tilskud@ufm.dk

Christina Birgitte Andersen, Fuldmægtig - Telefon: +45 72 31 89 31 / E-mail: cbi@ufm.dk

Jesper Christian Pedersen, Fuldmægtig, Internationale Uddannelsesprogrammer

Direkte telefon: +45 7231 8904 \* E-mail: jep@uds.dk

# B. Reference to programme priorities

Please select most relevant horizontal or sectoral priority according to the objectives of your project.

* HORIZONTAL: Development of relevant and high-quality skills and competences

Please select other relevant horizontal or sectoral priorities according to objectives of your project.

* HORIZONTAL: Social inclusion
* ADULT EDUCATION: Improving and extending the supply of high quality learning opportunities tailored to the needs of individual low-skilled or low-qualified adults

Please comment on your choice of priorities.

I. THE OVERARCHING AIMS OF ALL EU LEARNING AND CULTURE PROGRAMMES are

* to create Forefront knowledge;
* to support Job Growth and Competitiveness; and
* to improve the quality of life of EU citizens.

Our project refers to all three aims, because we intend

* to compile innovative approaches and develop new Curricula and in-service training packages that provide forefront knowledge about new forms of co-creative cooperation to provide welfare services in the field of arts, culture and heritage;
* to promote new forms of cross-sector cooperation with reference to new Public Governance that can improve the effectiveness and benefits of the public services;
* to promote civic and democratic empowerment, where different citizen groups have better access to take part, not only as co-implementers, but also as co-initiators and co-designers of new initiatives as well as to be engaged not only as users, but as active audiences and participants in the arts and culture activities. With such a more open access to take part, all groups have better possibilities to influence the design and implementation of the arts and culture services and this will promote a more inclusive and multifaceted art and culture life in the local communities, which we see as an important part of improving the quality of life for the citizens.

II. THE HORIZONTAL PRIORITIES OF THE STRATEGIC PARTNERSHIPS

include seven main priorities. This project targets three of the priorities with its focus:

1. on developing innovative and high quality curricula and course packages
	* which to a high degree refer to the first priority about "developing relevant and high-quality skills and competences" in a lifelong learning context that also apply "learning outcomes"-based approaches;
2. on empowerment and a co-creative cooperation on more inclusive and equal terms
	* which to a high degree refer to the second priority about “promoting social inclusion .. through innovative and integrated approaches”, including to “foster the development of social, civic, intercultural competences, .. also combating discrimination, segregation,
3. on improving the capacity of culture associations and their learning providers to deliver new training courses
	* which to a high degree refer to the fourth priority for “educators” by “supporting continuing professional development of educators (such as teachers, professors, tutors, mentors, etc.) .. especially on dealing with an increasing diversity of learners and contexts”.

III. FIELD –SPECIFIC PRIORITIES FOR ADULT EDUCATION PROJECTS

include five priorities. This project targets one priority with the focus:

1. on providing new high quality learning opportunities for culture actors, including low-skilled culture volunteers, to be engaged in co-creative cooperation in the field of arts, culture and heritage welfare services
* which to a medio degree refer to the first priority of Improving and extending the supply of high quality learning opportunities tailored to the needs of individual low-skilled or low-qualified adults so that they enhance their ... key competences and/or progress towards higher qualifications.

IV. KEY ACTIVITIES SUPPORTED IN AT STRATEGIC PARTNERSHIP

Here the Programme Guide mentions seven points, and the project targets three of them:

The second “to test and implement innovative practise”.

The third “to facilitate recognition and validation of the knowledge, skills and competences acquired” (through our pilot training).

The sixth “to deploy training for professionals for equity, diversity and inclusion challenges in the learning environment”.

# C. Project summary

BACKGROUND

The concept of "co-creation" has the last years been on the political agenda of the municipalities, both in Denmark and other Western European and Nordic countries. Although the idea of "co-creation" builds on earlier experiences of collaboration and user Involvement, it goes further by focusing on empowerment and the 'transformative potential' of co-creation.

AIM

The aim is 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.

ACTIVITIES

The 17 months project has three main phases:

1. Found

1.1 Desk research and feed from reference groups on state of the 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. Provide a sustainable dissemination, incl. announcements of new Erasmus+ training courses after the end of the project.

THE PARTNERSHIP CIRCLE:

consists of four partners from Denmark, Austria and Finland, and it includes a Danish national umbrella for nine national culture associations, one Finnish heritage educational and development centre, an Austrian Research centre in the field of European arts and culture; and a Danish Lifelong learning institute working with cultural learning and civil society empowerment.

TARGET GROUPS

The direct target groups are 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.

The Indirect target groups include decision-makers and policy-makers, researchers, and funders, on a local, national, and European level, that may support the activities with political, legal, ideological and financial means.

The end-users or long term potential beneficiaries are citizens in the local communities in the EU member states that wish to gain better arts, culture and heritage services and activities to be involved in as audiences, participants or volunteers.

OUTCOME:

We expect the project can help to promote a co-creative practice in the municipalities based on more equal terms, where citizens and other civil society actors are engaged not only as co-implementers, but also as co-initiators and co-designers of new welfare services, especially in the field of culture and leisure activities.

# D. Partnership Circle

## P1, Interfolk (DK) (Applicant Organisation)

#### Data of organisation

PIC no: 949561519

Full legal name: Interfolk, Institut for Civilsamfund

Acronym: IF

National ID: 31146046

Address: Skovgade 25, DK-5500 Middelfart

Country: Denmark

Website: [www.interfolk.dk](http://www.interfolk.dk)

Email: info@interfiolk.dk

Telephone 1: ( +45) 51 300 320

#### Profile

Type of Organisation: Research Institute/Centre

Is your organisation a public body? No

Is your organisation a non-profit? Yes

#### Background and Experience

##### Present your Organisation

Interfolk, Institute for Civil Society is a Danish non-profit and non-governmental association and private research institute, founded in 2008. Interfolk is member of the Baltic Sea NGO Network; the International Platform for Citizen Participation (IPCP); the European Network for Active Participation in Cultural Activities (AMATEO); and the European Network for Transfer and Exploitation of EU Project Results ( E.N.T.E.R.).

The aim is to promote humanistic and democratic learning capacities in a civil society context. The objectives are

* to promote liberal adult education and cultural learning that focus on personal autonomy, active citizenship, social inclusion, and cultural cohesion;
* to create partnerships with European associations within liberal adult education, NGO-activities and amateur arts, voluntary culture and heritage;
* to ensure that the objectives of lifelong learning adhered to by the European Commission and the Nordic Council of Ministers continues the best of the intentions of the Nordic-European tradition of Enlightenment and Bildung.

The activities of Interfolk include research, surveys, development projects, courses, seminars, debate and other cultural activities – in a Danish, Nordic and European context.

The main activities in 2008-2017 included:

2007 - 2008: Coordinator of a two-year Nordplus Adult mapping project, regarding in-service training activities with a general scope in the Nordic liberal adult education and voluntary associations, supported by the Nordic Council of Ministers.

2008 – 2010: Head of a major survey task regarding validation of values and goals in voluntary culture organisations in cooperation with the Joint Cultural Councils in Denmark; supported by the Danish Ministry of Culture.

2011: Head of a development project of an e-learning tool for validation of students' learning profile for Esbjerg Folk High School, supported by the Association of Folk High Schools in Denmark.

2009 - 2011: Coordinator of a two-year Nordplus Adult development project, regarding validation of non-formal and informal learning outcome; supported by the Nordic Council of Ministers.

2009 - 2011: Coordinator of a two-year Grundtvig Multilateral Project: "Learning outcome of amateur culture" (LOAC); supported by EU's Executive Agency, EACEA.

2012: Coordinator of a development project of a new learning assessment frame focussed on the existential learning dimension for folk high school students at Nordfyn Folk High School.

2011 - 2012: Lead partner for planning a NGO Portal for the Baltic Sea Region, with reference to the CBSS-NGO Forum (The Council of the Baltic Sea States' NGO Forum).

2012 - 2014: Coordinator of a Grundtvig Learning partnership: "Arts- based learning and active ageing" (ART-AGE), supported by the Danish Agency for International Education.

2013 - 2015: Coordinator of a Grundtvig Multilateral Project: "Culture guides for marginalised social groups” (GUIDE), supported by EU's Executive Agency, EACEA.

2015: Initiator of the European network of voluntary arts to provide Erasmus plus training events, entitled “EVA -European mobility for Voluntary Arts and Culture associations.

2016: Coordinator for the 1-year Nordic Culture Point, capacity development project: "Amateur art and voluntary culture as suppliers of arts and culture in sparsely populated areas in the West Nordic Region" (AMARE).

2016 - 2018: Coordinator of the three year NGO development project: Voluntary culture as leverage of cross-cultural activities in sparsely populated areas (LEVER), supported by the Nordic Council of Ministers’ NGO programme for the Baltic Sea Region. See [www.culture-lever.net](http://www.culture-lever.net)

2016 - 2018: Initiator and partner in a two year Erasmus+ strategic partnerships: “Develop curricula and training programmes for culture volunteers (SPAR) supported by the UK Office of the Erasmus+ programme. See [www.sparproject.eu](http://www.sparproject.eu)

2016 - 2018: Partner in the two year Nordplus Adult Development project: "Curricula and training for culture volunteers in sparsely populated areas (SPARK)" supported by the Danish Agency of Higher Education. See <http://nordplus-spark.one>

2017 - 2018: Coordinator of the 18 months NGO project: “Nordic and Russian NGOs building bridges (BRIDGES), supported by the Nordic Council of Ministers’ Open Call Programme for cooperation with Northwest Russia. See <http://www.ngobridges.com/>

2017 - 2019: Initiator and partner in a two year Erasmus+ strategic partnerships: “Bridging social capital by participatory and co-creative culture (BRIDGING), supported by the Danish Erasmus+ Office. See <http://bridgingsocialcapital.eu/>

2017 - 2021: Designed the project concept and application of the 4-year Network project 'ARTS TAKE PART' on behalf of AMATEO, which has been supported by the Creative Europe Programme, the Cultural Networks strand; and are now member of the documentation & research team. See <https://amateo.org/>

##### Activities and competences relevant for this project

Interfolk has expertise in national as well as international contexts to develop new project concepts, design project applications, project management, project evaluation and reporting, provide culture surveys, and to design curricula and plan courses and other events.

The key person involved will be Hans Jørgen Vodsgaard, Head of Institute, Cand. Phil and Mag. Art. (History of ideas). Current member of the Danish coordination committee of the Baltic Sea NGO network.

He has been active in liberal adult education and the folk high school movement since 1980 - as co-initiator and teacher at Kritisk Oplysningsforbund in Aarhus; Secretary General of the National Adult Education Association, SFOF; as consultant in the Association of Folk High Schools in Denmark; as teacher at Ry Folk High School, as principal of Snoghøj Folk High School and Uldum Folk High School, as project leader for Askov Folk High School, and as research leader for Nordic European Academy; and as founder and chief executive of Interfolk. Furthermore he has published many books and reports regarding Grundtvigian folk high school tradition, liberal Adult Education and cultural and arts based learning.

Bibliography: Reports and books regarding Liberal Adult Education and cultural and art based learning:

Menneske først, ideoplæg om højskoleand og arbejdsliv, FFD, august 1997

Rapport om højskolernes økonomi, FFD, december 1997

Rapport om Ry Højskoles udviklingsmuligheder, Ry, august 1998

Den særegne højskole - idegrundlag og tradition, FFD, januar 2000

 Højskole til tiden – en udredning om de unges trang og højskolens ærinde under senmoderne vilkar, FFD, august 2003.

(Red). Nye æstetiske læreprocesser og højskolens dannelsesopgave - adresse til højskoleudvalget, Middelfart, maj 2004

(Ed.): Nordic-European Academy – background and visions, NEA Publisher, 2006

Da dannelsen gik ud - en kortlægning af det almene sigte i nordisk folkeoplysning og foren-ingsliv, Nea Publisher, 2007.

Den Frie Kultur. Paradigmestrid om læring, kunst og civilsamfund. Interfolks Forlag, 2010

Survey Report on Learning Outcome of Amateur Culture. Interfolks Forlag, 2011

Course Compendium on Learning Outcome of Amateur Culture. Interfolks Forlag, 2011

Dannelse, kundskaber og kompetencer. Nordplus rapport om læringsvurdering. Interfolks For-lag, 2012

(Ed). Compendium. Arts and Culture on the Nordic Edge. KSD Forlag, 2016

(Ed.) Multilateral Need Survey. Voluntary culture in sparsely populated areas. Interfolks Forlag, 2016

##### Experience with European Union granted project in the 3 years preceding this application?

|  |  |  |  |
| --- | --- | --- | --- |
| EU Programme  | Year | Project Identification  | Applicant Name |
| Grundtvig Multilateral Project  | 2009 | 502283-LLP-1-DK-Grundtvig-GMP | Kulturelle Samrad i Danmark |
| Grundtvig Learning Partnership | 2012 | 2012-1-DK1-GRU06-05422 1 | Interfolk, Institut for Civilsamfund |
| Grundtvig Multilateral Project | 2013 | 538238-LLP-1-2013-1-DK-Grundtvig-GMP | Kulturelle Samrad i Danmark |
| Erasmus+, KA1-staff training, adult education  | 2014 | 2014-1-DK01-KA104-000471 | Interfolk, Institut for Civilsamfund |
| Erasmus+, KA2, strategicpartnerships, development  | 2016 | 2016-1-UK01-KA204-024505 | Voluntary Arts Network |
| Erasmus+, KA2, strategicpartnerships, development | 2017 | KA204-2017-010 | Kulturelle Samråd i Danmark |

#### Legal representative and contact person

**Legal representative:**

Mr Hans Jørgen Vodsgaard, Chief Executive \* hjv@interfolk.dk \* (+45) 51 300 320

**Contact person:**

Mr Hans Jørgen Vodsgaard, Chief Executive \* hjv@interfolk.dk \* (+45) 51 300 320

## P2, DFKS

#### Data of organisation

PIC no: 909497609

Full legal name: Det Frivillige Kulturelle Samråd

Acronym: DFKS

National ID: 36606940

Address: Farvergade 27d, 3., DK-1463 Copenhagen K

Country: Denmark

Website: www.dfks.dk

Email: dfks@dfks.dk

Telephone 1: (+45) 29 64 70 40

#### Profile

Type of Organisation: Non-governmental organisation/association

Is your organisation a public body? No

Is your organisation a non-profit? Yes

#### Background and Experience

##### Present your Organisation

DFKS - Det Frivillige Kulturelle Samråd (Council for voluntary cultural associations) was founded in May 2015 and includes the following nine national arts and culture associations:

* Danmarks Teaterforeninger (Denmark 's Theatre Association) - see [www.dk-teaterforeninger.dk/](http://www.dk-teaterforeninger.dk/)
* Danske Børne- og Ungdomsfilmklubber (Danish Children and Youth Film Clubs) - see [www.dabuf.dk/](http://www.dabuf.dk/)
* Dansk Lokalhistorisk Forening (Danish Local History Association) - see <http://dansklokalhistoriskforening.dk/>
* Kulturelle Samråd i Danmark (The Cultural Councils in Denmark) - see [www.kulturellesamraad.dk/](http://www.kulturellesamraad.dk/) Member of AMATEO - The European Network for Active Participation in Cultural Activities.
* Kulturhusene i Danmark (The national society of Danish cultural centres) - see [www.kulturhusene.dk/](http://www.kulturhusene.dk/) Member of ENCC - The European Network of Cultural Centres
* Sammenslutningen af Danske Filmklubber (The Association of Danish Film Clubs) - see [www.danskefilmklubber.dk/](http://www.danskefilmklubber.dk/)
* Sammenslutningen af Danske Kunstforeninger (The Association of Danish Art Societies) - see [www.sdkunst.dk/](http://www.sdkunst.dk/)
* Sammenslutningen af Museumsforeninger I Danmark (Danish Federation of Friends of Museums) - see [www.sammus.dk/](http://www.sammus.dk/) Member of WFFM - The World Federation of Friends of Museums
* Samrådet for de litterære selskaber i Danmark - see [www.litteraturselskaber.dk/](http://www.litteraturselskaber.dk/)

DFKS wishes to strengthen the visibility of the area, initiate development work, offer courses and further education, and provide documentation and statistics in the field.

The local members of the national associations are associations where volunteers convey, organize, arrange, create frames, etc. for activities within the arts, culture and cultural heritage. The local members represents a myriad of arts and culture associations, where volunteers convey, arrange and create frames for activities within arts, culture and heritage; and at the same time, the actors in these activities are always professional and they consist of touring theatres, visual artists and musicians as well as culture researchers, historians, etc.

In the movie clubs, which can be adult movie clubs as well as children's movie clubs, the professional touch are of course the movies. For the museums and cultural centres, the staff of the professional museums and cultural houses is involved, and for the literary companies (there are a total of 56 authors associations in the national country organization), professional actors and libraries are responsible for reading events. The local historical associations are of great importance to researchers from universities who, in the same way, could not gather the local storytelling without these volunteers. And finally, local cultural politicians and cultural administrations in the municipalities are collaborators for cultural councils, there are local umbrellas over and advocating local cultural associations.

The voluntary culture associations organise in cooperation with the professionals a plethora of arts and cultural services around the country for the benefit of large sections of the population - and perhaps to extra delight in the sparsely populated areas, where there would otherwise not be many opportunities for having experiences with art and culture.

##### Activities and competences relevant for this project

DFKS - Det Frivillige Kulturelle Samråd (The Voluntary Cultural Council) has a huge network in the sector and has expertise in cultural development work, further education of volunteers and staff, culture and educational surveys, and information campaigns.

DFKS includes national associations that among others are members in international associations as AMATEO; ENCC; and WFFM.

The key person involved will be Bente von Schindel, MA (Danish literature and rhetoric). She is Secretary General of the National Association of Cultural Councils in Denmark (Kulturelle Samråd i Danmark /KSD ) and at the same time President of the new national umbrella, DFKS, where KSD also is a founding member association.

She has expertise in managing culture organizations and networks, national and international relations, organizing conferences and workshops, and presentations at conferences and seminars. She is editor of the magazine Kultur.dk.; and has been writer and editor of several surveys and books about art and culture; among others: Kulturens tredje vej, 1997; Kunst af lyst, 2005; Kunstens rum, 2006;

Kunsten i os alle, 2010; Learning Outcome og Amateur Culture. Compendium of Best Practice, 2011; and Danmark for hele folket – 13 histories of cultural integration, 2012.

Member of committees and boards, current:

- Member of the National Assembly of Charter for Volunteerism (Ministry of Culture);

- Member of working group of prior learning (Ministry of Education);

- Askov Folk High School (Board);

- The National Committee of Thriving Villages;

- The Female Expert-database;

- Musical Educational Federation (chairman);

- Danish Orchestra Conductors (board);

- Musical Centres in Denmark (board), Fund of - Musical Centres in Denmark (board);

- Danish Cultural Institute (assembly);

- National Music Council;

- Holstebro Music School (assembly);

- Committee for Culture in Social Centres (Ministry of Social Affairs);

- TV2 Lorry (assembly);

- Frederiksberg Chamber Music Society (Board).

Member of committees and boards, former:

- Minister of Social Affairs’ Committee for Cooperation between Disabled and Voluntary Field 2012;

- The official group of The European Year of Volunteering 2011 in Denmark;

- The Council for Programs in Danish Broadcast Corporation;

- The Green Council (board);

- The Constitution Fund of the Danish Parliament;

- The Council of European Politics;

- Group related to Prior Competences - Danish Ministry of Education;

- The National Association of Danish Amateur Music (chairman);

- Danish Association of Adult Education (board);

- The Minister of Internal Affair’s Think Tank for Local Democracy;

- The National Association of Danish Amateur Orchestras (chairman).

##### Experience with European Union granted project in the 3 years preceding this application?

|  |  |  |  |
| --- | --- | --- | --- |
| EU Programme  | Year | Project Identification  | Applicant Name |
| None |  |  |  |

#### Legal representative and contact person

**Legal representative:**

Mrs Bente von Schindel, President

dfks@dfks.dk / (+45) 29 64 70 40

**Contact person:**

Mrs Bente von Schindel, President

dfks@dfks.dk / (+45) 29 64 70 40

## P3, EDUCULT (AT)

#### Data of organisation

PIC no: 951984676

Full legal name: EDUCULT - DENKEN UND HANDELN IM KULTURBEREICH VEREIN

Acronym: EC

National ID: 740924950/CF1070464

Address: Museumsplatz 1, 1070 Wien

Country: Austria

Website: [www.educult.at](http://www.educult.at)

Email: office@educult.at

Telephone 1: (+43) 1522312720

#### Profile

Type of Organisation: Research Institute/Centre

Is your organisation a public body? No

Is your organisation a non-profit? Yes

#### Background and Experience

##### Present your Organisation

EDUCULT is an independent, non-profit research institute with a long expertise in the analysis, evaluation and assessment of Austrian and European educational and cultural policy. Through research EDUCULT aspires to initiate discussion and raise new questions. Dialogue is essential – therefore we include discussion-based methods and involve relevant stakeholders into our work whenever applicable. Our interdisciplinary competences and our international network of experts allow us to design tailor-made concepts.

Therefore EDUCULT supports:

* Cooperation between education, arts, culture and scientific institutions on the individual, institutional and political level
* Knowledge-exchange in the field of cultural education, cultural participation and access to culture between different levels and institutions
* Awareness-raising for the importance of cultural education and participation through public discussion and dissemination activities

These aims are reached by:

* Methodological research, analysis and evaluation of projects, programmes and initatives
* Service and consultation activities for the implementation and development of programmes
* Exchange and dissemination of research results

EDUCULT carries out national and international cultural policy research projects in the area of arts and cultural education, with the aim to provide reliable data for evidence based policy. Besides, we implement participative projects. Recent activities in these fields include:

European level:

* “Bridging social capital by participatory and co-creative culture”(2017-2019): Funded by the Erasmus+ programme, investigates how participatory and co-creative activities can promote inclusion, cohesion and trust in communities in the sector of amateur arts, voluntary culture and heritage by educating the educators
* "European Heritage Label" (2017-2018): Evaluation of the EU action, commissioned by the European Commission.
* "School INCLUSIVE Cultural Education" (2015-2017): Funded by the Erasmus+ programme, investigates how a different kind of school culture supports respect and openness for cultural diversity and a sense and understanding for the meaning of aesthetic elements in everyday life, as well as the appreciation of creative practice.
* "Brokering Migrants' Cultural Participation" (2013-2015): Funded by the EC DG Home with the aim to enhance and stimulate the cultural participation of migrants by improving the capacity of their local cultural public institutions to interact with them.
* “Access to Culture" (2013-2015): Funded by the EC Culture Programme with the aim to compare the priority setting on European level and national implementations. Hereby the project establishes indicators for the further development of Access to Culture policies on European and national level.
* “AEMS – Arts Education Monitoring System” (2011-2013): Funded by the EC Culture Programme. Through two years of research policy analysis of different EU member countries in the field of arts education monitoring was provided, with setting up a structure to make national European data on the resource input in arts education comparable.
* “European Arts Education fact Finding Mission” (2010): Funded by the CULTURE EACEA Programme.
* “Language Rich Europe” (2010-2013): Participation in European project on multilingualism policies, lead by the British Council.

National level:

* Cultural Policy consultancy for the Ministry for Education, Culture and the Arts, especially on access to culture, cultural participation, cultural education programmes, fostering of creativity and innovation at schools.
* "Learning in, with, and through culture" (2013-2015): Supported by funds of the Oesterreichische Nationalbank, participatory research project on the development, definition, reflection and assessment of cultural competence.
* Development and analysis of the complementary national survey on “Cultural participation of pupils”.
* “Mapping out of the research situation in cultural education” (2010): collection and data analysis of research publications in Austria
* “Arts Count in Vocational Schools!" (2009-2010): Qualitative and quantitative research of creativity and culture in vocational schools.
* The European Year of Creativity and Innovation (2009): Consulting the Austrian ministry for education and culture, several research projects.
* “Arts, Culture and Intercultural Dialogue”(2008): Qualitative study on the situation of intercultural education programmes in Austrian cultural institutions in the European Year of Intercultural Dialogue.

Local level:

* Public lectures/conferences on cultural policy and intercultural dialogue
* Projects for cultural participation (multilingual rhetoric contest "SAG'S MULTI"; participative music project "work::sounds")
* SummerAcademy in Vienna for groups of Non-EU countries

##### Activities and competences relevant for this project

EDUCULT's expertise covers certain areas which are relevant for this project like: arts education, cultural mediation and participation, the role of civil society and cultural institutions, as well as studies, surveys, reports, evaluations and dissemination in these fields.

EDUCULT will involve dialogue partners in the project, which cover relevant fields of arts, education and administration, e.g. the Austrian folk school association, responsible division for adult education in the Austrian ministry for education, Austrian cultural institutions with special programmes for intergenerational participation. With all these partners EDUCULT is already in contact or working together since years.

EDUCULT staff includes one director, three researchers, one office manager, one project manager and one project assistant (total number of staff: 7). Additionally, we dispose of a strong national and international network of practitioners, policy-makers and experts in the field.

The following key persons, which will be involved in the project, can contribute to the project in different ways. First, they will contribute in developing participatory and co-creative learning approaches in cultural learning with their practical expertise in the field of arts education. Second, their experience in research, survey and evaluation methodology will help with mapping the state of the art, creating idea compendia and following reports as well as evaluating the project itself. Third, experience in organising conferences and contacts to stakeholders will be conducive for implementing a wider dialogue and disseminating the results.

Dr. Aron Weigl, EDUCULT executive director, has expertise in the field of cultural participation in research and project management as well as in cultural policy field research. Since 2009, he works on studies and reports about arts education and cultural participation topics, in cultural policy and cultural development. Between 2008 and 2015, he worked as project manager and lecturer in the field of cultural mediation and international cooperation of higher education institutions and for the Goethe Institute. In 2014/2015, he was scholarship holder of the research programme of the Institute for Foreign Relations Stuttgart/Germany. Besides, he works as scientific editor.

Dr. Angela Wieser, EDUCULT research associate, studied Political Science in Vienna and graduated from the Europe Regional Master Programme in Human Rights and Democracy in South East Europe. She has worked on European integration and democratisation processes at the University of Vienna, the European Parliament as well as the OSCE Secretariat. Due to her interdisciplinary approach und interest in various forms of self-organisation and political participation she has also increasingly gained working experience in the Austrian and European cultural sphere. At EDUCULT Angela Wieser is responsible for European cooperation and evaluation projects, specifically in the sphere of diversity, participation, and democracy.

Mag. Tanja Nagel, EDUCULT research associate, is an expert for evaluation and social sciences research. Before being employed at EDUCULT (since 2008), she worked as school teacher and as researcher for social affairs. With her background she is as well a specialist for arts education and cultural mediation. In this field she conducted a big number of evaluations and surveys. Thus, she is

experienced in all kind of qualitative and quantitative research methods.Experience with European Union granted project in the 3 years preceding this application?

|  |  |  |  |
| --- | --- | --- | --- |
| EU Programme  | Year | Project Identification  | Applicant Name |
| Culture Programme 2007 – 2013, Strand 3.2. Cooperation projects between organisations involved in cultural policy analysis; | 2011 | 2011-1152/001-001 CU7-PAG07 | EDUCULT |
| European Commission, DG Home  | 2013 | HOME/2013/EIFX/CA/CFP/4259 30-CE-0586565/0047 | EDUCULT |
| Culture Programme; Access to Culture Project  | 2013 | 2013–1384/001-001 CU 7-PAG07 | EDUCULT |
| ERASMUS  | 2015 | +; VG-SRP-BE-15-24-013750 | EDUCULT |
| Erasmus+, KA2, strategicpartnership | 2017 | KA204-2017-010 | Kulturelle Samråd i Danmark |

#### Legal representative and contact person

**Legal representative:**

Dr Aron Weigl, Research & consulting

aron.weigl@educult.at \* (+43) (1) 522 31 2724

**Contact person:**

Dr Aron Weigl, Research & consulting

aron.weigl@educult.at \* (+43) (1) 522 31 2724

## P4, SKS (FI)

#### Data of organisation

PIC no: 919148624

Full legal name: Suomen Kulttuuriperintökasvatuksen seura ry.

Acronym: SKS

National ID: 2148270-7

Address: Hallituskatu 2 B, 00170 Helsinki

Country: Finland

Website: [www.kulttuuriperintokasvatus.fi](http://www.kulttuuriperintokasvatus.fi)

Email: info@kulttuuriperintokasvatus.fi

Telephone 1: (+358) 40 12 80 818

#### Profile

Type of Organisation: Non-governmental organisation/association

Is your organisation a public body? No

Is your organisation a non-profit? Yes

#### Background and Experience

##### Present your Organisation

Suomen Kulttuuriperintökasvatuksen seura ry (The Association of Cultural Heritage Education in Finland) is a national nongovernmental organization, whose main mission is to strengthen the cultural competence of especially children and youth.

Its aim is to support the formation of 21th century skills and offer more experiences regarding diverse cultural heritage. This is done in order to support the identity building, involvement in culture and society, and the fulfilment of cultural rights of children and youth. The Association supports the work of educators in carrying out cultural heritage education through offering expertise, information, material, web services, ideas for activities, operating models, training and new networks. It also operates as an active policy advocator in the sectors of cultural, educational and youth policy as well as environment and sustainable policy.

It manages multiple developmental projects and in addition to producing learning material and web services for educators it also fosters the cooperation between relevant cultural organisations and schools and day-care centres.

The Association serves as an expert on the fields of cultural heritage, cultural environment, World Heritage and culturally sustainable education. The association co-operates with actors of education, culture, youth, environment and sustainability sectors. The partners of the association include e.g. the Ministry of Education and Culture, the Ministry of the Environment, the Finnish National Agency

for Education, and the National Board of Antiquities as well as different organizations and associations, schools and educational establishments, museums, archives, World Heritage Sites, and many professionals and experts in different fields.

The Association is also active in European networks, especially in European Heritage Days and Europa Nostra.

##### Activities and competences relevant for this project

The key experiences of the organisation are:

* Management of projects: the Association has managed several (national) projects during its existence; eg. Cultural Education Plans, World Heritage Committee - membership (2014–2017), <http://kulttuurikasvatussuunnitelma.fi/en/>
* Training for educators and cultural actors: the Association offers training and material for educators and fosters the collaboration with museums and shchools and daycare centers and world heritage sites and schools/day-care centres
* Communication (especially social media)
* Cability to implement innovative and lean working methods
* Evaluation and dissemination

The Executive Director, Hanna Lämsä can offer the project the skills for management and leadership, engaging the relevant stakeholders, evaluation and dissemination.

The Special Advisor, Ira Vihreälehto can offer the project pedagogical expertise. She is experienced teacher as well as teacher's trainer, has produced several learning material and training courses.

Based on the expertise and experience on the field of cultural heritage and education, the team, together with the board and other staff (e.g. project coordinators) can ensure that the project will rise the acute questions and topics, gains wide visibility in national level and that the results and experiences will be widely disseminated to the field in order to enhance the further development of the methods of co-creation.

##### Experience with European Union granted project in the 3 years preceding this application?

|  |  |  |  |
| --- | --- | --- | --- |
| EU Programme  | Year | Project Identification  | Applicant Name |
| No |  |  |  |

#### Legal representative and contact person

Legal representative:

Kati Mikkola, Chairperson

kati.m.mikkola@helsinki.fi \* (+358) 40 128 0818

Contact person:

Hanna Lämsä, Executive Director \* hanna.lamsa@kulttuuriperintokasvatus.fi / On leave

Ira Vihreälehto, Constituted executive director,

ira.vihrealehto@kulttuuriperintokasvatus.fi \* (+358) (0) 50 338 1743

Kati Nurmi, Project manager for Heritage Hubs, PhD, MA
kati.nurmi@kulttuuriperintokasvatus.fi \* (+358) 400 937 081

# E. Description of the Project

## E.1. The rationale

**Please explain the context and the objectives of your project as well as the needs and target groups to be addressed? Why should this project be carried out transnationally?**

INTRODUCTION

The concept of "co-creation"(in Danish “samskabelse”) has the last years marked the political agenda of the municipalities both in Denmark and other European and Nordic countries. In Denmark, the new agenda is carried out by a number of organizations and politicians under names, such as 'Kommune 3.0' (Skanderborg Municipality),'Kommune Forfra' (Aarhus Municipality) and 'Future

Welfare Alliances' (Local Government Denmark).

PARADIGM SHIFTS

In the late 00s, the interest in co-creative cooperation emerged in the light of the financial crisis 2007-2009, both politically and scientifically. Co-creation is now seen by many as a viable alternative to public and market-based services. The agenda tends to shift from New Public Management to New Public Governance (Bovaird & Löffler 2012). But the development is ambiguous with two conflicting understandings of "co-creation", respectively as a means for efficiency or for empowerment.

The first understanding has been further developed within the framework of New Public Management with emphasis on economic gains. Co-creation is seen as an answer to resource shortages in public welfare production and typically citizens are seen as relatively 'passive' co-producers of services. The second understanding has been developed with reference to New Public Governance, and it aims at giving citizens and civil society greater influence on public welfare. The goal is empowerment, and it is emphasized that not only individual citizens, but also civil society organizations and local communities can participate in co-creation.

CO-CREATION IN PRACTICE

The idea of "co-creation" that has more ideational sources and represents different political agendas is also an ambiguous phenomenon in practice.

A recent Danish study (Tortzen, 2016) showed that in many cases there is a gap between narrative and practice in terms of co-creation. Specific cases were investigated in three different municipalities, with particular focus on how the public management, respectively, supported or counteracted equal cooperation. The conclusion was that all three examples represented top-down initiatives that were presented as 'co-creation'.

The same picture is drawn from a major study, which CISC (Center for Research in Sports, Health and Civil Society, University of Southern Denmark) has carried out. It shows that even though the municipalities want to strengthen democracy in public services, they cooperate with volunteers on specific tasks in the implementation, rather than involving them in identifying challenges and developing new possible solutions (Ibsen & Espersen, 2016).

The conclusion of these two key surveys is that the municipalities are constantly failing to act as facilitators in the co-creative cooperation, by laying down the framework and objectives of the cooperation in advance, and by assuming a dominant role in the cooperation, so there is no room for the resources and ideas the citizens and civil society can bring. Such 'top-down' partnerships, where the municipality takes the role of defining rather than facilitating, do not allow space for all parties' resources and knowledge to come into play.

NEED FOR CULTURAL DEVELOPMENT PROJECTS

The culture and leisure associations represent more than a quarter of all associations in the Nordic countries, while for example the welfare associations, active in the social, humanitarian and health areas, account for less than one fifth. The culture associations also have the highest growth in number of new associations and new members compared to other types of associations. Not least outside the larger cities, cultural associations are crucial to ensuring a wide range of culture and leisure facilities for the citizens.

But still, we see a need for the culture associations to be more proactive and agenda setting in the co-creative cooperation in the sector of arts, culture and heritage. Our approach is:

1. That a viable agenda for co-creation must focus on the synergistic benefit and the 'transformative potential', where cooperation is developed on equal terms and with reference to new public governance and the goal of empowerment.
2. That an innovative cooperation, in which associations and, in this context, cultural associations not only are equal partners, but also in part of the cooperation have the role as initiators and governing actors to release the transformative potentials.

REFERENCE LIST

Bovaird, T., & Löffler, E. (2012). From Engagement to Co-production: The Contribution of Users and Communities to Outcomes and Public Value. Voluntas, 23(4), 1119–1138.

Ibsen, B., & Espersen, H. H. (2016). Kommunernes samarbejde med civile aktører. Center for forskning i Idræt, Sundhed og Civilsamfund, Syddansk Universitet.

Tortzen, A. (2016). Samskabelse i kommunale rammer - hvordan kan ledelse understøtte sam-skabelse? Roskilde Universitet.

### E.1.1 Expected results

**What results are expected during the project and on its completion?**

AIM AND OBJECTIVES

The aim is to develop the knowledge and capacity in voluntary culture associations, culture institutions and culture departments to provide transformative and empowering co-creative cooperation, incl. inter-sector collaboration, open networking and reach-out to new audiences.

The objectives for the development work will:

* be based on an understanding of co-creation with reference to New Public Governance and its understanding of co-creation as a mean of empowerment of citizens and civil society associations;
* promote a co-creative cooperation on equal terms, where citizens and other civil society actors are engaged not only as co-implementers, but also as co-initiators and co-designers of new welfare services;
* have focus on the synergistic benefit and the so-called 'transformative potential' for active citizenship, democratic participation and community bonding;
* present forms of co-creation, where the cultural associations not only are equal partners, but also in part of the cooperation can have the role as initiators and governing actors to release the transformative potentials.

KEY ACTIVITIES

The key activities are:

- To compile good practice and innovative approaches

- To publish a thematic Compendia on good practise, English PDF-ed.

- To develop curricula guidelines and exemplary course packages

- To design and test three national pilot trainings events

- To design and test one European training event

- To publish a Curricula Compendia, English PDF-ed.

- To provide national multiplier events

- To disseminate the results to the wider European community in a sustainable manner

OUTPUTS

the form of outputs are:

* Intellectual outputs: IO-n;
* Training events: T-n;
* Multiplier events: E-n;
* Management and implementation: M-n.)

The 17 months project has three main phases with the following outputs:

I. Found:

IO-1a: Methodological guidelines for the compilation, English ed.

IO-1b: Series of thematic desk researches about state of the arts, English ed.

IO-1c: Survey Summary Report, English PDF-ed.

II. Develop

IO-2a: Develop curricula guidelines

IO-2b: Design exemplary course packages

IO-3/t1-t3: Test three national pilot courses, June 2019 in DK, FI and AT,

IO-4/T4: Test a European pilot course, Sept 2019 in Askov, DK

IO-5: Curricula Compendia, English PDF ed.

III. Disseminate

M-3: Launch and update the project portal, English ed.

E1-E3: Complete national multiplier events (1-day conferences)

M-2: Sustainable dissemination

OUTCOME (RESULTS)

1. The direct target groups (culture actors from the voluntary associations, public institutions and the municipalities’ culture departments) can gain inspiration, knowledge and methods to provide better co-creative cooperation in their field of culture activities.

1.1 First direct target groups of culture actors engaged in the project will to a high degree anchor the outputs in their future work (embedding)

1.2 Second direct target group of actors from similar organisations in the partner countries will to some degree be aware of and use the results in their future work (multiplication).

1.3 Third direct target groups of actors from similar organisations in other European countries will in minor degree be aware of and use the results in their future work (multiplication).

**2. The indirect target groups** (decision-makers and other multipliers) can see the value of the new approaches and will in varied ways support them.

2.1 The first indirect target groups of policy-makers, decision-makers and funders will be aware of the results and to some degree support the activities with political and legal and financial means with most support in municipalities with project activities, some support at the national level of the partner countries, and lowest support in other European countries.

2.2 The second indirect target groups of opinion-formers and researchers in related fields will to a high degree be aware of the results and promote it with ideological means, primary in the partner countries and secondary in other European countries.

2.3 The third indirect target groups of other civil society associations or local NGO's in the areas of social, humanitarian, and welfare activities will to a high degree be aware of the results and to some degree try to use them in their own work – with highest degree in the local areas with project activities, with medium degree in the partner countries, and lowest degree in other European countries.

2.4 The fourth indirect target groups include private stakeholders from the local commerce associations, other private businesses and local media, who may support and sponsor the activities, mainly in the local areas with project activities.

**3. The end-users** – citizens in the local communities – may find better arts and culture services and activities to be involved as audiences, users or volunteers, especially in the local areas with project activities.

### E.1.2. Innovation

**In what way is the project innovative and/or complementary to other projects already carried out?**

THE NEW AGENDA AMBIGUOUS

In the late 00s, the interest in co-creative cooperation emerged in the light of the financial crisis 2007-2009, both politically and scientifically. The last years, the municipal agenda for the delivery of welfare services has to a high degree been characterized by the concept of "co-creation" (in Danish “samskabelse”), both in Denmark and other Western European and Nordic countries.

The idea of "co-creation" refers, especially in the context of “New Public Governance” to earlier welfare experiences of user involvement, but goes further by building on empowerment and democratic participation. It focuses on the 'transformative potential' in a co-creative cooperation, where citizens and public employees participate on equal footing to develop innovative, sustainable and long-term welfare services, also in the area of arts, culture and heritage.

But the development is far from unambiguous. In practise, top-down initiatives are often presented as 'co-creation'. Several surveys indicate that the municipalities are failing to act as facilitators in the co-creative co-operation, by laying down the framework and objectives in advance, and by assuming a dominant role, so there is no room for the resources and ideas the civil society groups can bring. Such 'top-down' partnerships, where the municipality takes the role of defining rather than facilitating, do not allow space for all parties' resources and knowledge to come into play.

ALTERNATIVE APPROACHES

We wish to promote alternative approaches, where the cultural associations can be engaged in more equal forms of co-operation that respects the independent learning capacity and the democratic self-organisation of the voluntary associations.

We intend to identify opportunities for civil society actors to be initiators and key executive during parts of the cooperation to release the transformative potentials. Hereby new groups of citizens can be engaged in the design and implementation of new arts and culture activities and the traditional more passive forms as users and audiences are elaborated to more involving forms of active participation in the arts, culture and heritage activities.

Such an approach will in our point of view also raise the accessibility and diversity of cultural expressions. Hereby different citizen groups have better access to take part, not only as co-implementers, but also as co-initiators and co-designers of new initiatives as well as to be engaged not only as users, but as active audiences and participants in the arts and culture activities. With such a more open access to take part, all groups have better possibilities to influence the design and implementation and this will promote a more inclusive and multifaceted art and culture life in the local communities.

THE INNOVATIVE CORE

The most innovative part of our project may be to support the New Public Governance agenda of “co-creative cooperation” in the area of arts and culture by building on the "citizen help citizen” approach to promote “cultural sustainability”.

Our project has a clear link to the first and third strategic objective of a “Sustainable and intercultural Nordic Region” that was presented in the strategy for Nordic cultural co-operation 2013-2020, which the Nordic Ministers of Culture adopted on 31 October 2012.

We think that the sustainability of the Nordic societies as well as in other EU member states, in general will be promoted by a more accessible and engaging cultural life, and especially by applying the “citizen help citizen” approach, where all types of citizens can be involved on equal terms in the area of voluntary culture and heritage and thereby also in the co-creative cooperation with public representatives and staff from the public arts, culture and heritage institutions.

This understanding highlights the democratic potential of co-creation in the form of increased pluralism and legitimacy of prioritizing, planning and producing public welfare services, also in the area of arts, culture and heritage. The goal is empowerment, and it is emphasized that not only individual citizens, but also civil society organizations and local communities can participate in cooperation.

It focuses primarily on the possible democratic and liberating potential in co-creation.

PERSPECTIVES

The co-creation initiatives are mainly developed in the welfare area of social, health and humanitarian work, and not so much in the area of arts and culture, even though it may especially be in the area of arts, culture and heritage that the transformative learning potential can be strongest.

Anyhow, there are still good examples and new pathfinders around in our communities in the culture area, which we intend to compile and analyse during our desk research and apply for designing new curricula and formative course packages and convey by our dissemination and concluding national conferences.

### E.1.3. Quality of the partnership

**How did you choose the project partners and what will they bring to the project? Does it involve organisations that have never previously been involved in a similar project?**

THE NEED

The limited budget frame of max 60.000 euro and the demanding project concept indicate a need for a small group of partners with:

1. Expert knowledge about the field of culture and arts, especially the sector of voluntary culture and heritage;
2. Expertise in desk research and curricula planning in the field of culture and heritage;
3. Strong networks and contacts to key stakeholders in the field of arts and culture to secure an efficient dissemination and exploitation of the project results.

COMPETENCE PROFILES

The partnership circle includes 2 partners from Denmark, 1 from Finland and 1 from Austria, where the issues addressed will benefit from collaboration of organisations with a multilateral composition of competences and expertise, such as:

* DFKS, the Voluntary Cultural Council, which is a new Danish national umbrella association that include nine national associations in the field of voluntary culture and heritage. All the organisations provide participatory and co-creative activities and have in varied forms worked together with public culture institutions and the local culture departments. The involved key person, Bente von Schindel is the president of the new umbrella as well as Secretary General of the founding member organisation, Kulturelle Samråd i Danmark. She and the other board members have expertise in nationwide dissemination and information campaigns, culture surveys and further education of the culture volunteers; and they have together an unsurpassed insight in the sector of voluntary culture and heritage and its challenges and possibilities.
* EDUCULT is an independent, non-profit Austrian research institute with a long expertise in the analysis, evaluation and assessment of Austrian and European educational and cultural policy. Educult has a staff with interdisciplinary competences and contact to an international network of experts that brings expertise for research in a variety of culture fields. The key person involved, the director Dr. Aron Weigl has expertise in the field of cultural participation in research and project management as well as in cultural policy field research.
* The Association of Cultural Heritage Education in Finland is a national non-governmental expert organization working to influence, promote, develop, and communicate cultural heritage education and with expertise in designing cultural heritage curricula and further education of culturally sustainable development. The key person involved, Hanna Lämsä is the Executive Director with expertise in education in the field of cultural heritage, cultural environment and sustainability as well as policy making and influencing in the field.
* Interfolk, Institute for Civil Society is a Danish non-governmental research and project development association working in the field of liberal adult education and arts and culture activities. The key person involved, Chief Executive Hans Jørgen Vodsgaard has expertise in research and development work in a European civil society context, and expertise in curricula planning. Interfolk will as applicant organisation take care of legal matters and the financial management and account.

FORMER COOPERATION

DFKS has as a new association not participated in European projects before, but the member organisations have all in varied degree, and the founding member association, KSD and their Secretary General has worked together with Interfolk and their Chief Executive before in several EU project, such as 1) the Grundtvig Multilateral Project, 2009 – 2011: "Learning Outcome of Amateur Culture"

(LOAC), where KSD was coordinator; 2) the Grundtvig Learning Partnership, 2012 – 2014: “Art based learning and active ageing” (ART-AGE), where Interfolk was coordinator; 3) the Grundtvig Multilateral Project, 2013 – 2015: "Culture guides for marginalised social groups" (GUIDE), where KSD was coordinator; 4) and a current Erasmus+ strategic partnership, 2016 – 2018: “Curricula for culture volunteers and managers in sparsely populated areas “(SPAR), where Voluntary Arts from UK is coordinator.

KSD, Interfolk as well as Educult currently work together in another Erasmus+ strategic partnership, 2017 – 2019: “Bridging social capital by participatory and co-creative culture” (BRIDGING), where KSD is coordinator.

Furthermore Interfolk and EDUCULT have been partners in two former Erasmus+ applications, about validation methods of arts-based learning, 2015 and 2016, which unfortunately weren’t granted.

The Association of Cultural Heritage Education in Finland has been partner in several national projects as expert in curricula design and curse planning in the field of cultural heritage, but haven’t worked together with the other partners before.

### E.1.4. Division of work

**How will the tasks and responsibilities be distributed among the partners?**

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

**LEAD PARTNERS OF INTELLECTUAL OUTPUTS:**

* P3, Educult for IO-1: Compile good practice and innovative approaches by a series of thematic desk research and dialogue with reference groups and edit the Survey Summary report, English PDF-edition - due to expertise in European culture surveys.
* P1, Interfolk for IO-2: Develop Curricula Guidelines and exemplary course packages – due to expertise in Curriculum design and course planning in the area of lifelong learning.
* P4, SKS for IO-43/t1-t3: Design and test a series of three national pilot courses – due to expertise as course designer and provider in the area of cultural heritage.
* P2, DFKS for IO-4 /T4: Design and test a European pilot courses – due to expertise as course designer and provider in the area of voluntary culture.
* P1, Interfolk for IO-5: Edit and publish Curricula Compendia, English PDF-edition – due to expertise in curricula planning and provision of reports.

LEAD PARTNERS OF MULTIPLIER EVENTS:

* P2, DFKS for E1-3: Coordinate the three national conferences - due to expertise as conference provider and coordinator of information campaigns. All partners organise and report with reference to a common frame their national conferences.

LEAD PARTNERS OF PARTNER MEETINGS:

* P3, Educult is host for the first meeting, Oct 2018 in Vienna, AT
* P4, SKS is host for the second meeting, March 2019 in Helsinki, FI
* P2, DFKS is host for the third meeting, Sep 2019 in Askov, DK (just after the European pilot course)

LEAD PARTNERS OF TRANSVERSAL MANAGEMENT AND IMPLEMENTATION:

* P1, Interfolk for M1: Start-up management, Sep – Oct 2018
* P2, DFKS for M2: Final dissemination, Nov 2019 – Jan 2020 - due to expertise in dissemination campaigns.
* P2, DFKS for M3: Transversal dissemination - due to expertise in dissemination campaigns and virtual communication.
* P4, SKS for M4: Transversal evaluation - due to expertise in evaluation tasks.
* P1, Interfolk for M5: Project management - due to expertise as project coordinator and demanded as project beneficiary.

### E.1.5. Programme topics adressed

**What are the most relevant topics addressed by your project? Select three topics from the scroll-down menu:**

New innovative curricula/educational methods/development of training courses

Quality Improvement Institutions and/or methods (incl. school development)

Cultural heritage/European Year of Cultural Heritage

## E.2. Participants

INTELLECTUAL OUTPUTS

E1 – E3: MULTIPLIER EVENTS

PARTNER MEETINGS

### E.2.1. Involvement of participants

**Please briefly describe how you will select and involve participants in the different activities of your project?**

The project activities will target two main groups of benefiters:

• Persons who will be directly involved in parts of the project activities

• Persons who will be receivers of dissemination, such as news-mails recipients, social media followers, meeting audiences, magazine readers, visitors to the Project Portal.

Here we only describe the involvement of the first group of directly involved participants in our different types of activities:

INTELLECTUAL OUTPUTS:

IO-1: Compile good practise and provide Survey Summary Report

involves the project team and their reference groups.

The lead partner, EDUCULT will design the research methodology and guidelines for involving reference groups. Each partner will found a small reference group with a handful of experts.

All partners will provide a series of thematic desk research and dialogue with their reference groups about State of the Arts that involves the project team and their small reference groups of key stakeholders and experts.

The lead partner, EDUCULT will in dialogue with the project team provide the Summary Research Report, and the project team may involve their reference groups for feedback during the dialogue process.

IO-2: Develop Curricula Guidelines and exemplary course packages

involves extra experts as well as the project team and to some degree their reference groups.

The lead partner, Interfolk will develop the Curricula Guidelines after dialogue with Danish experts in the field and refine them after feedback from the project team; and the partners will develop their exemplary course packages in dialogue with their reference groups.

IO-3 /t1-t3: Design and test national pilot courses

involves in each partner country a dialogue with stakeholders in the planning and recruitment of the final group of participants.

The partners plan the pilot courses with reference to the Curricula Guidelines. The lead partner, the Association of Cultural Heritage Education in Finland will provide a common frame for the assessment (online questionnaire and interviews and the form of the test reporting) for all three pilot courses; and the partners will involve the trainees and some key stakeholders in the evaluation.

IO-4 /T4: Design and test a European pilot course

involves experts and recruitment meetings and final participants.

The lead partner, DFKS plans the course programme with reference to the Curricula Guidelines and in dialogue with the project team; and DFKS plans in dialogue with the Association of Cultural Heritage Education in Finland the assessment methodology (online questionnaire and interviews and form of test reporting).

Each partner involves their network in recruiting the course participants and they involve the participants and some key stakeholders in the evaluation process.

IO-5: Curriculum Report

 involves evaluative feeds from the pilot course and expert network.

The trainees as well as external speakers and trainers at the three national pilot courses and the one European pilot course will give evaluative feedback, and the small group of experts that were involved in providing the initial Guidelines will be involved again to give critical feedback on varied parts of the draft report.

MULTIPLIER EVENTS

E1-E3: Three national 1-day conferences – involves stakeholders and groups of participants.

We expect the partners will involve key stakeholders as speakers and reviewers and the events will directly involve the participants and their network, also in follow-up contacts.

PARTNER MEETINGS

The three partner meetings involve external speakers and meetings with stakeholders.

We intend at each of the three meetings to have a session with at least one external speaker, researcher, practitioner or policymaker to get shared inspiration that can bring new insights and strengthen our network.

TRANSVERSAL MANAGEMENT AND IMPLEMENTATION

M1: Start-up management (and kick-off meeting)

involves main persons in the participating organisations and their network.

M2/M3: Final and transversal dissemination

 involves personal meetings with multipliers. There will be a huge group of receivers, but for direct personal contacts we plan to have personal meetings with decision-makers and other multipliers to gain interest and support from key multipliers.

M4: Transversal process and impact evaluation

Here the process evaluation involves the project consortium and their reference groups,

while the impact evaluation involves the participants at the pilot courses and the concluding multiplier events as well as other stakeholders. The impact evaluation in relation to the national and European pilot courses and the multiplier events will involve not only the group of participants but also other stakeholders for the activities.

M5: Transversal project management

involves the project consortium and possible contact to the national Erasmus+ Office.

### E.2.2. Participants with fewer opportunities

**Participants with fewer opportunities: does your project involve participants facing situations that make their participation more difficult?**

No

### E.2.3. Involvement of participants

**Please describe briefly how and in which activities these persons will be involved**

This CO-CREATION project has two main groups of benefiters:

I. Participants involved in the project activities

II. Direct receivers of dissemination, such as news-mails recipients, social media followers, meeting audiences, own magazine readers, visitors to the Project Portal.

I. INVOLVED PARTICIPANTS - In total 415

The form of involvement of these groups was presented above in the first section of E.1 Participants. Here we provide estimates of the numbers of participants.

Intellectual Outputs

IO-1: Series of desk researches and dialogue foray to compile good practise and innovative approaches (State of the Arts) and the concluding Survey report, English edition.

Approx. 4 partners x 5 experts, in all 20

IO-2: Curricula Guidelines and exemplary course packages

Approx. 3 Danish experts + 4 partners x 5 experts, in all 23

IO-3: Design and test national pilot courses

Experts in planning: 3 national pilot courses x 2 persons, in all 6

External speakers: 3 courses x 3 persons, in all 9

Recruiting contacts / organisation representatives: 3 courses x 10 org., in all 30

Participants: 3 courses x 11 persons, in all 33

Stakeholders: 3 courses x 5 persons, in all 15

In total 93

IO-4: Design and test the European pilot course

Experts in planning: 1 pilot course x 2 persons, in all 6

External speakers: 1 course x 4 persons, in all 4

Speakers and hosts for excursions: 1 course x 6 hosts, in all 6

Participants: 1 course x 12 persons, in all 12

Recruiting contacts / organisation representatives: 3 partner countries x 10 org., in all 30

Stakeholders: 1 courses x 3 countries x 5 persons, in all 15

In total 73

IO-5: Curricula Compendium

Evaluative feedback (beside the above mentioned experts, speakers and participants in the national and European pilot courses) from the reference groups of the partners: 4 x 5 persons, in all 20

E1 – E3: Multiplier events

External speakers: 3 national conferences x 5 speakers/panel attendees, in all 15

Participants: 3 conferences x 45 participants, in all 135

Other stakeholders involved in impact evaluation: 3 conferences x 10, in all 30

In total 180

Partner meetings

3 meetings x 1-3 external speakers and/or visit to stakeholders, in all 6

Total involved participants: 415

II. RECIPIENTS OF DISSEMINATION - - In total: 109.260

We will target a wider group, such as news-mails receivers, social media followers, audiences for presentations at meetings in own organisations and other events, readers of articles and interviews in own journals and related media, visitors to the project portal.

Possible readers of articles in national newspapers or listeners and viewers of features about the project in national or regional radio and television stations are not included. Estimate of recipients:

P1, IF (DK):

- National news-mails: 250

- European news-mails: 750 receivers

- Events: During period 3 x 50 = 150

- Articles: 4000

In total: 5.150

P2, DFKS (including 9 national culture associations) (DK):

News-mails: 9 x 400, like 3600

- Facebook: 9 x 200, like 1800

- Events: 3 during project period: 9 x 3 x 50, like 1350

- Articles: 9 x 4000, like 36000

In total: 42.750

P3, EDUCULT (AT):

- News-mails: 4000

- ML-facebook: 500

- Events: 5 during period: 5 x 60, like 300

- Articles: 11.100

In total: 15.900

P4, SKS (FI):

- News-mails: 800

- General facebook: 1950

- Events: 4 during period: 4 x 60, like 240

- Articles in own journals and related media: 6050

In total: 9.040

**IN TOTAL, EX THE PORTAL: 72.840 receivers**

**IN TOTAL VISITORS TO THE PROJECT PORTAL: Estimate – 50 pct of the receivers, like 36.420 visitors**

**TOTAL: Approx. 109.260**

# F. Preparation

**Please describe what will be done in preparation by your organisation/group and by your partners/group before the actual project activities take place, e.g. administrative arrangements, communication about the activities, selection of the persons, coaches, involvement of stakeholders, etc.**

## F.1 Done before project start

The preparation has two main stages, first the detail planning of the project concept, work programme, and budget during the application stage, and secondly if granted the detail planning of the management questions during the start-up work package to prepare elaborated proposals for the needed decisions at the kick-off meeting.

PLANNING DURING THE APPLICATION STAGE

The main part of the preparation takes place before the project start with the fulfilment of the demands of the application, because it implies a very detailed description of the rationale, objectives, timelines, key activities and deliverables, as well as the forms of collaboration and distribution of lead partner roles and the related use of work days and staff categories for each partner in each work package.

Furthermore, the structure of the financial support for Erasmus+ Strategic Partnerships is quite different from most other project grants. Only work days used for intellectual output are directly granted, while other needed work days for partner meetings, multiplier events, and the transversal tasks of dissemination, evaluation and management as well as a lot of other costs can to some degree be paid by the unit support for "management and implementation".

These special financial conditions make it in our point of view necessary to clarify the allocation of this unit support during the planning of the overall work programme and budget. Therefore, we have during the application stage made an Application Agreement in the partnership, which also clarifies how this unit support shall be used in the project.

For more information - see the below section G.1. Management activities.

PLANNING DURING THE START-UP STAGE

We have as part of the project management included a start-up work package, Sept - Oct 2018 with the overall aim to organise a comprehensive and engaging start-up to get the project on track before the kick off meeting, ensuring the meeting can start from a high level of involvement, knowledge and preparation by all partners.

The objectives are through shared planning and dialogue to clarify the work programme and prepare the transversal work packages, including

* To prepare the contractual, organisational and financial management
* To clarify the strategy of monitoring and evaluation
* To clarify the dissemination and exploitation strategy
* To prepare proposals for the visual design, logo and project portal
* To clarify the need for communication means and ICT-tools
* To comment the general project plan and budget to clarify possible loose ends.

Main deliverables from the kick-off meeting, Oct 2018 will be:

* Partner Agreements, Rules of Procedure and Netiquette
* Financial Guidelines, including premade templates for cost reporting and time-sheets
* Guidelines of internal Documentation and Communication, including use of ICT
* Strategy for monitoring and evaluation, including presentation of online questionnaires for the first Work Packages.
* Strategy of valorisation (dissemination and exploitation), including a series of mail-lists of target groups from all partners
* Proposals for Visual Identity and project logo
* Draft design of the Communication Portal
* Outline of the methodology and schedule of the initial state of the arts survey.

# G. Project Management and Implementation

**Please provide detailed information about the project activities that you will carry out with the support of the grant requested under the item "Project Management and Implementation".**

### G.1.The budgeted management and implementation activities

THE APPLICATION AGREEMENT

During the application stage, January 2017, the partners signed an Application Agreement, which among other issues stated that the unit support for "project management and implementation” should not be seen solely as an administrative overhead for each partner organisation, but as a support to the whole project consortium to fulfil the transverse tasks of implementing the project.

Therefore, parts of this unit support must be used to cover some shared costs and needed extra tasks in relation to the dissemination and evaluation of the project. First when these shared costs have been covered, the partners can get the remaining part of the unit support to cover their own management and possible overhead.

Without this initial "Application agreement" some partners could expect, they could keep the full unit support in their own pocket as an overhead, and we could during the start-up risk to have dis-agreements and to get an endangering lack of team spirit.

DISTRIBUTION OF THE UNIT SUPPORT TO "PROJECT MANAGEMENT AND IMPLEMENTATION"

We have initial agreed the following distribution of the unit support for “management and implementation":

1. Regarding Partner Meetings:

The costs for travel, accommodation, meals, rent of venue and local excursion and culture feature must be paid by the meeting unit support per participants or else with some supplementing own financing.

The unit support for “management and implementation" are not used here.

2. Regarding Intellectual Outputs:

The salary costs for the six intellectual outputs are partly paid by the salary unit support and partly by own financing of the remaining salary costs. The unit support may in average only cover 70 - 75 pct of the total salary costs.

The unit support for “management and implementation" are not used here.

3. Regarding Multiplier Events:

The costs for the three national conferences are partly covered by the unit support of 100 euro per participants; but due to the budget limit we only budget with unit support to 19-20 local participants and no foreign participants, even though we expect at least 45 local participants per conference. A possible deficit per event must be paid as own financing by the providing organisation.

The unit support for “management and implementation" are not used here.

4. Regarding transnational training activities:

The costs of the 3-day European pilot course at Askov, DK are mainly covered by the unit support for transnational training events.

The individual support can cover the host organisation’s cost for accommodation, meals, rent of venue, possible fees for speakers, local transport and culture features; and the travel support can cover the sending organisations cost for the travel and meals during the travel period. A possible deficit for the host organisation must be shared by the partners as own financing, and a possible deficit for the travels must be paid by each sending organisation as own financing.

The unit support for “management and implementation" are not used here.

5. Regarding the exceptional costs:

We only apply for exceptional costs to cover 75 pct of the costs of the national pilot courses, with a budget of 11 trainees of 100 euro per trainee. The budgeted costs include costs for rent of venue and ICT, fees for external speakers, course material, coffee breaks and at least one main meal as lunch. Possible local travel costs must be paid by the participants. We don’t include fees for the trainees.

A possible deficit for the course provider (partner organisation) must be paid as own financing.

The unit support for “management and implementation" are not used here.

6. Regarding the unit support to "project management and implementation":

**The transversal dissemination** includes extra work days and costs for the partner that designs the visual identity and logo and designs, launches and updates the project website /portal. The extra costs refer to the domain name and web hotel, and the extra salary cost refer to six extra days of 241 euro for the responsible partner, which both must be shared equally by the partnership.

In all 1590 euro and 398 euro per partner.

**The transversal evaluation** includes extra work days for the partner that design the evaluation methodology, online questionnaires and interview guides, and provide the concluding evaluation. The extra salary cost refers to 3 extra days of 241 euro for the responsible partner, which must be shared equally by the partnership.

In all 723 euro and 181 euro per partner.

**The remaining parts of the unit support** to management and implementation are kept by the partners to cover their own management tasks and their possible extra cost and extra work days above the budget in the planned work packages.

**We don’t budget with extra shared costs for the coordinator**, because Interfolk gets 250 euro extra per months to take care of the coordination, financial management, and reporting to the National Office.

### G.1.2 Project methodology

**Please describe the methodology you intend to apply in your project.**

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

The work programme consists by a logical organised outline of:

3 partner meetings (P1-P3),

5 Intellectual Outputs (IO1-IO5)

3 national training events (t1-t3)

1 transnational training event (T4)

3 multiplier events (E1-E3)

3 transverse supporting tasks: Dissemination (M1), evaluation (M2) and project management incl. start-up (M3)

But we prefer to use a chronological organised outline for our project planning, where we have the following project phases and work packages and activity types:

1st PHASE: FOUND

WP 01 - M3: Start-up management, Sept - Oct 2018

WP 02 - P1: First partner meeting in Vienna, Oct 2018

WP 03 - IO1: Compile good practise and publisg Survey report, Oct 2018 \_ Feb 2019

2nd PHASE: DEVELOP

WP 04 - P2: Second partner meeting in Helsinki, Mar 2019

WP 05 - IO2: Develop Curricula Guidelines and exemplary course packages, Mar – Apr 2019

WP 06 - IO3 / t1-t3: Design and test three national pilot curses, Apr – June 2019

WP 07 - IO4 / T1: Design and test one European pilot course, May – Sep 2019

3RD PHASE: DISSEMINATE

WP 08 - P3: Third partner meeting in Askov, DK, Sep 2019

WP 09 - IO5: Provide Curriculum Compendium, Sep - Oct 2019

WP 10 - E1-E3: Complete three national conferences, Nov 2019

WP 11 - M1: Final dissemination and exploitation, Nov 2019 – Jan 2020

TRANSVERSE PHASE: SUPPORT

WP 12 - M1: Dissemination, Sept 2018 – Jan 2020

WP 13 - M2: Evaluation, Sept 2018 – Jan 2020

WP 14 - M3: Project management, Sept 2018 – Jan 2020

The chronological flow of the work packages makes it easier to monitor the work progress, because the 11 chronological work packages indicate the 11 main steps including milestones of the work programme, and the key activities of each work package correspond to part milestones to reach each main milestone.

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

MONITORING AND QA

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

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

* All partners receive after each partner meeting the minutes and detailed task plan for the next period, and the specific tasks of each partner will be presented in an e-mail by the coordinator and the partners will confirm their tasks.
* The coordinator contacts during the work packages the partners to hear, if tasks are progressing as planned.
* The coordinator will at the deadlines check, if the partners have delivered as planned, and inform the Project Management Group, if a partner did not deliver the agreed tasks at time or with the agreed quality.

EVALUATION

The evaluation will be conducted as a Mixed Method Evaluation combining Process Evaluation and Impact Evaluation. Both the process evaluation and the more demanding impact evaluation will be designed and supervised by the lead partner, the Association of Cultural Heritage Education in Finland. See the section below about evaluation.

### G.1.3 Planned project meetings

**Transnational project meetings: how often do you plan to meet, who will participate in those meetings, where will it take place and what will be the goal?**

We have planned three partner meetings, where 2 project members from the host organisation and 1 member from the three guest organisations participate, in total 5 per meeting.

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

WP 02: FIRST PARTNER MEETING IN VIENNA, AT.

Frame:

Oct 2018. P3, EC is host. 2-day meeting with stakeholder visit.

Participants are the four project leaders plus extra staff from the host organisation.

Aim and objectives:

The aim is to have a successful kick-off that can lead the way forward for the team.

The objectives are to promote the team spirit, engage the essentials of the project idea, plan the next work packages and clarify management issues.

Key Activities:

1. P1, IF clarifies time of first meeting by written procedure.
2. P1, IF and P3, EC plan the meeting: Agenda and practical and logistic issues.
3. P1, IF sends the draft programme, v1 latest 4 weeks before the meeting.
4. P1, IF sends adjusted programme, v2 latest 1 week before.
5. All partners prepare presentations of own association as well as examples of good practice of co-creative cooperation.
6. All complete the 2-day meeting.
7. All partners fill-in online evaluation questionnaire, latest 1 week after.
8. P1, IF provide minutes and task plans for next step, latest 1 week after.

Deliverables:

* Presentations of organisations and persons.
* Short presentations of good practice of co-creative cooperation.
* Adopted legal and financial agreements and guidelines.
* Clarified plans and procedures for internal communication, dissemination, evaluation and management.
* Approved work plan and budget.
* Approve design of visual identity, logo and project website.
* Detail task plan for work packages until second partner meeting.

Outcome:

The management is in place already immediately after the first meeting.

The project team share a strong ownership and high commitment to fulfil the project plan.

WP 04: SECOND PARTNER MEETING IN HELSINKI, FI

Frame:

March 2019. P4, the Association of Cultural Heritage Education in Finland (SKS) is host.

2-day meeting with stakeholder visit.

Participants are the four project leaders plus extra staff from the host organisation.

Aim:

The aim is to summarize the state of the project and bridge the first phase’s founding activities with the second phase’s development and testing activities.

Key Activities:

1. P4, SKS and P1, IF plan the agenda and practical issues of second meeting.
2. P1, IF sends draft programme, v1 to the partnership, latest 4 weeks before.
3. P1, IF sends adjusted programme, v2, latest 1 week before.
4. All prepare presentations to the meeting.
5. All participate in the meeting.
6. All partners fill-in online evaluation form of meeting, latest 1 week after.
7. P1, IF sends minutes and task plans for next step, latest 1 week after.

Deliverables:

* Evaluation of the compilation of good practise and Survey Report (WP4 – WP5),
* Guidelines for development of Curricula and pilot course packages (WP6).
* Schedule for test of national pilot work courses (WP7).
* Schedule for test of European pilot course (WP8)

Outcome:

The project team has a clear insight in the state of the project and know-how to bridge the preceding and succeeding work packages.

WP 08: THIRD 1-DAY PARTNER MEETING IN ASKOV, DK

Frame:

Nov 2019 (same place and just after the European pilot course). P2, DFKS is host.

1-day meeting.

Participants are the four project leaders plus extra staff from the host organisation

Aim and objectives:

The aim is to plan the output and dissemination in the final third phase, so they can function as a bridges to sustainable activities after the end of the project.

Key Activities:

1. P4, CL and P1, IF plan the agenda and practical issues of third meeting,

2. P1, IF sends draft programme, v1 to the partnership, latest 4 weeks before

3. P1, IF sends adjusted programme, v2, latest 1 week before

4. All prepare presentations to the meeting

5. All participate in the meeting

6. All partners fill-in online evaluation form of meeting, latest 1 week after

7. P1, IF sends minutes and task plans for next step, latest 1 week after

Deliverables:

• Evaluation of the Curricula Guidelines (WP6).

• Evaluation of the tests of the three pilot work courses (WP7).

• Evaluation of the test of the European pilot course (WP8)

• Recommendations for the Curricula Report (WP10)

• Schedule for the three concluding national conferences (WP11)

• Schedule for the final impact evaluation i relation to the multiplier events.

•Schedule the final dissemination (WP 12)

Outcome:

The project team has a clear insight in the state of the project and know how to handle the succeeding work packages.

### G.1.4 Planned communication and cooperation

**How will you communicate and cooperate with your partners?**

FRAME OF COLLABORATION

The partnership will use a participative and democratic approach, where we share ideas, work and responsibilities, and we will from the start seek to generate ownership and high commitment amongst all team members and keep a high level of mutual dialogue and reporting of the project progress.

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

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

START-UP

We will organise a comprehensive and engaging start-up to get the project on track before the kick-off meeting, ensuring the meeting can start from a high level of involvement, knowledge and preparation by all partners.

* P1, IF will prepare draft proposals on legal and financial matters, and means of internal communication.
* P2, DFKS will present drafts for the dissemination strategy, including design of the visual identity and logo for the network.
* P3, EC will present the survey methodology for the compilation of good practice and innovative approaches
* P4, SKS will present the strategy for a Mixed Method Evaluation combining Process Evaluation and Impact Evaluation.
* All partners prepare lists of their main target groups.
* All partners give feedback to the proposals, so they can be adjusted to the kick-off meeting.

DECISION-MAKING

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

* The partner meetings are the ordinary place to handle proposals and make decisions that can refine or adjust the work programme and its possible amendments as approved by the Erasmus+ National Office.
* Needed decisions can also be taken between the meetings at Skype meetings or through a written procedure (per capsulam) by request of one of the members of the Project Management Group.
* Decisions at meetings, Skype meetings and written procedure shall be subject to a simple majority of the project leaders. In the event of a parity of votes the proposal shall lapse.

COMMUNICATION

The working language is English, which all partners can use without any communication problems, and we don't expect to have any cultural differences that can course problems for our cooperation.

As opposed to in-house projects, the communication and reporting are mostly done virtually by the use of appropriate ICT. Our use of ICT for the internal communication will include:

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

Our external communication will imply that all partners make comprehensive and prioritised mailing lists of target groups at the start of the project, and update the lists during the project.

REPORTING OF PROGRESS

We use online evaluation questionnaires and financial reporting templates for each work package, which all partners must fill-in and send latest 2 weeks after the completion. For the major work packages we will define part milestones with deadlines, where all must report the status of their work.

The evaluator, SDS will provide Summary Progress Evaluation reports at the end of each project phase, latest 1 week before the next partner meeting. The evaluator will also provide Summary Impact Evaluation reports - first after the completion of the pilot courses and secondly after the completion of the concluding national conferences.

### G.1.5 Planned budget control and time management

**How will you ensure proper budget control and time management in your project?**

DIVISION OF WORK

P1, Interfolk (DK) is applicant and coordinator organisation, and will take care of legal matters and the financial management and accountant.

The coordinator will check the eligibility of expenditure and its congruence with the budget and expected quality of the tasks (done on time with the agreed quality), and certificate all claim documents accordingly for payment.

The partners contribute to the budget control and time management

* by providing monitoring data and internal evaluation reports of each work package,
* by filling-in financial templates for each work package and ensure necessary claim documents at the end of each work package,
* and by taking care of the book keeping for their own project costs.

THE REIMBURSEMENT METHOD

We manage the grants according to the centralised procedure, where the partners must pre-finance their project activities and first get reimbursement after the conclusion of each work package. In rare cases payment on account will be possible.

The centralised method minimises the risk of non-delivery of results or ineligible expenditure by the partner organisations; and it secure at better overview of the current expenditure and an easier financial monitoring.

We accept that partner organisations can keep the original cost documents in their own finance departments, if we instead get certified copies (true copy of the original, plus date, stamp and signature of the financial officer). But signed job-logs and signed attendance lists for meetings, training courses and multiplier events must be delivered in original.

Furthermore, the refunding must be paid to the Partner association and not to individuals, and then the association must refund possible expenses and pay salaries with taxation reports to the individual project members.

REIMBURSEMENT PROCEDURES

Our internal Financial Guidelines will not only clarify the standard rules for record keeping, reporting, documentation, and methods of cost refunding, but it will also state clear rules for reduced refunding, if a partner doesn't deliver at time or with the needed quality, including rules on how to appeal such possible reduced refunding to the Project Management Group (the four project leaders).

The assessments may be used for possible reductions of reimbursements, because:

1. Only costs according to budget are refunded.
2. Delays/exceeding of deadlines may imply reductions according to agreed standard rules, such as a reduced refunding by 5 pct for each initiated exceeded week, without a motivated requests of postponements that had been accepted in a writing (email) by the coordinator before deadline.
3. When the quality of the deliverables is assessed as poor, the related work to refund is reduced with 25 pct, or the work must be redone, either by the responsible partner or by another partner, who then get the budgeted salary.

OWN FINANCING AND OTHER FUNDING

TIME MANAGEMENT

In general, the grant implies at least 25 pct own financing, because the salary ceilings don’t cover the full salary costs, and most of the other unit supports to partner meetings, transnational training events, multiplier events implies some own financing.

Some of the partners may try to get extra national funding to support extended dissemination activities, and to translate and publish the two main project publications – the Survey Summary report and the Curricula Compendia - as paper publications for the library system and main stake-holders.

### G.1.6 Planned monitoring and indicators

**How will the progress, quality and achievement of project activities be monitored? Please describe the qualitative and quantitative indicators you will use. Please give information about the involved staff, as well as the timing and frequency of the monitoring activities.**

MONITORING

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

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

* First, all partners receive after each partner meeting the minutes and detailed task plan for the next period, and typically the specific tasks of each partner will be presented in an e-mail by the coordinator and the partners will confirm their tasks.
* Secondly, during the work packages, the coordinator contacts the partners to hear, if the tasks are progressing as planned, and he inform the partnership, when some partner has found smart ways to solve the tasks or just when the tasks have been fulfilled. It means the mutual information level will be high during the completion of the work packages.
* Thirdly, at the deadlines of tasks, the coordinator will check, if the partners have delivered as planned, and he will contact partners, who did not deliver the agreed tasks at time or with the agreed quality.

THE ASSESSMENT FRAMEWORK

The evaluation will be conducted as a Mixed Method Evaluation combining Process Evaluation and Impact Evaluation, and it will be designed and conducted by the Association of Cultural Heritage Education in Finland (SKS) and all partners share responsibility to fulfil their part of the evaluation plan.

Our assessment framework will include process as well as impact evaluation, where the first has focus on what we are doing, while the other has focus on what we want to achieve. In general, the project outputs will fit one of two categories: material (survey results, curricula design, tests of pilot courses, reports, dissemination deliverables and other tangible actions) and immaterial (change of values, etc.).

The achievement of the material results will be assessed primarily as part of the process evaluation, while the evaluation of the immaterial results regarding change of values and attitudes and practises in the engaged communities, primarily will be assessed as part of the impact evaluation.

IMPACT EVALUATION OF THE IMMATERIAL OUTPUTS

There are a range of actions envisaged in the project life-cycle that will support qualitative assessment of project outcomes and results.

* The findings of the initial state of arts surveys in each partner country may also act as benchmarks against which project achievements can be assessed at a local level, while the Survey Summary Report will set out benchmarks at a consortium level.
* The compilation of best practise, the test of pilot national and transnational pilot courses and curriculum development as well as the final multiplier events will indicate level of change.

The evaluator, SKS will in the start-up of the project in a dialogue with the partnership circle design the specific evaluation methodology and introduce the instruments, which the partners must use.

The overall aim is to secure procedures, so the program activities can be assessed, whether they succeeded to reach the target groups and to lead to ultimate population change.

PROCESS EVALUATION OF THE MATERIAL OUTPUTS

The planned deliverables include

* 3 partner meetings,
* 5 intellectual outputs,
* 3 national pilot courses and 1 transnational pilot course,
* 3 multiplier events
* 1 transversal ongoing dissemination

The indicators for process evaluation focuses on, whether the planned key activities and deliverables have been produced on time with the agreed quality with reference to their Output descriptions, and within the allocated project budget - thus keeping the project on the track.

### G.1.7 Planned evaluation

**How will you evaluate to which extent the project reached its results and objectives? What indicators will you use to measure the quality of the project’s results?**

METHODOLOGICAL APPROACH

The break down structure of the work programme gives the decisive basis for the management and monitoring of the project.

The 17 months work programme consists of 11 chronological work packages and 3 supporting transversal work packages (dissemination, evaluation and project management). The chronological flow of the work packages makes it - in our point of view - easier to monitor the work progress.

MONITORING AND QA

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

EVALUATION METHODS

The evaluation will be conducted as a Mixed Method Evaluation combining Process Evaluation and Impact Evaluation. Both the Process Evaluation and the more demanding Impact Evaluation will be designed and supervised by the Association of Cultural Heritage Education in Finland (SKS).

PROCESS EVALUATION

We use the Process Evaluation to make sure the project is being implemented according to the task plan; and to gain direction for improving the project as it is developing.

The indicators for Process Evaluation focus on, whether the planned key activities and deliverables have been produced on time with the agreed quality with reference to their output descriptions, and within the allocated project budget - thus keeping the project on the track.

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

The Process Evaluation allows reviews and adjustments of different parts of the project work, and it is an important part of the ongoing monitoring and Quality Assurance of the work progress. A written summary of the oral evaluations at the meetings are part of the minutes. All partners also fill-in meeting questionnaires after the meetings.

IMPACT EVALUATION

We use Impact Evaluation to assess the extent to which the project has achieved its intended effects and to outline recommendations for sustainable activities in the field. The partners will provide feeds to the impact evaluation according to the evaluation design.

We complete impact evaluations by means of questionnaires and interviews with representative target groups and end-users in the participating countries - at the end of the national pilot courses, June2019 and the end of the European pilot course, Sept 2019 as well as in relation to the concluding multiplier event, Nov 2019.

BUDGET

The extra costs for the evaluation tasks will be shared by the partnership and covered by parts of the unit support to management and implementation

### G.1.8 Planned risk handling

**What are your plans for handling risks which could happen during the project (e.g. delays, budget, conflicts, etc.)?**

POTENTIAL RISKS

Typical conflicts in Multilateral Project teams will accordingly to our experience primarily arise due to disrespect for set deadlines and different views about the quality of contributions. We don't expect conflicts arising due

* To linguistic misunderstandings, because all partners have the necessary English competences;
* To cultural misunderstandings, because we are cultural not very different;
* To general misunderstandings of the task plan, because the work programme is detailed discussed and described in the application phase, both regarding key activities and deliverables, and the detail planning and possible adjustments will take place during first the start-up and subsequent during the other partner meetings or in between by written procedures (per capsulam); so when a multi-actor product is to be developed, the team will have defined and agreed on clear quality criteria in advance;
* To violation of financial rules or reporting obligations, because we use the centralised method of financial management, so partners will only get costs refunded, when they report legible costs by filling-in report templates and attach the needed documentation of the delivered products and their costs.

In general, everybody will know what to do and when, so possible conflicts will most likely relate

1. To non-compliance with deadlines, where partners do not respect agreed deadlines or reply unacceptably late to queries, because the flow of the work programme will depend on all do their part of the interrelated tasks.
2. To poor performance level, where partners make contributions to the content of products at an unacceptable level of quality.

It is our experience from former transnational projects that non-compliance with deadlines can be a recurring problem, because somehow partners and maybe their line managers tend to see the international work as secondary to their major daily tasks at home. You can often hear the excuse that project tasks have been delayed due to a busy time with other main tasks in the organisation (which the line manager see as most important), and such excuses indicate that the international project work has secondary priority.

THE RISK MANAGEMENT

We will try to minimise this risk,

* by motivating a strong commitment and shared responsibility in the project team, where the possible problems with delays and poor quality are transparent for all and not just a matter between the partner and the coordinator;
* by adopting clear financial rules in the start-up for reduced refunding, if a partner doesn't deliver at time or with the needed quality, including rules on how to appeal such possible reduced refunding;
* by adopting a Partner Agreement, Rules of Procedure and Financial Rules at the kick-off meeting, so all know and have agreed on how to handle non-compliance with deadlines and poor performance level.

However, there may occur a conflict or rather risk situation, which cannot be solved and the with-drawl of a project partner appears to be the only way out. This could happen, if one partner does not deliver crucial contributions to the project products and thus endangers the success of the whole Project. If two repeated email reminders, and at least one bilateral talk will not improve the situation, a formal and fast action is required by a simple majority decision of the Project Management Group, so it will be possible to implement contingency plans, including replacing the withdrawn partner with a new partner in the remaining part of the project.

Therefore, we will have an article in the Partner Agreement that states:

*"In the event that a partner fails to perform any obligations under the present Agreement and do not remedy such failure within four weeks after having received a notice in writing, including via e-mail, from the Coordinator specifying the failure and requiring such remedy, then without prejudice to any other rights or remedies, the Coordinator shall be entitled to terminate the present Agreement with this partner forthwith, without the application of any juridical procedures, by notice in writing, including via e-mail, to the Partner."*

### G.1.9 Planned use of Erasmus+ online platforms

**If relevant for your project, do you plan to use Erasmus+ online platforms (e.g. EPALE, School Education Gateway, eTwinning) for the preparation, implementation and/or follow-up of your project?**

We will not use EPALE or any other online platform, before we know if the project is granted and we can start to deliver results. But if it is granted, we will give high priority to EPALE, because it is the key platform for promoting possible Erasmus+ mobility training events.

We know that an important sustainable dimension of the project will be that we can plan, announce and complete new Erasmus+ in-service training events for the staff in the huge European sector of amateur arts, voluntary culture and heritage. Therefore we intend from the start and during the project to raise awareness in the EPALE community about our communication portal, surveys, pilot courses, Curriculum Report and our future European training events, where Erasmus+ mobilities can be used to cover the main costs.

Community is at the heart of EPALE, and we will share the work and outputs of the project by using the platform’s provision of news sections, peer-to-peer contact, blog posts, and event and course calendar.

# H. Follow-up

## H.1. Impact

### H.1.1. Impact on target groups

**What is the expected impact on the participants, participating organisations, target groups and other relevant stakeholders?**

We expect the project will cause a significant tangible impact on the defined direct target groups as well as some intangible impact on values and attitudes on the indirect target groups and the end-users and public opinion (see below, section H.2. for definition of target groups and types of dissemination).

TANGIBLE IMPACT ON DIRECT TARGET GROUPS

We expect a varied degree of embedding and multiplication for the direct target groups during and after the project:

1. The direct target groups (culture actors from the associations, public institutions and the municipalities’ culture departments) can gain inspiration, knowledge and methods to engage better in co-creative cooperation in their field of culture activities.

1.1 First direct target groups of actors engaged in the project will to a high degree anchor the outputs in their future work(embedding)

1.2 Second direct target group of actors from similar organisations in the partner countries will to some degree be aware of and use the results in their future work (multiplication).

1.3 Third direct target groups of actors from similar organisations in other European countries will in minor degree be aware of and use the results in their future work (multiplication).

TANGIBLE IMPACT ON INDIRECT TARGET GROUPS

We expect a varied degree of mainstreaming to the different indirect target groups during and after the end of the project:

**2. The indirect target groups** (decision-makers and other multipliers) can see the value of the new approaches and will in varied ways support them.

2.1 The first indirect target groups of policy-makers, decision-makers and funders will be aware of the results and to some degree support the activities with political and legal and financial means – with most support in municipalities with project activities, some support at the national level of the partner countries, and lowest support in other European countries.

2.2 The second indirect target groups of opinion-formers and researchers in related fields will to a high degree be aware of the results and promote it with ideological means, primary in the partner countries and secondary in other European countries.

2.3 The third indirect target groups of other civil society associations or local NGO's in the areas of social, humanitarian, and welfare activities will to a high degree be aware of the results and to some degree try to use them in their own work – with highest degree in the local areas with project activities, with medium degree in the partner countries, and lowest degree in other European countries.

2.4 The fourth indirect target groups include private stakeholders from the local commerce associa-tions, other private businesses and local media, who may support and sponsor the activities, mainly in the local areas with project activities.

INTANGIBLE IMPACTS ON THE LOCAL COMMUNITIES AND PUBLIC OPINION

We expect some long-term impact on the end-users: The citizens in the local communities that may find better arts and culture services and activities to be involved in as audiences, users or volunteers.

The impact on the local communities and public opinion can be indicated by a change of:

The culture policies in political parties and municipalities with more interest for and support to new forms of co-creative cooperation with focus on the transformative potentials for civic engagement and empowerment of citizens, voluntary associations and local communities.

The public opinion with a more positive attitude to the societal benefits of new forms of co-creative cooperation within the framework of New Public Governance.

This is a long term possible impact that will be difficult to measure during the project period, but we can measure the interest of key stakeholders in relation to the concluding multiplier events and thereby indicate the expected long term impact.

H.1.2. Impact on local, national and European level

**What is the desired impact of the project at the local, regional, national, European and/or international levels?**

We foresee that the desired impact will be in accordance with the expected impact (as presented above), but that the degree and means will differ at the

1) Local/regional,

2) National, and

3) European/ international levels.

1. IMPACT ON LOCAL/REGIONAL LEVEL

The municipalities are the front-line for supporting new initiatives of the voluntary culture associations in the local community work.

Without involvement at the local level, the new co-creative approaches cannot gain a solid foothold.

The most important stakeholders are the direct target groups of voluntary culture associations that are the main actors to engage in new co-creative initiatives and to cooperate with the other important local stakeholders that include:

1. The public culture institutions in the local communities that may cooperate with the voluntary culture associations to promote the new initiatives.
2. The culture departments of the Municipalities that may support new initiatives with manpower or funding.
3. Other civil society associations in the areas of social, humanitarian, and welfare activities that may wish to be engaged in similar co-creative and cross-sector cooperation with the local public institutions and municipality departments.
4. The local commerce associations, private businesses and local media that may support, sponsor and promote the new initiatives in the local communities.

The more the different target groups on the local level are engaged, and the more they manage to gain support and develop network, the more successful activities and the higher local impact.

2. IMPACT ON NATIONAL LEVEL

The more successful local activities, the more interest must be expected on the national level; and then it will be easier to replicate the initiatives in other local communities.

The main direct target groups on the national level

are the national associations in the cross-cultural sector of amateur arts, voluntary culture and heritage, partly because they have the resources to initiate similar activities in other local areas, and partly because they have the needed contact channels to the main indirect target groups on the national level, such as

1. The political parties and the government, especially the multipliers in the Ministry of Culture, Ministry of Education, Ministry of Social Affairs or municipality umbrellas as Local Government Denmark, which may support with legal and financial means.
2. The national associations and related knowledge centres of other civil society associations in the areas of social, humanitarian, and welfare activities, which may support the project idea.
3. Big businesses that could wish to profile their Corporate Social Responsibility (CSR) and support and sponsor the new initiatives.
4. The national media and public service radio and TV channels that may see good stories and new public agendas.
5. The research institutions with interdisciplinary subjects of cultural learning and civic and democratic participation may see new research issues to investigate and gain helpful feeds from the involved direct target groups.

The more the direct target groups on the national level are engaged, and the more they manage to gain support and develop network cooperation with the indirect national target groups, the more successful activities and the higher national impact.

3. IMPACT ON EUROPEAN/INTERNATIONAL LEVEL

The direct target groups on the European level

are the European associations and umbrellas in the field, such as Amateo, the European Network of participatory culture; IATA - the world body of amateur theatre; AEN - the Audiences Europe Network; ECA -the European Choral Association; ENCC - the European Network of Cultural Centres; and CAE - Culture Action Europe; EAEA –European Association for the Education of Adults.

Their interest and support will benefit the possible multiplication to amateur arts, voluntary culture and heritage in other EU countries as well as mainstreaming to other European multipliers. Furthermore, dissemination via E.N.T.E.R., the European Network for Transfer and Exploitation of EU Project Results; and not least EPALE, the open membership community provided by the EU Commission will also strengthen the awareness-raising and possible exploitation.

Today, most of the new legislation in the member states are initiated and determined in a supranational legal frame by the EU institutions. White papers and memorandums from EU can change the agenda of specific discourses and follow-up legislation can get a huge impact on the attitudes and practises in the member states.

Here the ultimate challenge is to reach the decision-makers in the EU system, properly by contacts to the national representatives in the Council of Ministers and in the European Parliament, and maybe by contacts to the Commissioners involved in questions about culture policy, volunteering, adult education, welfare policy, etc

### H.1.3. Measurement of impact

**How will you measure the previously mentioned impacts?**

1. CONTEXT

The planned impact measurement includes questionnaires as well as interviews.

a) The questionnaire surveys will be completed in relation to

* The three national pilot courses, June 2019 work
* The one European pilot course, Sept 2019
* The three concluding multiplier events, Nov 2019

b) The interviews will be completed in relation to

* The three concluding multiplier events, Nov 2019

2. METHODOLOGY

The project evaluation will be conducted as a Mixed Method Evaluation combining Process Evaluation and Impact Evaluation. The achievement of the material results will be assessed as part of the process evaluation, while the evaluation of the immaterial results regarding change of values and attitudes and practices will be assessed as part of the impact evaluation.

As indicators for the impact assessment we focus on the degree of interest/satisfaction/ change for respondent groups that are representative for our direct and indirect target groups on the local, national and European level.

The respondent groups represent culture actors from:

1. The voluntary culture associations.
2. The public culture institutions.
3. Other stakeholders as politicians or managers from the culture departments, local commerce organisations, local media, other NGO areas, researchers and other multipliers.

2. ASSESSMENT POINTS AND RESPONDENT GROUP

A1. The questionnaire surveys

* For the three national pilot courses and the one transnational pilot course we will use two types of evaluations, partly a process (formative) evaluation and partly an impact (summative) evaluation. Here the impact evaluation will focus on the possible change of interest and values that the courses may imply for the participants and in which degree they expect the learning outcomes will be transferred and anchored in their practice at home.
* For the three Multiplier Events we provide a combined process and impact questionnaire, and in relation to the impact evaluation, we will ask the participants and other active stakeholders to assess varied questions about the expected results of the project regarding the short-term outcome as well as the long-term impact.

A2. Number of questionnaire respondents

The three national pilot courses, June 2019:

* For each course we plan to have 11 – 17 trainees with approx. one half from voluntary associations and the other half from the public institutions and departments.
* In all, approx. 3 courses of 14 trainees, like 42 – with 21 from voluntary culture associations and 21 from public culture institutions.

The European pilot course, Sept 2019:

* We plan for the course to have 4 trainees from each partner country, in all 12 trainees with approx. one half from voluntary associations and the other half from the public institutions and departments.

The concluding three multiplier events, Nov 2019:

* For each event we expect 45 participants with a distribution of the participants with 20 from voluntary associations, 15 from public culture institutions and 10 other stakeholders.
* In all approx 135 with 60 from voluntary culture, 45 from public culture institutions and 30 other stakeholders.

In total for the questionnaire surveys: 189 with 87 from the voluntary culture, 72 from public culture institutions and 30 other stakeholders.

B1. The interviews

The series of interviews in each partner country will be completed after the final multiplier events.

Number of interview respondents

We plan per partner country to engage 2 from the voluntary culture, 2 from the public culture institutions and 3 other stakeholders (from respectively the local, national and European level), in all 7 per country, and in total 21 respondents.

3. FORM OF REPORTING

The questionnaires:

* We will use either Google Forms or Survey Monkey.
* The lead partner, P4, SKS prepares the questionnaire, English edition.
* The partners translate the online questionnaire and invite their respondents to answer.
* The online system generates a summary from each course and event in each country and from the transnational course..
* Each partner provides a concluding summary and perspective on the results from their national pilot course and multiplier event.
* P1, IF provides a short concluding summary and perspective on the results from the transnational pilot course.
* The lead partner provides a compared perspective on the three country results.

The Interviews:

* The lead partner provide a common interview guide..
* Each partner complete interviews with approx. 7 respondents.
* Each partner provides not a transcript, but only a summary structured by the common lead questions, max 10 pages per country.
* The lead partner, P4, SKS provides an impact report that includes foreword, the series of interview summaries and a concluding summary and perspective on the results.

## H.2. Dissemination and Use of Projects' Results

**You are requested to make plans for the dissemination of your project results. Please provide answers to the questions below.**

**What will be the target groups of your dissemination activities inside and outside your partnership? Please define in particular your target audience(s) at local/regional/national/EU level and motivate your choice.**

### H.2.1 Target groups

INITIAL DEFINITIONS

For the dissemination strategy we use the terminology, proposed by EACEA, where "valorisation" as a term encompassing "dissemination" as well as "exploitation".

“Dissemination” simply means to “spread widely”, and it aims to information provision and aware-ness raising; while “exploitation” means “make use of and derive benefit from”, and it aims to transfer what has been learnt into improved practices and new policies.

The exploitation can be divided in:

* "Embedding" referring to results that are anchored or embedded in the practise of the organisations participating in the project.
* "Multiplication" that refers to convincing other learning providers to adopt or apply the results in their own practise.
* "Mainstreaming" that refers to a transferring of the results and initiatives to appropriate decision-makers and other multipliers in regulated local, national or Nordic systems that can support the use of the new results.

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

* The term "direct" target groups refers to learning providers or actors from the same field as the project organisations that have direct access to the end-users and may use the results in similar activities ("multiplication").
* The term "indirect" target groups refers to decision-makers and other multipliers, who only have indirect access to the end-users, but who by political, economical and ideological support can help the direct target groups to improve their services to the end-users ("mainstreaming")
* The term "end-users" refers to cultural engaged citizens in the local communities that may benefit by getting better arts, culture and heritage services and activities.

TARGET GROUPS AND END-USERS

1. Direct target groups

are the managers, board members and other arts and culture providers (paid and voluntary staff) from culture associations in the civil society sector and 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.

1.1 The first direct target group includes the culture providers from the associations and institutions participating in the project.

1.2 The second direct target group includes culture providers in neighbour associations or similar culture institutions and departments in other municipalities from countries of the project partners.

1.3 The third direct target group includes the main culture providers in associations, institutions and departments in the wider European Union.

2. Indirect target groups

include persons, organisations and institutions in the European Union, which can lead indirectly to the end-users / long term beneficiaries of the project.

2.1 The first indirect target groups include decision-makers and policy-makers and funders, on a local, national, and European level, that may support the activities with political and legal and financial means.

2.2 The second indirect target groups include opinion-formers and researchers on a local, national, and European level that may strengthen the awareness of the project and promote it with ideological means.

2.3 The third indirect target groups include other civil society associations or local NGO's in the areas of social, humanitarian, and welfare activities that also are interested in new approaches in the cross-sector cooperation with public institutions and the public authorities.

2.4 The fourth indirect target groups include private stakeholders from the local commerce associations, other private businesses and local media, who may support and sponsor the activities.

3. The end-users or long term potential beneficiaries

are citizens in the local communities in EU member states that wish to gain better arts and culture services and activities to be involved in as audiences, users or volunteers.

3.1 First, cultural engaged citizens in local communities, where the project partners will have project activities and engage participants in the idea workshop or pilot courses.

3.2 Secondly, cultural engaged citizens in local communities from other parts of the countries of the project partners.

3.3 Thirdly, cultural engaged citizens in local communities from other countries in the European Union.

### H.2.2 Dissemination activities

**Which activities will you carry out in order to share the results of your project beyond your partnership?**

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

1. Distribution of electronic newsletters (news-mails) after each of the three partner meetings. Special mail-lists for the planned target groups are made by all partners at the start of and up-dated during the project.
2. Promotion at the websites of the associations participating in the project, with links to the Project's Communication Portal.
3. Straightforward, “start-up” leaflets explaining project aims in English and in all partner languages, which can be attached to news-mails and uploaded to websites.
4. Promotion of the Communication Portal, which presents our desk research and compilation of state of the arts activities and gives in-depth information about the progress and outcome of the project and possibility to download the main documents.
5. Presentations at relevant meetings, seminars, conferences in the partnership and in other organisational or personal network meetings.
6. Ongoing use of special social media sites by the partners with link to the project website and possible downloads.
7. Publish articles and interviews in own journals and other magazines and media.
8. Wide virtual distribution of the two multilateral publications (State of Arts Survey and Curriculum Compendia) together with press-releases in own languages for target groups of the countries of the partnership and in English for other countries in the wider European community.

NB: The electronic Reports will also be distributed to the public library systems of the participating countries, at least in Denmark. We may find extra funding or other financial means to print the reports in a minor edition (50 - 100 items per report) for distribution to main stakeholders and the library systems.

1. Main valorisation in relation to the concluding multiplier events, both before, during and as follow-up.
2. Focused exploitation initiatives, with personal meetings with main decision-makers, researchers and other multipliers during and especially at the final stage of the project.
3. Wide range promotion of new Erasmus+ training events after the end of the project via own channels and not least via EPALE.

PROGRESS DURING 1st PROJECT PHASE: FOUND

We provide the visual design and logo, lists of national and transnational target groups, develop social media sites, prepare leaflets, distribute the first news-mails and press releases, and have some general presentations at meetings in own organisations and other events.

Here the series of compiled state of the arts surveys (IO-1) are published both in national languages and English; and the Survey Summary Report (IO-2) are published as an English PDF-edition for wide distribution. Both are used to valorise the relevance of the project by news-mails and social media, and the first articles in own and other media are published.

PROGRESS DURING 2nd PHASE: DEVELOP

We elaborate the e-mail lists, update the Project Portal, distribute news-mails, use to a high degree social media, continued to inform about the project progress at own and other meetings and con-texts, and publish articles in own and other media .

Here the Curriculum Guidelines, English edition (IO-3) is disseminated to key stakeholders. Here we announce the test of the national pilot courses (IO-4) and the transnational pilot courses (IO-5) and we disseminate key results from the events.

PROGRESS DURING FINAL 3rd PHASE: VALORISE

We elaborate the e-mail lists, update the Project Portal, distribute news-mails, use to a high degree social media, continued to inform about the project results at own and other events, and publish final articles in own and other media. Here we release the Curricula Compendia, English PDF-edition (IO-6) for wide distribution.

Here we also promote the three national conferences and disseminate the results, we disseminate the results of the impact evaluations, and we have personal meetings with decision-makers and other multipliers, also at European level.

Finally we design and announce sustainable national training courses as well as Erasmus+ in-service training courses that can take place after the end of the project.

### H.2.3 Partners’ division of the dissemination work

**Who will be responsible for the dissemination activities within your partnership and which specific expertise do they have in this area? What resources will you make available to allow for the proper implementation of your dissemination plans?**

DIVISION OF WORK

P2: DFKS (DK) is lead partner for the dissemination, including providing the visual identity and logo, designing the project website, and presenting the overall dissemination strategy.

The partnership shares responsibility for completing the common dissemination activities and for the dissemination in their own countries and neighbour countries. EDUCULT and Interfolk have extended responsibility for mainstreaming to European decision-makers and multipliers.

EXPERTISE

**P1: Interfolk (DK)** has wide experience with European projects, including tasks as lead partner for trans-European dissemination, and Interfolk has a strong Nordic- Baltic and European network in the area of liberal adult education and voluntary culture activities.

Interfolk is a member of the Baltic Sea NGO Network Denmark; the International Platform for Citizen Participation (IPCP); the European Network for Active Participation in Cultural Activities (AMATEO); and the European Network for Transfer and Exploitation of EU Project Results ( E.N.T.E.R.).

**P2: DFKS - Det Frivillige Kulturelle Samråd (the Voluntary Cultural Council)** was founded in May 2015 and includes nine national arts and culture associations. DFKS has a huge network in the sector and has expertise in culture policy promotion, culture and educational surveys, development work, provision of further education for the members, national and international dissemination and extensive information campaigns. DFKS includes national associations that among others are members in international associations as AMATEO; ENCC; and WFFM.

**P3: Educult - Denken und Handeln im Kulturbereich Verein (AT)** has carried out a multitude of national and international cultural policy research projects in the area of arts and cultural education. Educult supports cooperation and knowledge exchange between education, arts, culture and scientific institutions on the individual, institutional and political level, and promote awareness-raising for the importance of cultural education and participation through public discussion and dissemination activities.

**P4: the Association of Cultural Heritage Education in Finland (SKS)** supports the work of educators, teachers and youth professionals and organizations and promotes the involvement of children and young people in the cultural heritage. SKS provides educators and other professionals with information, material, expertise, ideas for activities, operating models, and new networks. SKS has also high competences for dissemination and exploitation of project results in a national and Nordic context.

Furthermore, Interfolk and DFKS are active member of AMATEO, the European Network for Active Participation in Cultural Activities (www.amateo.info) that represents 32 national and regional umbrellas and associations from 12 EU member states and 2 programme countries as well as strong networks to other main players within the international and European cultural sector, such as

* IATA (= the world body of amateur theatre with members in eighty countries on five continents),
* the Audiences Europe Network (AEN),
* The European Choral Association (ECA),
* The European Network of Cultural Centres (ENCC),
* and not least Culture Action Europe (CAE).

Educult has their own huge European network of international experts, research institutions and organizations in the field of culture and education; see http://educult.at/netzwerk/

The Association of Cultural Heritage Education in Finland has a very strong national network of partners that include the Ministry of Education and Culture, the Ministry of the Environment, the Finnish National Agency for Education, and the National Board of Antiquities as well as different organizations and associations, schools and educational establishments, museums, archives, World Heritage Sites, and many professionals and experts in different fields.

RESOURCES:

We have in our signed “Application Agreement” agreed that an amount of at least 25 euro of the monthly unit support of 250 euro per partner must be used to cover the extra costs and salary to design the visual identity and logo and to design, launch and update the Project Portal during the project period.

Furthermore, each partner will use at least 6 days work for basic dissemination tasks with a value of 6 days of 241, like 1446 euro during the project or like 85 euro per month of the total 250 euro in unit support to management and implementation.

### H.2.4. How to ensure free access to outputs

**Erasmus+ has an open access requirement for all materials developed through its projects. If your project is producing intellectual outputs/ tangible deliverables, please describe how you intend to ensure free access for the public to a digital form of this material. If you intend to put any limitation on the use of the open licence, please specify the reasons, extent and nature of this limitation.**

The intellectual outputs produced during the project, such as methodologies, surveys, and compendia are provided in the form of E-publications.

Most of the other deliverables, such as Minutes from partner meetings, dissemination products as leaf-lets, news-mails, articles and presentations, evaluation reports, programmes of national and transnational training event and multiplier events including presentations, etc - are also provided in the form of e-documents.

All the E-publications and most of the E-documents will be distributed during our dissemination activities, and they will be available at the Communication Portal for free downloads and to a high degree also at our project site at EPALE, the open membership community provided by the EU Commission.

Thereby, we ensure free access for the public to all the E-publications (intellectual outputs) as well as most E-documents (other deliverables), produced during the project.

The copy right to these publications belongs to the Project Consortium, but they may be used and quoted with source reference.

### H.2.5. Ensure results to be available and used

**How will you ensure that the project's results will remain available and will be used by others?**

The project consortium will keep the Communication Portal including all the uploaded documents and files at least five years after the conclusion of the project. The costs of keeping the domain name and web hotel in this five year period are shared by the project consortium.

Hereby all the information and intellectual outputs and other deliverables will be available for the public at least five years after the conclusion of the project. The project partners will also keep their links to the project portal at their own websites in this period.

Furthermore we expect to use the Project Portal and EPALE - as mentioned below in section H.3: Sustainability - to disseminate follow-up activities, including at least:

* Announcements of the follow-up Erasmus+ training events (with focus on different aspects of the new methodology and its practical application) at the Communication Portal, at EPALE, at own web-sites and social media, and by news-mails and other dissemination activities.
* Dissemination of continued activities and upstart of new pilot works in the field by the project partners and by other organisations, using our means of dissemination to the wider European community

### H.2.6. Any other information

**If relevant, please provide any other information you consider appropriate to give a full understanding of your dissemination plan and its expected impact (e.g. how you have identified which results are most relevant to disseminate; how you will ensure the involvement of all partners; how you see synergies with other stakeholders, etc.)**

No other information.

## H.3. Sustainability

### H.3.1. How to make results sustainable

**What are the activities and results that will be maintained after the end of the EU funding, and how will you ensure the resources needed to sustain them?**

EMBEDDING, MAINSTREAMING AND MULTIPLICATION

The impact of this project will be sustained beyond its lifetime by varied valorisation activities, where embedding, mainstreaming and multiplication will be in front.

We expect in relation to:

1. Embedding: The project partners will anchor and embed the developed methodology in their organisations ordinary practise to increase the involvement of their key staff to provide transformative and empowering co-creative cooperation with the public culture institutions and culture departments in the local communities.
2. Multiplication: Neighbour organisations and network from the participating countries will learn from the good examples and start to incorporate the methodology in their own practise. Some organisations from the wider European sector of amateur arts, voluntary culture and heritage will due to our dissemination and use of our European network and the new Erasmus+ training events learn about the possibilities of the new methodology, and to some degree start to incorporate it in their own practise.
3. Mainstreaming: Follow-up initiatives to the other involved stakeholders (indirect target groups) with interest in the embedding and multiplication, may promote continued interest and support after the funding period, primarily in the countries of the project partners. If the embedding, multiplication and mainstreaming in the participating countries are successful, the chances for mainstreaming in the wider European community will improve.

CORE ACTIVITIES

Core activities after the end of the project to secure sustainability will be:

1. Ongoing provision by the partner organisations of continued regional or national short term joint staff training courses and seminars and other debate arrangements about the issues of co-creative cooperation with transformative potential in the field of arts, culture and heritage (anchoring).
2. Ongoing pilot work and training activities by the partner organisations in other areas in their country using the developed methodology and gained practise knowledge (embedding).
3. Provision by the project partners of new Erasmus+ training events for other actors in the field with focus on different aspects of the new methodology and its practical application (multiplication).
4. Ongoing dissemination of the continued activities and upstart of new pilot works in other areas and by other organisations, using our means of dissemination to the wider European community.
5. Support and counselling from the partnership to neighbour organisations that intend to start similarly development work in the countries participating in the project, using the developed methodology and exemplary practise (multiplication on national level).
6. Support and counselling from the partner organisations to neighbour organisations in other European countries that intend to start similarly development work, using the developed methodology and exemplary practise (multiplication on European level).
7. Further development work with the methodological frame by the project consortium as a whole or by some of the project partners.

NEED FOR EXTRA RESSOURCES

These core activities will in general not need extra resources to be sustained:

* The first and second activity can be anchored as part of the ordinary work in the organisations.
* The third activity will depend on the ability of other association to apply for funding from the Erasmus+ programme, Key Action 1; and here a continued efficient dissemination and counselling service to interested associations may make a difference.
* The fourth activity can be solved by small own financing and can be seen as a minor investment to gain extra promotion of our own organisations in general and especially of our new European in-service training courses.
* The fifth and sixth activity may need some extra resources, either by own financing or contributions from the organisations seeking support, or by new national or multilateral funding, or as a combination.
* The seventh activity will imply new national or multilateral funding; and if the project outcome will have the quality we expect, it should also be realistic to find new funding possibilities.

# I. Work Programme

## Outline of work programme, version 1, application

|  |  |
| --- | --- |
| **CO-CREATION work programme**  | **Period: Sept 2018 - Jan 2020 (17 months)**  |
| **WP** **no** | **Act.** **no** | **Work Package titles** | **Version-1** **application** | **Type support \*)** | **Lead****partners** |
| **FIRST PHASE: FOUND & DEVELOP** |  |  |  |
| WP 01 | M1 | Start-up management  | Sept 2018 | M- support | P1, IF |
| WP 02 | P1 | First partner meeting in Vienna, AT | **Oct 2018** | P-support | **P3, EC** |
| WP 03 | O1 | Compile good practice and innovative approaches, Publish Compendia on state of the arts, PDF-ed. | Oct 2018 - Feb 2019 | O-support | P3, EC |
| **SECOND PHASE: DEVELOP & TEST** |  |  |  |
| WP 04 | P2 | Second partner meeting in Helsinki, FI | **Mar 2019** | P-support | **P4, KK** |
| WP 05 | O2 | Develop curricula and exemplary course packages | Mar - April 2019 | O-support | P1, IF |
| WP 06 | O3, t1-t3 | Test three national pilot courses, June 2019 in DK, FI and AT,  |  April - June 2019 | O-supportX-Exceptional | P4, KK |
| WP 07 | O4,T1 | Test 3-days European pilot course, Sept 2019 in Askov, DK  | May - Sept 2019 | O -supportE-support | P2, DFKS |
| **THIRD PHASE: VALORISE THE RESULTS**  |  |  |  |
| WP 8 | P3 | Third partner meeting in Askov, DK | **Sept 2019** | P-support | **P2, DFKS** |
| WP 9 | O5 | Evaluate pilot courses and publish Curricula report, Eng PDF ed.  | Sept – Nov 2019 | O-support | P1, IF |
| WP 10 | E1-E3  | Three national 1-day conferences (multiplier events)  | Nov 2019 | O-support | P2, DFKS |
| WP 11 | M2 | Final dissemination and exploitation | Nov 2019 – Jan 2020  | M-support | P2, DFKS |
| **WHOLE PERIOD: TRANSVERSAL WORK**  |  |  |  |
| WP 12 | M3 | Trans dissemination incl. website | Sept 2018 – Jan 2020 | M-support | P2, DFKS |
| WP 13 | M4 | Trans evaluation | Sept 2018 – Jan 2020 | M-support | P4, KK  |
| WP 14 | M5 | Project Management  | Sept 2018 – Jan 2020 | M-support | P1, IF |

## FIRST PHASE: FOUND & DEVELOP

### WP 01 - M1: Start-up management, Sept – Oct 2018

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| **Aim**  | **Lead partner** |
| The overall aim is to get the project management and work plan on track from the start and get a subsequent well-prepared kick-off partner meeting.  | P1, IF |

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| **Objectives** | **Deliverables** | **Target groups** |
| Prepare and clarify legal matters | Partner AgreementRules of Procedure | Partnership |
| Prepare and clarify financial guidelines | Financial GuidelinesFinancial templates for cost refunding | Partnership |
| Provide financial documentation  | Bank Account infoDocumentation of salary level | Partnership |
| Clarify internal communication & documentation | Guidelines for use of ICTContact info for partnershipCommon Documentation site | Partnership |
| Prepare dissemination strategies | Overall dissemination strategyPartners’ dissemination plansPartners’ mailing lists of target groupsTemplates, partners dissemination reportsDesign of visual identityDesign of project web-site  | Partnership /Public target groups |
| Prepare evaluation strategies | Overall evaluation strategyTemplates, partners’ process evaluationTemplates, partners’ impact evaluation | Partnership |
| Adjust work programme and budget  | Revised budget, v3 (100 pct refunding of travel& subsistence, less salary refunding) | Partnership |

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| **Description of main deliverables in the approved application**  |
| **Title**  | **Specifications of surveys**  |
| In general | Documents to be discussed and approved at the kick-off meeting. |
| Target Groups: | The project consortium: Project leaders as well as board and leaders of the project organisations. |
| Outcome: | A well-functioning management from the start of the project and a subsequent smooth-running project team with the needed surplus to focus on the aims and content of the work plan. |

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| **No** | **Who** | **Key activities**  | **Deadlines** |
| 1 | P1, IF | Prepare proposals and guidelines | 5 Sept 2018 |
| 2 | P1, IF | Send questionnaire on start-up management questions etc, | 5 Sept 2018 |
| 3 | All | All partners fill-in the questionnaire  | 20 Sept 2018 |
| 4 | P1, IF | Adjust legal and financial documents if needed and send latest 1 week before the kick-off meeting | 25 Sept 2018 |
| 5 | P1, IF | Adjust work programme and budget if needed, and send latest 1 week before the kick-off meeting | 1 Oct 2018 |
| 6 | All | Evaluate the work package/ part of WP 13 | 5 Oct 2018 |
| 7 | P1, IF | Coordinate the work package as lead partner | Sept – Oct 2018 |

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| **Budget**  |
| **Other Costs** | **Euro** | **Comments** |
| Salary cost | 0 | No salary refunded – must be paid by the management unit support  |
| Travel & subsist | 0 | None  |
| Other costs | 0 | None |

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| **Extra comments / possible adjustments** |
| Issues | Comments | Decided: how & when |
| None to mention |  |  |
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### WP 02 / P1: First partner meeting in Vienna, 11 – 12 Oct 2017

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| **Frame**  |
| * Nov 2019 (same place and just after the European pilot course). P2, DFKS is host.
* 1-day meeting.
* Participants are the four project leaders plus extra staff from the host organisation
 |

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| **Aim and objectives** | **Lead partners** |
| The overall aim of this kick-off meeting is to engage the essentials of the project idea and clarify management issues. The objectives are to promote the team spirit, engage the essentials of the project idea, plan the next work packages and clarify management issues. | P3, EC(and P1, IF) |

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| **Deliverables** |
| * Presentations of organisations and persons.
* Short presentations of good practice of co-creative cooperation.
* Adopted legal and financial agreements and guidelines.
* Clarified plans and procedures for internal communication, dissemination, evaluation and management.
* Approved work plan and budget.
* Approve design of visual identity, logo and project website.
* Detail task plan for work packages until second partner meeting.
 |
| **Outcome** |
| * The project team share a strong ownership and high commitment to fulfil the project plan.
* The management is in place already immediately after the first meeting.
* The first steps of the work programme is detail planned.
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| **No** | **Who** | **Key activities**  | **Deadlines** |
| 1 | P1, IF & P3, EC | Plan the meeting: agenda and practical issues (5 weeks before) | 13 Sept 2018 |
| 2 | P1, IF & P3, EC | Send the draft programme,v1 latest 4 weeks before the meeting (4 weeks before) | 20 Sept 2018 |
| 3 | P1, IF | Send adjusted programme, v2 latest 1 week before | 4 Oct 2018 |
| 4 | All | All partners prepare presentations of own association and their expectations as well as a short example of good practise of bridging | 9 Oct 2018 |
| 5 | All | All partners participate in the meeting* Presentation of persons and organisations
* Present and discuss project idea
* Discus and adopt documents for legal and financial matters
* Discuss and adopt internal communication, dissemination and evaluation plans
* Detail planning of next steps
* Evaluation of preceding work and current meeting
 | 11 – 12 Oct 2018 |
| 6 | All  | All partners send evaluative feeds about the meeting to Educult | 19 Oct 2018 |
| 7 | P1, IF | Follow-up: P1, IF provide Minutes and Task plans for next step ( week after) | 19 Oct 2018 |
| 8 | All | Evaluate work package/ part of WP 14 – fill-in questionnaire latest 2 week after | 19 Oct 2018 |
| 9 | All | Feedback on minutes and task plan (1 week after received). Final version adopted.  | 26 Oct 2018 |

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| **Budget** |
| **First meeting in Vienna, AT, 11 – 12 Oct 2017** | **Transnational Project Meeting, unit support** |
| **Partners** | **Country** | **Total persons** | **Distance** **band \*** | **Unit** **support**  | **Distribution to partnership** |
| **P1, IF** | **P2,DFKS** | **P3, EC** | **P4, KK** | **Total** |
| P1, IF | DK | 1 | 100 - 1999 km | 575 | 575 |  |  |  |  |
| P2, DFKS | DK | 1 | 100- 1999 km | 575 |  | 575 |  |  |  |
| P3, EC | AT | 1 | 0 - 100 km | 0 |  |  | 0 |  |  |
| P4, KK | FI | 1 | 100 - 1999 km | 575 |  |  |  | 575 |  |
| Gross unit support | 575 | 575 | 0 | 575 | 1.725 |
| Only meeting unit support. The host - P3, Educult – book the meeting venue and pays good cheap lunch and dinner and coffee breaks; and these costs are shared by the partners and subtracted from the gross meeting unit support before refunding.  |

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| **Extra comments / possible adjustments** |
| Issues | Comments | Decided: how & when |
| None to mention |  |  |
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### WP 03 / O1: Compile good practice and Survey Report. Oct 2018 – Feb 2019. P3, EC

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| --- |
| Output Description * **Including: Elements of innovation, expected impact and transferability potential**
 |
| **1. OUTPUT TYPE** |
| Studies / analysis – Best practice guidelines / report |
| 2. AIM AND OBJECTIVES |
| The aim is by desk research and feeds from reference groups to compile good practise and innovative approaches of co-creative cooperation in the field of arts, culture and heritage and present the results in a Survey Summary report.The objectives of this state of the arts survey are:* To present key positions on co-creative cooperation in the field of arts, culture and heritage.
* To compile examples of good practise
* To present recommendations for innovative approaches
* To clarify the competence profile to focus on for high quality in-service training courses.
* To provide feeds and guidelines for the subsequent development
* To present the results in a Survey Summary Report that can be used as new teaching material for further education of learning providers in the cross-cultural sector.
 |
| 3. OUTPUT |
| An English Report of approx 58 standard pages, published as PDF-edition.The Survey Summary Report can have the following disposition:1. Foreword on background and aims for the survey and the used methodology and variations of local approaches, by P3, Educult (1-2 pages).
2. Introduction of the new co-creative agenda for public services in general and for the cultural field, by P2, DFKS (4-5 pages).
3. Outline the competing positions of co-creative cooperation (with theoretical references) and their implications in practice, by P1, Interfolk (7-8 pages).
4. Present desk research with a series of thematic examples of good practice of co-creative
5. Present interviews and feeds from reference groups about innovative approaches in co-creative cooperation, by all four partners (4 org x 4 pages, in all 16 pages)
6. Present competence profiles of culture actors that have been engaged in successful co-creative and cross-sector cooperation, by all four partners (4 org x 2 pages, in all 8 pages)
7. Outline recommendations for high quality co-creative cooperation, by P3, Educult (5-6 pages)

The Report will be in English and published as a PDF-edition for wide dissemination; approx. 50 standard pages (like 2400 characters per page, 40 lines of 60 ch.) excl. exemplary photos.The layout must use the adopted visual identity of the project. The colophon will acknowledge the European Union’s support and include the Erasmus+ logo.Possible translations of the report to the partner languages and publication of paper editions will imply own financing or extra grants from local or national funding programmes. |
| 4. INNOVATION |
| The most innovative part of our project may be to support the New Public Governance agenda of “co-creative cooperation” in the area of arts and culture by building on the “citizen help citizen” approach to promote “cultural sustainability”. We intend to identify more equal forms of co-operation that respects the independent learning capacity and the democratic self-organisation of the voluntary associations; and promote new forms of co-operation, where civil society actors to be initiators and key executive during parts of the cooperation to release the transformative potentials.The goal is empowerment and we will focus on the 'transformative potential' in a co-creative cooperation, where citizens and public employees participate on equal footing to develop innovative, sustainable and long-term welfare services, also in the area of arts, culture and heritage.Such an approach will in our point of view also raise the accessibility and diversity of cultural expressions. Hereby different citizen groups have better access to take part, not only as co-implementers, but also as co-initiators and co-designers of new initiatives as well as to be engaged not only as users, but as active audiences and participants in the arts and culture activities.See also section E, part 3 about the innovative dimension |
| 5. TARGET GROUPS |
| * Project team - to be used as feeds for the subsequent development work.
* Main direct and indirect target groups - to be used as awareness-rising and inspiration for the project issue.
 |
| 6. OUTCOME |
| Help the project team and key stakeholders and others with an interest for the topic to get an elaborated and more problem consciousness understanding of the possibilities and challenges for a successful co-creative cooperation, especially in the field of arts and culture. |
| 7. TRANSFERABILITY |
| The English Survey Summary Report will be available on the project website, and it will be thekey evidence base for the development work of the consortium.The different parts of the report can in edited form be used for articles in own magazines and online articles at own websites. The electronic Report will also be distributed to the public library systems of the participating countries, at least in Denmark.The Report can also be used as course material for future in-service courses for the culture actors. |

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| Key tasks, division of work and methodology* **Please describe the division of work, the tasks leading to the production of the intellectual output and the applied methodology**
 |
| 1. LEAD PARTNER |
| EDUCULT (AT) |
| 2. METHODOLOGY |
| The feeds from the surveys will come from the series of our own desk researches as well as feeds from the expert reference groups, which each partner establish in the start of the project.The series of desk researches in the partner countries will focus on the state of arts in different aspect of the current co-creative cooperation between engaged culture volunteers from the civil society associations and professional culture workers from public institutions and municipality departments. Each partner’s desk research will be supplemented with feeds from and interviews with local reference groups of experts and practitioners.Hereby the subsequent development work and related impact evaluation get a baseline to start with, a clearer picture of the needs and elaborated guidelines for the subsequent development of curricula and formative course packages. We can present the possible gaps between the desired and current status and clarifying training programmes that can help to fill that gap. The difference, between where we are now and where we want to be, defines where our development work shall concentrate its effort. The multilateral survey report will thereby also act as benchmarks to assess the quality and relevance of the subsequent development work and will be a key tool in the project valorisation process. |
| 3. DIVISION OF WORK |
| * EDUCULT (AT) is lead partner - with 5 cat-2 days for designing the survey methodology, coordinating the series of national surveys, outlining the recommendations, and editing and lay-outing the concluding English multilateral report.
* Interfolk (DK) gets 2 cat-2 days to outline the competing positions of co-creative cooperation (with theoretical references) and their implications in practice
* DFKS (DK) gets 2 cat-2 days to introduce the new co-creative agenda for public services in general and for the cultural field.
* All four partners gets 2 cat-2 days and 1 cat-3 day to present thematic examples of good practice, compile innovative approaches and competence profiles of successful co-creative actors.
 |
| 4. RELATION TO WORK PLAN |
| The multilateral survey report is an independent output (IO-1) that brings important new knowledge, but it will also function as key evidence base to develop the subsequent Curricula Guidelines (IO-2) and to design and test the national pilot courses (IO-3) and European pilot course (IO-4). |
| **5. Language and media** |
| **Language:** English**Media:** Website, Text, Video, Database, Interactive Resource, Social Media |
| **6. PERIOD** |
| **Start:** 01-10-2018**End:** 28-02-2019**Months:** 5The survey design, compilation of good practise and innovative approaches and editing and publishing the English Survey Report, PDF-edition will take place in Oct 2018–Feb 2019. (months 2 - 6). |

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| **No** | **Who** | **Key activities:**  | **Deadlines** |
| 1 | P3, EC | Provides the survey methodology in dialogue with partners. | Oct 2018: |
|  | P3, EC | Aron provide methodological guidelines  | 25 Oct |
|  | All | comments from partners | 30 Oct  |
|  | P3, EC | Final guidelines | 1 Nov |
|  | All | Provide desk research findings, specifically to have two examples  | 15 Nov |
| 2 | P2, DFKS | Provides draft introduction of the new co-creative agenda for public services in general and for the cultural field. | 31 Dec 2018 |
| 3 | P1, IF | Provides draft outline of the competing positions of co-creative cooperation (with theoretical references) and their implications in practice. | 31 Dec 2018 |
| 4 | All | All partners complete desk research and describe a series of thematic examples of good practice. | Oct – Dec 2018 |
| 5 | All | All partners present feeds from reference groups about innovative approaches. | 15 Jan 2019 |
| 6 | All | All partners outline key competences for successful co-creative culture actors. | 1 Feb 2019 |
| 7 | All | Partner dialogue and refinement of text and summaries of draft recommendations. | Feb 2019 |
| 8 | P3, EC | Edit, layout and publish the final English Report, PDF-edition. | 1 March 2019 |
| 9 | All | Evaluate the work package/ part of WP 13 | 15 March 2019 |
| 10 | P3, EC | Coordinate the work package as lead partner | Oct 2018 – Mar 2019 |

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| **Budget**  |
| **Other Costs** | **Euro** | **Comments** |
| Salary cost | 5.203 | Intellectual Output with refunding of developing work using fixed unit levels per country (see budget Salary budget below) |
| Travel & subsist | 0 | None  |
| Other costs | 0 | None |

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| **O-Support: Salary costs**  |
| **Partners** | **P1, IF** | **P2, DFKS** | **P3, EC** | **P4, KK** | **Total days and cost** |
| **Category** | **Cat 2** | **Cat 3** | **Cat 2** | **Cat 3** | **Cat 2** | **Cat 3** | **Cat 2** | **Cat 3** |
| **Days** | 4 | 1 | 4 | 1 | 7 | 1 | 4 | 1 | 23 |
| **Salary per day** | 241 | 190 | 241 | 190 | 241 | 190 | 214 | 162 |  |
| **Total salary** | 964 | 190 | 964 | 190 | 1687 | 190 | 856 | 162 | 5.203 |

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| **Extra comments / possible adjustments** |
| Issues | Comments | Decided: how & when |
| None to mention |  |  |
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## SECOND PHASE: DEVELOP & TEST

### WP 04 / P2: Second partner meeting in Helsinki. 11 – 12 Mar 2019, P4, KK

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| --- |
| **Frame**  |
| * March 2019. P4, the Association of Cultural Heritage Education in Finland (SKS) is host.
* 2-day meeting with stakeholder visit.
* Participants are the four project leaders plus extra staff from the host organisation.
 |

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| **Aim and objectives** | **Lead partners** |
| The aim is to summarize the state of the project and bridge the first phase’s founding activities with the second phase’s development and testing activities. | P4, KK(and P1, IF) |

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| **No** | **Who** | **Key activities**  | **Deadlines** |
| 1 | P1, IF & P4, KK | Plan the meeting: agenda and practical issues (5 weeks before) | Primo Feb 2019 |
| 2 | P1, IF & P3, EC | Send the draft programme,v1 latest 4 weeks before the meeting (4 weeks before) | Medio Feb 2019 |
| 3 | P1, IF | Send adjusted programme, v2 latest 1 week before | Primo Mar 2019 |
| 4 | All | All partners prepare presentations of own association and their expectations as well as a short example of good practise of bridging | Primo Mar 2019 |
| **5** | **All** | **All partners participate in the meeting**  | **12 – 12 Mar 2019** |
| 6 | P1, IF | Follow-up: P1, IF provide Minutes and Task plans for next step ( latest 1 week after) | Ultimo Mar 2019 |
| 7 | All | Evaluate work package/ part of WP 14 – fill-in questionnaire (latest 1 week after) | Ultimo Mar 2019 |
| 8 | All | Feedback on minutes and task plan (1 week after received). Final version adopted.  | Primo April 2019 |

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| **Deliverables** |
| * Evaluation of the compilation of good practise and Survey Report (WP4 – WP5),
* Guidelines for development of Curricula and pilot course packages (WP6).
* Schedule for test of national pilot work courses (WP7).
* Schedule for test of European pilot course (WP8)
 |

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| **Outcome** |
| The project team has a clear insight in the state of the project and know-how to bridge the preceding and succeeding work packages. |

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| **Budget** |
| **Second meeting in Helsinki – March 2019** | **Transnational Project Meeting, unit support** |
| **Partners** | **Country** | **Total persons** | **Distance** **band \*** | **Unit** **support**  | **Distribution to partnership** |
| **P1, IF** | **P2,DFKS** | **P3, EC** | **P4, KK** | **Total** |
| P1, IF | DK | 1 | 100 - 1999 km | 575 | 575 |  |  |  |  |
| P2, DFKS | DK | 1 | 100- 1999 km | 575 |  | 575 |  |  |  |
| P3, EC | AT | 1 | 100 - 1999 km | 575 |  |  | 575 |  |  |
| P4, KK | FI | 1 | 0 - 100 km  | 0 |  |  |  | 0 |  |
| Gross unit support | 575 | 575 | 575 | 0 | 1.725 |
| Only meeting unit support. The host – P4, KK – book the meeting venue and pays good cheap lunch and dinner and coffee breaks; and these costs are shared by the partners and subtracted from the gross meeting unit support before refunding.  |

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| **Extra comments / possible adjustments** |
| Issues | Comments | Decided: how & when |
| None to mention |  |  |
|  |  |  |

### WP 05 / O2: Develop curricula and exemplary course packages. Mar - April 2019. P1, IF

|  |
| --- |
| Output Description * **Including: Elements of innovation, expected impact and transferability potential**
 |
| **1. OUTPUT TYPE** |
| Studies / analysis – Best practice guidelines / report |
| 2. AIM AND OBJECTIVES |
| The aim is to develop Curricula Guidelines and to design exemplary course packages that can be tested afterwards.The objectives are- To clarify competence profiles with reference to the key findings of the previous Survey- To provide core curricula for key competence |
| 3. OUTPUT |
| The Guidelines must include integrated curricula for the essential competences and skills for culture actors from the civil society sector as well as the public sector.The curricula must present the needed key competences and skills, pedagogical methods and validation and transfer methods (how the learned can be transferred to own situation).The Curricula Guidelines can have the following disposition:1. Foreword on background and aims for the guidelines, by P1, IF (1 page)
2. Introduction of the integrated curricula with reference to the key findings of the state of arts survey (3-4 pages).
3. Outline of core curricula for culture actors engaged in co-creative cooperation , including the planned objectives and learning outcomes, admission requirements, volume of sessions and main subjects that will be covered during the training. (4 -6 pages)
4. Outline of pedagogical methodology, where the training must be based on participatory and activity-based methods, integrating theory and shared experience. (1-2 pages)
5. Outline of validation and transfer methods, where the validation procedures and transfer methods are embedded in the content of the course programme, because an integrated validation contributes both to the recognition of the outcome for the participants and to the quality of the course. (1-2 pages)
6. Recommendations for course planning of in-service training courses (2-3 pages).

In all approx. 15 pages.As annexes: Exemplary course programmes designed by each partner organisation that include information about:1. Type of course (2-days, weekend, residential or non-residential)
2. Objectives and learning outcomes
3. Admission requirements and volume of sessions
4. Syllabus (main subjects to be covered)
5. The pedagogical approach/methodology, including the preparation/home work to do by
6. participants and the sessions about transfer the learned to own situation.
7. The evaluation approach / methods to evaluate the learning outcome
8. The certification methods.
9. The essential programme – day by day
10. Course materials

In all approx. 12 pages (4 org x 3 pages)The Report will be in English and published as a PDF-edition for wide dissemination. It will be approx. 27 standard pages (like 2400 characters per page, 40 lines of 60 ch.) exclusive illustrations - with 15 pages for the Curricula Guidelines and 12 pages for the annexes with exemplary course packages.The layout must use the adopted visual identity of the project. The colophon will acknowledge the European Union’s support and include the Erasmus+ logo.Possible translations of the report to the partner languages and publication of paper editions will imply own financing or extra grants from local or national funding programmes. |
| 4. INNOVATION |
| The Curricula will promote key competences that are needed to be involved in a co-creativecooperation that can support the New Public Governance agenda of empowerment and herefocus on the “transformative potentials” and the “cultural sustainability” of a equal cooperation, where citizens and other civil society actors are engaged not only as co-implementers, but also as co-initiators and co-designers of new welfare services;See also section E, part 3 about the innovative dimension |
| 5. TARGET GROUPS |
| * Project team - to be used as feeds for the subsequent development work.
* Main direct and indirect target groups - to be used as awareness-rising and inspiration for the

project issue |
| 6. OUTCOME |
| Help the project team and key stakeholders and others with an interest for the topic to get an elaborated and more problem consciousness understanding of the involved core competences and the needs for further education of culture actors to be engaged in successful co-creative cooperation, especially in the field of arts and culture. |
| 7. TRANSFERABILITY |
| The English Curricula Guidelines with annexes will be available on the project website, and it will be the key evidence base for the development work of the consortium.The essentials of the Curricula Guidelines can also be used for articles in own magazines and online articles at own websites.The developed curricula can be tested and refined to ready-to-use formative in-service training packages in a regional or national context for paid or voluntary culture actors that are or will be engaged in co-creative and cross-sector cooperation. |

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| Key tasks, division of work and methodology* **Please describe the division of work, the tasks leading to the production of the intellectual output and the applied methodology**
 |
| 1. LEAD PARTNER |
| Interfolk (DK) |
| 2. METHODOLOGY |
| We intend to develop an integrated curriculum for the essential competences and skills forculture actors from the civil society sector as well as the public sector; and it will present theneeded key competences and skills, the pedagogical methodology and the validation and transfer methods (how the learned can be transferred to own situation).The final Curriculum Guidelines will be developed during the project with reference to the key findings of the previous desk research and feeds from the reference groups, but preliminary we give priority to promote increased competences in relation to:1. Elaborated self insight and ability to validate own competence profile in relation to a transformative co-creative cooperation, gained by formal education as well as prior learning, especially during cross-sector culture activities.
2. High level knowledge of the essential features of an empowering co-creative cooperation with reference to New Public Governance.
3. High level know-how and skills to promote cross-sector cooperation, where co-creation is developed with a high 'transformative potential' and synergetic benefits.
4. High level skills in planning, coordinating and monitoring new co-creative forms of cooperation between volunteers and professionals, between culture actors from civil society associations and public institutions and the municipalities’ culture departments.
5. High level skills on how to document and validate new participatory and co-creative culture activities to key stakeholders.
 |
| 3. DIVISION OF WORK |
| * Interfolk (DK) is lead partner - with 3 cat 2-days for coordinating the partner dialogue and developing the curriculum with reference to the key findings of the previous state of the arts survey (IO-1) and editing and lay outing the 27 pages English Curricula Guidelines including annexes.
* DFKS (DK) gets 1 cat-2 days for proving an exemplary course package and for being dialogue partner for refining the Guidelines.
* EDUCULT (AT) also gets 1 cat-2 days for proving an exemplary course package and for being dialogue partner for refining the Guidelines.
* SKS (FI) gets 1 cat-2 day for being supporting partner for developing the Curricula and 1 cat-2 day for proving an exemplary course package and for being dialogue partner for refining the Guidelines.
 |
| 4. RELATION TO WORK PLAN |
| The published Curricula Guidelines, English version is an independent output (IO-2) that in short and concise form presents the need and aim of the new curricula and outlines the essential elements and the appropriate pedagogic form and validation method for future in-service courses for culture volunteers and staff.But the Curricula Frame will also function as key evidence base for the design and test of the succeeding national pilot course packages (IO-3) and the European pilot course packages (IO-4). |
| **5. LANGUAGE AND MEDIA** |
| **Language:** English**Media:** Book, Social media, Website |
| **6. PERIOD** |
| **Start: 01-03-2019****End: 30-04-2019****Months: 2****The development of the curriculum Guidelines will take place in March – April 2019 (months 7 - 8).** |

#### Time schedule of key activities

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| Decided at the first partner meeting, 11 – 12 October in Vienna |
| No | Who | Key activities:  | Deadlines |
| 1 | P1, IF | Outlines with support from P4, SKS the core curricula with reference to the key findings of the initial Survey (IO-1). | April 2019 |
| 2 | All | All partners comments the draft with recommendations for adjustments | Primo April 2019 |
| 3 | All | The partners design exemplary course packages. | Medio April 2019: |
| 4 | P1, IF | Interfolk adjust, proof-read, layout the Curricula frame and publish it as an English PDF-publication. | Ultimo April 2019 |
| 5 | All | Evaluate the work package/ part of WP 13 | Feb 2019  |
| 6 | P1, IF | Coordinate the work package as lead partner | Jan – Feb 2019 |
| 7 |  |  |  |
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| 9 |  |  |  |
| 10 |  |  |  |

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| **Budget**  |
| **Other Costs** | **Euro** | **Comments** |
| Salary cost | 1.633 | Intellectual Output with refunding of developing work using fixed unit levels per country (see budget Salary budget below) |
| Travel & subsist | 0 | None  |
| Other costs | 0 | No publishing costs, because it is an E-publication (PDF-edition) |

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| **O-Support: Salary costs**  |
| **Partners** | **P1, IF** | **P2, DFKS** | **P3, EC** | **P4, KK** | **Total days and cost** |
| **Category** | **Cat 2** | **Cat 3** | **Cat 2** | **Cat 3** | **Cat 2** | **Cat 3** | **Cat 2** | **Cat 3** |
| **Days** | 3 | 0 | 1 | 0 | 1 | 0 | 2 | 0 | 7 |
| **Salary per day** | 241 | 190 | 241 | 190 | 241 | 190 | 214 | 162 |  |
| **Total salary** | 723 | 0 | 241 | 0 | 241 | 0 | 428 | 0 | 1.633 |

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| **Extra comments / possible adjustments** |
| Issues | Comments | Decided: how & when |
| None to mention |  |  |
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### WP 06 / O3 - t1-t3: Design and test three national pilot courses. June 2019. P4, KK

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| Output Description * **Including: Elements of innovation, expected impact and transferability potential**
 |
| **1. OUTPUT TYPE** |
| Course / curriculum – Pilot course / module |
| 2. AIM AND OBJECTIVES |
| The aim is to elaborate the curricula for short national in-service training courses for culture actors engaged in co-creative and cross-sector cooperation.The objectives are:- To apply the Curricula Guidelines to design national pilot course programmes- To test and evaluate the pilot course programmes- To provide 3 ready-to-use formative i training packages in regional or national contexts. |
| 3. OUTPUT |
| We will complete regional or national pilot courses in all three partner countries, and we will agree on designing and testing different sorts of ready to use trainings packages, such as 1–3 work days or 2-day weekend courses and due to economy only non-residential courses.The Course design includes descriptions of• The main curricula and essentials of the training sessions.• The pedagogical approach and certification methods.• The QA approach and methods to validate the learning outcome.The common specification of the local or national pilot courses include:A. Frame: 1-2-day courses /weekend courses (possible residential courses)* The course frame may be extended by the partners and /or changed to a residential weekend course with more follow-up sessions; and distance learning sessions and supervision may also be included, if the partners will increase their own financing or manage to get extra national or local funding and sponsor support.

B. Essential content: * The planned learning outcome was more detailed presented above in IO-2: Develop curricula guidelines and exemplary course packages. It included:
* Elaborated self insight and ability to validate own competence profile
* High level knowledge of the essential features of an empowering co-creative cooperation
* High level skills to promote the 'transformative potential' and synergetic benefits.
* High level skills in planning and coordinating new co-creative forms of co-operations.
* High level skills on how to document and validate co-creation activities to key stakeholders.

C. Pedagogical approach: * Participatory and activity-based methods, integrating theory and shared experience. There will be a blend of lectures, trainers’ presentations, plenary discussions, workshops on case studies, pair work and individual learning. Short presentations on the topic prepared by participants themselves, as well as case studies taken from participants' own experience will be part of the course.

D. Course materials: * The previous provided Survey Report as well as local material.

E: Evaluation and validation: * Procedures for validation and transfer (how to use the learned after the course) will be embedded in the content of the course programme, because an integrated validation and transfer approach contributes both to the recognition of the outcome for the participants and to the quality of the course.
 |
| 3a. PARTICIPANTS |
| Culture workers (paid and voluntary staff) active in culture associations from the civil society sector and in culture institutions and culture departments from the public sector; which alone or in varied cooperation provide arts and culture services and activities for the citizens in the local communities.Number of trainees per course may vary from 10 – 16 with approx. one half from voluntary associations and the other half from public institutions and departments. |
| 4. INNOVATION |
| The tested and refined ready-to-use formative in-service training will promote key competences that are needed to be involved in a co-creative cooperation that can support the New Public Governance agenda of empowerment and here focus on the “transformative potentials” and the “cultural sustainability” of an equal cooperation, where citizens and other civil society actors are engaged not only as co-implementers, but also as co-initiators and co-designers of new welfare services;See also section E, part 3 about the innovative dimension |
| 5. TARGET GROUPS |
| * Primarily the potential participants.
* Secondary the main target groups that we inform about the completed pilot courses
 |
| 6. OUTCOME |
| The tested and refined ready-to-use formative in-service training packages can be anchored in own organisations and multiplicated to other culture actors among the direct target groups. |
| 7. TRANSFERABILITY |
| After the delivery of the courses as training activities, the formative training packages will be enhanced and if needed corrected, so they become available in tested and optimized version.The formative training packages will be available in English on the Project Portal.The intention is to provide ready-to-use course packages, allowing their broad outreach and replication throughout Europe by other voluntary culture associations as well as culture institutions and departments involved in co-creative culture cooperation. |

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| Key tasks, division of work and methodology* **Please describe the division of work, the tasks leading to the production of the intellectual output and the applied methodology**
 |
| 1. Lead Partner |
| Suomen Kulttuuriperintökasvatuksen seura ry. |
| 2. METHODOLOGY |
| The provided Curricula Guidelines and exemplary course packages (IO-2) are used to design the programme of the three local pilot courses and the methods of assessments and feedback for the refinements of the ready-to-use formative in-service training packages. |
| 3. DIVISION OF WORK |
| * SKS (FI) will as lead partner get 1 cat-2 days for coordinating the course planning; and 3 cat-2 days and 1 cat-3 day to design, test and evaluate own national course as well as to engage in refinement of the new ready-to-use formative training packages.
* DFKS (DK) and EDUCULT (AT) get each 3 cat-2 days and 1 cat-3 day to design, test and evaluate their own national course as well as to engage in refinement of the new ready-to-use formative training packages.
* Interfolk (DK) gets 2 cat-2 days for participating in the overall course design and assessments of the evaluation feeds as well as taking part in the dialogue on refinement of the new ready-to-use formative training packages.
 |
| 4. RELATION TO WORK PLAN |
| The assessments and evaluations reports bring essential feeds for the succeeding provision of the Curricula Compendia (IO-5).The formative training packages will be available in English on the Project Portal. The intention is to provide ready-to-use course packages, allowing broad outreach and replication by other culture associations and culture institutions in the partner countries and the wider European community. |
| **5. ECONOMY** |
| Other costs - than salary for the design, test, evaluation and refinements of the formative course packages - such as rent of venue and ICT, course materials, external speakers, and meals will to some degree be covered by the support from exceptional costs with 100 euro per participants, but also a high degree of own financing is expected. |
| **6. Language and media** |
| **Language:** English, Danish, German, Finnish**Media:** Event, Oral, Text, Social Media, Website |
| 7. PERIOD |
| Start: 01-04-2019End: 30-06-2019Months: 3The design, test and evaluation of the series of short training courses in the partner countries will take place in April – June 2019 (months 8 - 10). |

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| **No** | **Who** | **Key activities:**  | **Deadlines** |
| 1 |  | The partners plan with reference to the Curricula Guidelines the frame and essentials of their national pilot courses. | April 2019 |
| 2 |  | The partners plan the time and place, practical matters, appointments with teachers and speakers, extra culture features. | April 2019 |
| 3 |  | The partners present the full course programme, including presentations, workshops, homework, course materials, evaluation methods and certificate of attendance. | April 2019 |
| 4 |  | The partners announce the course programmes and recruit the two groups of participants, respectively 5 - 8 culture volunteers and 5 - 8 public culture workers. | May 2019 |
| 5 |  | The pilot courses are completed, evaluated and reported to the partnership. | June 2019 |
| 6 |  | The partners provide follow-up contact to the participants and advice services for the transference of the learned. | June 2019 |
| 7 |  | To pilot course packages are refined to new formative training packages that are ready-to-use for other culture actors in the wider European community. | June 2019 |
| 8 |  |  |  |

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| **Budget**  |
| **Other Costs** | **Euro** | **Comments** |
| Salary cost | 3326 | Intellectual Output with refunding of developing work using fixed unit levels per country (see budget Salary budget below) |
| Travel & subsist | 0 | None  |
| Extraordinary costs | 2.475 | Pr national course: 11 participants x 100 euro, like 1.100 per country, in total 3.300. Only 75 pct is refunded, like 2.475 euro and 825 is own financing.  |

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| **O-Support: Salary costs**  |
| **Partners** | **P1, IF** | **P2, DFKS** | **P3, EC** | **P4, KK** | **Total days and cost** |
| **Category** | **Cat 2** | **Cat 3** | **Cat 2** | **Cat 3** | **Cat 2** | **Cat 3** | **Cat 2** | **Cat 3** |
| **Days** | 2 |  0 | 3 | 1 | 3 | 1 | 4 | 1 | 15 |
| **Salary per day** | 241 | 190 | 241 | 190 | 241 | 190 | 214 | 162 |  |
| **Total salary** | 482 | 0 | 723 | 190 | 723 | 190 | 856 | 162 | 3326 |

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| **Extra comments / possible adjustments** |
| Issues | Comments | Decided: how & when |
| None to mention |  |  |
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### WP 07 / O4-T1: Test 3-day European pilot course in Askov. May - Sept 2019. P2, DFKS

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| Output Description * **Including: Elements of innovation, expected impact and transferability potential**
 |
| **1. OUTPUT TYPE** |
| Course / curriculum – Pilot course / module |
| 2. AIM AND OBJECTIVES |
| The aim is to elaborate the curricula for short transnational European in-service training courses for culture actors engaged in co-creative and cross-sector cooperation.The objectives are- To apply the Curricula Guidelines to design a transnational pilot course programme.- To test and evaluate the pilot course programme.- To provide a ready-to-use formative in-service training package in a European contexts.**Aim from course description**The overall aim is to test the recommendation from the State of the Arts Survey (IO-1) and theCurricula Guidelines (IO-2) developed* for a 3-days Erasmus+ in-service training event;
* for culture staff from civil society associations and public culture institutions & departments;
* that are involved in or intend to be involved in co-creative and cross-sector cooperation with a

transformative potential and goal of empowerment. |
| 3. OUTPUT |
| Course design includes descriptions of• The main curricula and essentials of the training sessions.• The pedagogical approach and certification methods.• The QA approach and methods to validate the learning outcome.**Specification of the transnational pilot course:****A. Frame:** A residential 4-days European pilot course in Askov, Denmark. The working language will be English.**B. Essential content:** The planned learning outcome was more detailed presented above in IO-2: Develop curricula guidelines and exemplary course packages. It included:* Elaborated self insight and ability to validate own competence profile
* High level knowledge of the essential features of an empowering co-creative cooperation
* High level skills to promote the 'transformative potential' and synergetic benefits.
* High level skills in planning and coordinating new co-creative forms of cooperation.
* High level skills on how to document and validate co-creation activities to key stakeholders.

**C. Pedagogical approach:** Participatory and activity-based methods, integrating theory and shared experience. There will be a blend of lectures, trainers’ presentations, plenary discussions, workshops on case studies, pair work and individual learning. Short presentations on the topic prepared by participants themselves, as well as case studies taken from participants' own experience will be part of the course.Sites visits to cultural activities in the area will help the participants to experience “co-creative culture activities” within the areas of focus.**D. Course materials:** The previous provided Survey Report as well as local material.**E. Evaluation and validation:** Procedures for validation and transfer (how to use the learned after the course) will be embedded in the content of the course programme, because an integrated validation and transfer approach contributes both to the recognition of the outcome for the participants and to the quality of the course.We expect - as outlined later in section F3: How to recognise/validate the learning outcome for participants - to use the online LEVEL5-system, developed by GINGO, and to help the participants to use the EUROPASS CV. |
| 3a. ESSENTIALS OF CONTENT, PEDAGOGIC AND EVALUATION (from course description)  |
| The essentials of content, pedagogical form and validation are described in IO-2: Curricula Guidelines and exemplary course packages. To summaries, we can mention:1. The pedagogical form will be based on participatory and activity-based methods.
2. The curriculum will address the key elements of co-creative and cross-sector cooperation in the field of arts, culture and heritage with a goal of empowerment and a transformative potential.
3. Validation and transfer methodologies will be embedded in the content of the course programme; and the overall assessment framework will be provided by the lead partner for evaluation, SKS (FI).

COURSE MATERIALS, HOME-WORK AND FOLLOW-UPThe course materials will include• The state of the arts Survey, English PDF-edition (IO-1)• The initial Curriculum Guidelines, English PDF-edition (IO-2)The homework includes that the participants familiarise themselves with the course materials and further more prepare short presentations on the topic that can be used as examples and cases during the course.The participants will complete an evaluation questionnaire at the end of the course about the hopes realized, the setting for the course, the programme of the course, the contents transferred etc.After the course the participants will receive summaries of the course evaluations, contact lists, the presentations, workshop reports and other course outcome.CERTIFICATIONWe will provide the trainees with a Course Certificate, if they have assessed their learning outcomesin a peer-to-peer session and have accomplished all the required course sessions; and we will during a concluding session help the trainees to make or update their own EUROPASS CV.EVALUATIONAfter the testing of the courses, the learning providers (the project consortium) deliver a comprehensive evaluation. Hereby the formative training packages can be enhanced and if needed corrected, so they becomes available in tested and optimized versions.The added value is on short-term that the evaluations of the applied curricula and essentials of the programme can be used as feeds for the subsequent provision of the Curricula Report (IO-5).The added value are on the long term that the test and evaluation can be used for the planning of enhanced and sustainable Erasmus+ training packages that can be applied in varied forms after the conclusion of the project, including at least two Erasmus+ training events, respectively in the autumn 2020 and the spring 2021 at Musisk Center Danmark / Askov High School, DK. The Training events can be announced ultimo Dec 2019 in good time before the deadline for the Erasmus mobility applications, primo February 2020, and thereby reaching out to new European audiences hitherto not addressed after the conclusion of the project.The gained know-how can also have a sustainable derivative effect, where the 3-days pilot course programme can be adjusted to different sorts of national training courses and shorter non-residential events, with other pedagogical forms but with the essential same content, - which also can be provided in the different national contexts after the conclusion of the project. |
| 3b. SUPPORT TO PARTICIPANTS (FROM COURSE DESCRIPTION) |
| PRACTICAL SUPPORTThe transnational pilot course will take place in Askov, DK; and all partner countries are member of EU, so the groups of participants don’t need visa.The national project leaders will arrange the group travel, the host organisation, DFKS will organise the local transport, accommodation, meals , course venue and local excursions.All partners will order a specific travel assurance for the trainees in relation to the booking of flights, and most will already have or else get a national assurance that also covers help to their participants during the stay in Denmark. But there may be special questions, we need to consider so we can guarantee the safety of the participants and the project team (the trainees and the trainers). These questions must also be clarified and decided latest at the second partner meeting, March 2019.PROGRAMME SUPPORTAll participants will latest 3 weeks before the course in Sept 2019 receive the course papers, including guidelines for their preparation of short presentations on the topic that as examples and cases can be part of the course.No special linguistic support will be provided, because one of the selection criteria of participants will be their level of English.FOLLOW-UP SUPPORTThe participants will complete an evaluation questionnaire at the end of the course about the hopes realized, the setting for the course, the programme of the course, the contents transferred etc.After the course the participants will receive summaries of the course evaluations, contact lists, the presentations, workshop reports and other course outcome. |
| 3c. RECOGNITION OF LEARNING OUTCOME (from course description)  |
| In general, we intend to embed validation procedures in the content of the course programme. Validation is a natural part of a holistic learning offer, where the acquired competences during the course should already be considered in the planning process.The assessment and evidencing should be included in the learning activity. Integrated validation contributes both to the recognition of the outcome for the participants and to the quality of the course. However, on this application stage, the partnership hasn't clarified and decided which validation methods we will use. We expect to clarify this latest at the second partner meeting in Helsinki, March 2019, before we start to develop the Curricula Guidelines, March –April 2019 (IO-2) and thereby also before we start to design and test the national and European pilot courses, April – Sept 2019 (IO-3 and IO-4).Preliminary we expect to use an adapted version of the online LEVEL5-system, which GINGO, the network of former Grundtvig and currently Erasmus course organisers, has developed for validation of European in-service training courses.We prefer the GINGO approach, because it contrary to the EQF system (and its derivative systems as ECTS and ECVET) also include the emotional/affective competence dimension to be considered. We also prefer the GINGO approach, because it is more open for non-formal and informal learning in voluntary associations and more sensitive to the outcome of short training events, compared tothe ECVET and ECTS system that focuses on formal learning in higher education, and ECVET that focuses on vocational Education and Training.Furthermore, we may ask the participants as part of their preparation to create a EUROPASS CV at the CEDEFOP portal, and then at the end of the course have a session, where the participants can get help to fill-in data about the course outcome in their EUROPASS CV. |
| 3c. PARTICIPANTS |
| Culture workers (paid and voluntary staff) active in culture associations from the civil society sector and in culture institutions and culture departments from the public sector; which alone or in varied cooperation provide arts and culture services and activities for the citizens in the local communities.Number of trainees per course should be 12 with 4 from each partner country, and with approx. one half from voluntary associations and the other half from the public institutions and departments.TRAINEES AND TRAINERS (from course description)The number of trainees is budgeted to 12, with 4 participants from each of the three partner countries with respective 2 employed in voluntary associations and 2 employed in public culture institutions or municipality culture departments.Possible extra number of trainees send by the partners must be covered by own financing or other local funding.SELECTION OF PARTICIPANTSNo. of Participants: 16 (12 trainees + 4 trainers) - Duration: 3 days The partnership circle wills latest at the second partner meeting in Helsinki, March 2019 outline shared criteria on how to recruit and select the participants – with 4 trainees from each of the three partner countries including 2 employed in voluntary associations and 2 employed in public culture institutions or municipality culture departments.Preliminary, we can emphasise that the announcement and recruitment procedures must be trans-parent and public, also to increase the awareness-raising among the direct and indirect target groups. The selection process must also follow the criteria decided at the second partner meeting.Two main criteria will be a reasonable level of English and former experiences with co-creative or cross-sector cooperation in the field of arts, culture or heritage. |
| 4. INNOVATION |
| The tested and refined ready-to-use European in-service training course will promote key competences that are needed to be involved in a co-creative cooperation that can support the New Public Governance agenda of empowerment and here focus on the “transformative potentials” and the “cultural sustainability” of a equal cooperation, where citizens and other civil society actors are engaged not only as co-implementers, but also as co-initiators and co-designers of new welfare ser-vices;See also section E, part 3 about the innovative dimension |
| 5. TARGET GROUPS |
| * Primarily the potential participants.
* Secondary the main target groups that we inform about the completed pilot courses.
 |
| 6. DISSEMINATION |
| The programme, back-ground articles, power-points and other presentation materials as well as reports from the plenary debates and workshops will be uploaded to the Project Portal, allowing its board outreach. |
| 7. OUTCOME |
| The tested and refined ready-to-use formative in-service training package can be anchored in our own organisations and multiplicated to other culture actors among the direct target groups. |
| 8. TRANSFERABILITY |
| After the test and evaluation of the course, the training packages will be enhanced and if needed corrected, so it becomes available in a tested and optimized version.The formative training package will be available in English on the Project Portal.The intention is to provide ready-to-use course packages, allowing their broad outreach and replication throughout Europe by other voluntary culture associations as well as culture institutions and departments involved in co-creative culture cooperation. |
| **9. ECONOMY** |
| Other costs - than salary for the design, test, evaluation and refinements of the formative course packages - such as accommodation, meals, rent of venue and ICT, course materials, excursions, external speakers and teachers will to some degree be covered by the unit support to travel and individual costs of transnational training events, but a high degree of own financing is expected. |

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| Key tasks, division of work and methodology* **Please describe the division of work, the tasks leading to the production of the intellectual output and the applied methodology**
 |
| 1. Lead Partner |
| Det Frivillige Kulturelle Samråd (DK) |
| 2. METHODOLOGY |
| The provided Curricula Guidelines and exemplary course packages (IO-2) are used to design the programme of the European pilot course and the methods of assessments and feedback for the refinements of the ready-to-use in-service training package. |
| 3. DIVISION OF WORK |
| Overall division of work including justification of staff categories* DFKS (DK) is lead partner - with 1 cat-2 days for coordinating the course planning; and 3 cat-2 days and 1 cat-3 day to design, test and evaluate the transnational course as well as to refine the new ready-to-use formative training packages.
* The other partners as KK (FI) and EDUCULT (AT) get each 3 cat-2 days and 1 cat-3 day to design, test and evaluate their own national course as well as to engage in refinement of the new ready-to-use formative training packages.
* Interfolk (DK) gets 2 cat-2 days to participate in the overall course design and assessments of the evaluation feeds as well as taking part in the dialogue on refinement of the new ready-to-use formative training packages.

**Division of work in course description*** DFKS (DK) is host and lead partner and coordinates the planning of the course programme in dialogue with the partners.
* Interfolk (DK) is supporting lead partner for planning the curriculum and essential content, pedagogical form and certification methods to be tested.
* All partners announce, invite and prepare their number of participants to the course.
* SKS (FI) provides the evaluation frame, including online questionnaire and interview guide.
* All partners report the evaluation results, and SKS edit and present the results in an evaluation report.
 |
| 4. RELATION TO WORK PLAN |
| The assessments and evaluations reports bring essential feeds for the succeeding provision of the Curricula Compendia (IO-5).The formative training packages will be available in English on the Project Portal. The intention is to provide ready-to-use course packages, allowing their broad outreach and replication by other culture associations and culture institutions in the partner countries and wider European community. |
| **5. Language and media** |
| **Language:** English**Media:** Event, Oral, Text, Social Media, Website |
| **6. PERIOD** |
| **Start:** 01-05-2019**End:**  30-09-2019**Months:** 6The design, test and evaluation of the series of short training courses in the partner countries will take place in May – Sept 2019 (months 9 - 14). |

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| **Key activities and deadlines – who do what when**  |  |
| **No** | **Who** | **Key activities** | **Deadlines** |
| 1 | P2, DFKS | Lead provide provides an adjusted course frame (learning outcome, key content, pedagogical methods, evaluation methods) | 15 May 2019 |
| 2 | All | Get comments and recommendations from the partnership on course frame  | 20 May 2019 |
| 3 | P2, DFKS | Lead partner present the draft programme | 1 June 2019 |
| 3a | P4, SKS | SKS provide the draft evaluation questionnaire | 1 June 2019 |
| 4 | All | Partners comment the draft programme and evaluation form  | 5 June 2019 |
| 5 | P2, DFKS | Lead partner plan time and place, practical matters, appointments with teachers and speakers, extra culture features. | 10 June 2018 |
| 6 | P2, DFKS | Lead partner provide the final course programme | 15 June 2019  |
| 6a | P4, SKS | SKS provides the final course evaluation questionnaire | 15 June 2019 |
| 7 | All | Each partner country recruits a group of 4 participants, in total 20 trainees  | 15 Aug 2019 |
|  | All | The course material is send to participants | 25 Aug 2019 |
| 8 | All | The European pilot course is completed | 8 -11 Sept 2019 |
| 9 | All | The course leaders provide a thorough course evaluation | 20 Sept 2019 |
| 10 | All | Partners complete follow-up contact to the participants and offer advice services for the transfer of the learned. | 25 Sept 2019  |
| 11 | All | Evaluate the work package/ part of WP 18 | Mid April 2019 |
| 12 | P2, KSD | Coordinate the work package as lead partner | Mid April 2019 |

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| **Budget**  |
| **Other Costs** | **Euro** | **Comments** |
| Salary cost | 4456 | Intellectual Output with refunding of developing work using fixed unit levels per country (see budget Salary budget below) |
| Travel & subsist | 0 | None  |
| Unit support to transnational training events  | 8.008 | Unit support per trainee is:- Travel: 180 euro (100-499 km) or 275 euro (500 – 1999 km)- subsistence (bed and meal) 106 euro per day x 3 days, like 318 euro.P1, IF and P2, DFKS send each 2 trainees.P3, EC and P4, KK send each 4 trainees.The 4 trainers (project team) get the subsistence covered with 318 euro per person, while the travel is paid by the unit support to the subsequent 1-day partner meeting in Askov.  |

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| **O-Support: Salary costs**  |
| **Partners** | **P1, IF** | **P2, DFKS** | **P3, EC** | **P4, KK** | **Total days and cost** |
| **Category** | **Cat 2** | **Cat 3** | **Cat 2** | **Cat 3** | **Cat 2** | **Cat 3** | **Cat 2** | **Cat 3** |
| **Days** | 4 | 1 | 5 | 2 | 3 | 1 | 3 | 1 | 20 |
| **Salary per day** | 241 | 190 | 241 | 190 | 241 | 190 | 214 | 162 |  |
| **Total salary** | 964 | 190 | 1205 | 380 | 723 | 190 | 642 | 162 | 4456 |

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| **Extra comments / possible adjustments** |
| Issues | Comments | Decided: how & when |
| None to mention |  |  |
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## THIRD PHASE: VALORISE THE RESULTS

### WP 08 / P3: Third partner meeting in Askov. Sept 2019, P2, DFKS

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| **Frame**  |
| * Nov 2019 (same place and just after the European pilot course). P2, DFKS is host.
* 1-day meeting.
* Participants are the four project leaders plus extra staff from the host organisation
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| **Aim and objectives** | **Lead partners** |
| The aim is to plan the output and dissemination in the final third phase, so they can function as a bridges to sustainable activities after the end of the project. | P2, DFKS(and P1, IF) |

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| **No** | **Who** | **Key activities**  | **Deadlines** |
| 1 | P1, IF & P2, DFKS | Plan the meeting: agenda and practical issues (5 weeks before) | Primo Aug 2019 |
| 2 | P1, IF & P2, DFKS | Send draft programme,v1 latest 4 weeks before the meeting (4 weeks before) | Medio Aug 2019 |
| 3 | P1, IF | Send adjusted programme, v2 (latest 1 week before) | Primo Sept 2019 |
| 4 | All | All partners prepare presentations of own association and their expectations as well as a short example of good practise of bridging | Primo Sept 2019 |
| **5** | **All** | **All partners participate in the meeting**  | **Medio Sept 2019** |
| 6 | P1, IF | Follow-up: P1, IF provide Minutes and Task plans for next step ( week after) | Ultimo Sept 2019 |
| 7 | All | Evaluate work package/ part of WP 14 – fill-in questionnaire (latest 1 week after | Ultimo Sept 2019 |
| 8 | All | Feedback on minutes and task plan (1 week after received). Final version adopted | Ultimo Sept 2019 |
| 9 |  |  |  |

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| **Deliverables** |
| * Evaluation of the Curricula Guidelines (WP6).
* Evaluation of the tests of the three pilot work courses (WP7).
* Evaluation of the test of the European pilot course (WP8)
* Recommendations for the Curricula Report (WP10)
* Schedule for the three concluding national conferences (WP11)
* Schedule for the final impact evaluation i relation to the multiplier events.
* Schedule the final dissemination (WP 12)
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| **Outcome** |
| The project team has a clear insight in the state of the project and know how to handle the succeeding work packages. |

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| **Budget** |
| **Second meeting in Askov, DK – Sept 2019** | **Transnational Project Meeting, unit support** |
| **Partners** | **Country** | **Total persons** | **Distance** **band \*** | **Unit** **support**  | **Distribution to partnership** |
| **P1, IF** | **P2,DFKS** | **P3, EC** | **P4, KK** | **Total** |
| P1, IF | DK | 1 | 0 - 100 km | 0 | 0 |  |  |  |  |
| P2, DFKS | DK | 1 | 100- 1999 km | 575 |  | 575 |  |  |  |
| P3, EC | AT | 1 | 100 - 1999 km | 575 |  |  | 575 |  |  |
| P4, KK | FI | 1 | 100 - 1999 km | 575 |  |  |  | 575 |  |
| Gross unit support | 0 | 575 | 575 | 575 | 1.725 |
| Only meeting unit support. The host – P2, DFKS – book the meeting venue and pays good cheap lunch and dinner and coffee breaks; and these costs are shared by the partners and subtracted from the gross meeting unit support before refunding.  |

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| **Extra comments / possible adjustments** |
| Issues | Comments | Decided: how & when |
| None to mention |  |  |
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### WP 09 / O5: Publish Curricula Compendia, Eng PDF ed. Sept – Nov 2019. P1, IF

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| --- |
| Output Description * **Including: Elements of innovation, expected impact and transferability potential**
 |
| **1. OUTPUT TYPE** |
| Course / curriculum – Design and development |
| 2. AIM AND OBJECTIVES |
| The aim is to present the tested and refined curricula for in-service training courses in regional, national and European context for culture actors engaged in co-creative and cross-sector cooperation.The objectives are:* To clarify the key findings of the previous tests of the three national and one transnational pilot course(s).
* To elaborate the core curricula for key competence for successful co-creative cooperation.
* To outline exemplary course packages.
 |
| 3. OUTPUT |
| The Curricula Compendium will have the following outline:1. Foreword on common background and aims for new training courses in the field (1-2 pages)
2. Introduction of used methodology with reference to the tests and evaluations of the series of national pilot courses (IO-3) and of the transnational pilot course (IO-4) as well as the initial state of the arts survey (OI-1) and the previous Curriculum Guidelines (IO-2) (5 pages).
3. Presentations of the essential curricula for culture actors engaged in co-creative cooperation, including the objectives and learning outcomes, admission requirements, volume of sessions and main subjects that will be covered during the training (10 pages).
4. Presentation of the appropriate pedagogical method and its variation in the different course contexts (5 pages).
5. Presentation of the methods of recognition and validation of the learning outcome, properly with reference to the LEVEL5-system, which GINGO, the network of former Grundtvig and currently Erasmus course organisers has developed for validation of European in-service training courses (5 pages).
6. Concluding perspectives on common needs and challenges and recommendations on how to initiate new training courses for staff in the European sector of amateur arts, voluntary culture and heritage that wish to promote new participatory and co-creative activities (5 pages).
7. Annexes with short presentations of ready-to-use formative in-service training packages for participants in varied regional, national or European context ( 5 course descriptions of 3 pages, in all 15 pages).

The text of the multilateral report including annexes will be approx. 47 standard pages (like 2400 characters per page, 40 lines of 60 characters) exclusive illustrations that will include a series of exemplary photos from the surveys, compilation of best practise examples and training sessions during the project.The English Curriculum Compendia will be published as PDF-edition for wide dissemination.The electronic Compendia will also be distributed to the public library systems of the participating countries, at least in Denmark.The layout of the Compendia will use the adopted visual identity of the project, including the Erasmus+ logo. The colophon will also acknowledge the European Union’s support.Possible translations of the report to the partner languages and publication of paper editions will imply own financing or extra grants from local or national funding programmes. |
| 4. INNOVATION |
| The Curricula will promote key competences that are needed to be involved in a co-creative cooperation that can support the New Public Governance agenda of empowerment and here focus on the “transformative potentials” and the “cultural sustainability” of a equal cooperation, where citizens and other civil society actors are engaged not only as co-implementers, but also as co-initiators and co-designers of new welfare services;See also section E, part 3 about the innovative dimension |
| 5. TARGET GROUPS |
| All planned direct and indirect target groups - to be used as awareness-rising and inspiration for the project issue. |
| 6. OUTCOME |
| Will help the project team and key stakeholders and others with an interest for the topic to get an elaborated and more problem consciousness understanding of the involved core competences and the needs for further education of culture actors engaged in successful co-creative cooperation, especially in the field of arts and culture. |
| 7. TRANSFERABILITY |
| The English Curricula Compendia with annexes will be available on the project website, and it will be the key evidence base for the development work of the consortium.The essentials of the Curricula Compendia can also be used for articles in own magazines and online articles at own websites.The Compendia provide tested and refined to ready-to-use formative in-service training packages in a regional or national context for paid or voluntary culture actors that are or will be engaged in co-creative and cross-sector cooperation. |

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| Key tasks, division of work and methodology* **Please describe the division of work, the tasks leading to the production of the intellectual output and the applied methodology**
 |
| 1. Lead partner |
| Interfolk, Institut for Civilsamfund (DK) |
| 2. METHODOLOGY |
| The Compendia will provide an integrated curricula for the essential competences and skills for culture actors from the civil society sector as well as the public sector; and it will present the needed key competences and skills, the pedagogical methodology and the validation and transfer methods (how the learned can be transferred to own situation).The final Curricula Compendia will be developed with reference to the key findings of the previous desk research and feeds from the reference groups, the initial Curricula Guidelines and the tests of the designed pilot courses. Preliminary we expect to promote increased competences (learning outcome) in relation to:1. Elaborated self insight and ability to validate own competence profile in relation to a transformative co-creative cooperation, gained by formal education as well as prior learning, especially during cross-sector culture activities.
2. High level knowledge of the essential features of an empowering co-creative cooperation with reference to New Public Governance.
3. High level know-how and skills to promote cross-sector cooperation, where co-creation is developed with a high 'transformative potential' and synergetic benefits.
4. High level skills in planning, coordinating and monitoring new co-creative forms of cooperation between volunteers and professionals, between culture actors from civil society associations and public institutions and the municipalities’ culture departments.
5. High level skills on how to document and validate new participatory culture and co-creation activities to key stakeholders.
 |
| 3. DIVISION OF WORK |
| * Interfolk (DK) is lead partner - with 3 cat 2-days for coordinating the dialogue and editing the English edition with supporting proof-reads from SKS (FI); and 1 cat-2 day for layout and proof-reads.
* DFKS (DK) gets 2 cat-2 days for dialogue and refinements of the manuscript and other supporting tasks.
* EDUCULT (AT) gets 2 cat-2 days for dialogue and refinements of the manuscript and other supporting tasks.
* SKS (FI) gets 3 cat-2 days for dialogue and refinements of the manuscript and proof-reads of the English draft version.
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| 4. RELATION TO WORK PLAN |
| The published Curricula Compendia is an independent output (IO-5) that in short and concise form presents the need and aim of the new curricula and outlines the essential syllabus and the appropriate pedagogic form and validation method for future in-service courses in the field.But the Curricula Compendia with the annexed ready-to-use course packages will also function as key evidence base for the provision of national and transnational training courses after the end of the project. |
| **5. Language and media** |
| **Language:** English**Media:** Book, Social Media, Website |
| **6. PERIOD** |
| **Start:** 01-09-2019**End:** 30-11-2019**Months:** 3The editing, proof-reads, layout and virtual publishing of the English PDF-edition will take place in Sept – Nov 2019 (months 13 - 15). |

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| **No** | **Who** | **Key activities:**  | **Deadlines** |
| 1 | P1, IF | Outlines the disposition of the Compendia and get comments andrecommendations from the partnership | Medio Sept 2019 |
| 2 | All | Dialogue about the draft | Ultimo Sept 2019 |
| 3 | P1, IF | Edits and layout the English draft version. | Medio Sept – primo Nov 2019 |
| 4 | P1, IF & P4, KK | Make proof-reads of the draft | Medio Nov |
| 5 | P1, IF | Layouts and publishes the English PDF-edition | Ultimo Nov |
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| --- |
| **Budget**  |
| **Other Costs** | **Euro** | **Comments** |
| Salary cost | 2.570 | Intellectual Output with refunding of developing work using fixed unit levels per country (see budget Salary budget below) |
| Travel & subsist | 0 | None  |
| Other costs | 0 | None |

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| --- |
| **O-Support: Salary costs**  |
| **Partners** | **P1, IF** | **P2, DFKS** | **P3, EC** | **P4, KK** | **Total days and cost** |
| **Category** | **Cat 2** | **Cat 3** | **Cat 2** | **Cat 3** | **Cat 2** | **Cat 3** | **Cat 2** | **Cat 3** |
| **Days** | 4 |  | 2 |  | 2 |  | 3 |  | 11 |
| **Salary per day** | 241 | 190 | 241 | 190 | 241 | 190 | 214 | 162 |  |
| **Total salary** | 964 |  | 482 |  | 482 |  | 642 |  | 2.570 |

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| **Extra comments / possible adjustments** |
| Issues | Comments | Decided: how & when |
| None to mention |  |  |
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### WP 10 / E1: National 1-day conference in Copenhagen. Nov 2019. P2, DFKS

|  |
| --- |
| EVENT DESCRIPTION * **Including: Elements of innovation, expected impact and transferability potential**
 |
| 1. LEAD PARTNER |
| DFKS and Interfolk will together organise the event. |
| 2. TIME AND PLACE |
| The preparation, promotion, completion and evaluation of the conference will take place inSept – Nov 2019 (month 13 - 15). The 1-day national conference will take place Nov 2019 in Vartov, Copenhagen.Vartov is a cultural powerhouse with an extensive course and conference activity in the city centre with Copenhagen City Hall as its nearest neighbour. The old and historic Vartov complex is owned by Grundtvigsk Forum; and today the Grundtvig Library and Grundtvig Academy as well as many educational and cultural umbrella associations have addresses here.  |
| 2. AIM AND OBJECTIVES |
| The aim is to disseminate the key outcome of the project to the main Danish target groups in a sustainable manner. The target groups are presented above in section H.2. |
| 3. KEY FEATURES |
| The programme frame includes:* The projects' methodologies and main results will be presented by the project team.
* Guest speakers will be invited to deliver talks on core issues and reviews of the project.
* A foreign key speaker from the project consortium may present results from the other partner countries.
* A plenary session with round table debate as well as a session with parallel workshops on main issues will also be part of the programme.

The presentations and notes from the plenary debates and workshops will be added to the project’s communication portal together with articles and other presentation materials from the conference.P4, SKS will as lead partner for the project evaluation design an online questionnaire, which the partners translate to their national language and ask the attendees to fill-in after the end of the conference. SKS will also provide an interview guide, which the partners can use for qualitative interviews with some of the participants and other key stakeholders.P2, DFKS will summarise the result of the Danish questionnaire and collates other feedback from stakeholders to secure the needed evaluative feedback to the project consortium. |
| 4. TARGET GROUPS & PARTICIPANTS |
| The dissemination in Denmark of the public conference will reach-out to:1. The direct target groups, i.e. the managers, board members and other arts and culture providers (paid and voluntary staff) from culture associations in the Danish civil society sector as well as the public culture institutions and culture departments of the municipalities, which alone or in varied cooperation provide arts and culture services and activities for the citizens in the local communities.
2. The Indirect target groups, i.e. the decision-makers and policy-makers, researchers and opinion-formers, other NGO’s in the area of social, humanitarian, health activities and other Danish multipliers on a local, national, and European level, that may support the activities with political, legal, ideological and financial means.

Expected number of participants: 45 – 75(Due to a limited budget of 60.000 euro, we only budget with unit support to max 20 participants. Possible extra costs for extra participants must be covered by own financing or other local funding). |
| 5. OUTCOME |
| An increased impact and sustainability of the project results after the end of the project period, including an improved:* Embedding of the training activity in the normal practise of the organisations participating in the project.
* Multiplication to other learning providers in the sectors to apply the results in their own practise.
* Mainstreaming to appropriate decision-makers and other multipliers that may support the use of the new results.
* Provision of new Erasmus+ in-service training courses in the field after the end of the project.
 |
| 6. INTELLECTUAL OUTPUTS COVERED |
| * Compile good practice and innovative approaches and provide Survey Report
* Published Curricula Compendia
 |

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| --- | --- | --- | --- |
| **No** | **Who** | **Key activities:**  | **Deadlines** |
| 1 |  |  |  |
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| --- |
| **Budget**  |
| **Other Costs** | **Euro** | **Comments** |
| Salary cost | 0 | No salary unit support  |
| Travel & subsist | 0 | None  |
| Multiplier unit support | 2.000 | The unit support per local participants (not from partner associations) is 100 euro (and 200 for foreign participant). The Danish event budgets with 20 local participants, in total 2000 for Danish event |

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| **Extra comments / possible adjustments** |
| Issues | Comments | Decided: how & when |
| None to mention |  |  |
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### WP 10 / E2: National 1-day conference in Vienna. Nov 2019. P3, CL

|  |
| --- |
| EVENT DESCRIPTION * **Including: Elements of innovation, expected impact and transferability potential**
 |
| 1. LEAD PARTNER |
| EDUCULT - DENKEN UND HANDELN IM KULTURBEREICH VEREIN will organise the event. |
| 2. TIME AND PLACE |
| The preparation, promotion, completion and evaluation of the conference will take place inSept – Nov 2019 (month 13 - 15). The 1-day national conference will take place Nov 2019 in Vienna, AT. |
| 2. AIM AND OBJECTIVES |
| The aim is to disseminate the key outcome of the project to the main Austrian target groups in a sustainable manner. The target groups are presented above in section H.2. |
| 3. KEY FEATURES |
| The programme frame includes:* The projects' methodologies and main results will be presented by the project team.
* Guest speakers will be invited to deliver talks on core issues and reviews of the project.
* A foreign key speaker from the project consortium may present results from the other partner countries.
* A plenary session with round table debate as well as a session with parallel workshops on main issues will also be part of the programme.

The presentations and notes from the plenary debates and workshops will be added to the project’s communication portal together with articles and other presentation materials from the conference.P4, SKS will as lead partner for the project evaluation design an online questionnaire, which the partners translate to their national language and ask the attendees to fill-in after the end of the conference. SKS will also provide an interview guide, which the partners can use for qualitative interviews with some of the participants and other key stakeholders.P3, Educult will summarise the result of the Austrian questionnaire and collates other feedback from stakeholders to secure the needed evaluative feedback to the project consortium. |
| 4. TARGET GROUPS & PARTICIPANTS |
| The dissemination in Austria of the public conference will reach-out to:1. The direct target groups, i.e. the managers, board members and other arts and culture providers (paid and voluntary staff) from culture associations in the Austrian civil society sector as well as the public culture institutions and culture departments of the municipalities, which alone or in varied cooperation provide arts and culture services and activities for the citizens in the local communities.
2. The Indirect target groups, i.e. the decision-makers and policy-makers, researchers and opinion-formers, other NGO’s in the area of social, humanitarian, health activities and other Austrian multipliers on a local, national, and European level, that may support the activities with political, legal, ideological and financial means.

Expected number of participants: 45 – 75(Due to a limited budget of 60.000 euro, we only budget with unit support to max 20 participants. Possible extra costs for extra participants must be covered by own financing or other local funding). |
| 5. OUTCOME |
| An increased impact and sustainability of the project results after the end of the project period, including an improved:* Embedding of the training activity in the normal practise of the organisations participating in the project.
* Multiplication to other learning providers in the sectors to apply the results in their own practise.
* Mainstreaming to appropriate decision-makers and other multipliers that may support the use of the new results.
* Provision of new Erasmus+ in-service training courses in the field after the end of the project.
 |
| 6. INTELLECTUAL OUTPUTS COVERED |
| * Compile good practice and innovative approaches and provide Survey Report
* Published Curricula Compendia
 |

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| --- | --- | --- | --- |
| **No** | **Who** | **Key activities:**  | **Deadlines** |
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| --- |
| **Budget**  |
| **Other Costs** | **Euro** | **Comments** |
| Salary cost | 0 | No salary unit support  |
| Travel & subsist | 0 | None  |
| Multiplier unit support | 2.000 | The unit support per local participants (not from partner associations) is 100 euro (and 200 for foreign participant). The Austrian event budgets with 20 local participants, in total 2000  |

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| **Extra comments / possible adjustments** |
| Issues | Comments | Decided: how & when |
| None to mention |  |  |
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### WP 10 / E3: National 1-day conference in Helsinki. Nov 2019. P4, KK

|  |
| --- |
| EVENT DESCRIPTION * **Including: Elements of innovation, expected impact and transferability potential**
 |
| 1. LEAD PARTNER |
| The Association of Cultural Heritage Education in Finland (SKS) will organise the event. |
| 2. TIME AND PLACE |
| The preparation, promotion, completion and evaluation of the conference will take place inSept – Nov 2019 (month 13 - 15). The 1-day national conference will take place Nov 2019 in Helsinki, FI. |
| 2. AIM AND OBJECTIVES |
| The aim is to disseminate the key outcome of the project to the main Finnish target groups in a sustainable manner. The target groups are presented above in section H.2. |
| 3. KEY FEATURES |
| The programme frame includes:* The projects' methodologies and main results will be presented by the project team.
* Guest speakers will be invited to deliver talks on core issues and reviews of the project.
* A foreign key speaker from the project consortium may present results from the other partner countries.
* A plenary session with round table debate as well as a session with parallel workshops on main issues will also be part of the programme.

The presentations and notes from the plenary debates and workshops will be added to the project’s communication portal together with articles and other presentation materials from the conference.P4, SKS will as lead partner for the project evaluation design an online questionnaire, which the partners translate to their national language and ask the attendees to fill-in after the end of the conference. SKS will also provide an interview guide, which the partners can use for qualitative interviews with some of the participants and other key stakeholders.P4, SKS will summarise the result of the Finnish questionnaire and collates other feedback from stakeholders to secure the needed evaluative feedback to the project consortium. |
| 4. TARGET GROUPS & PARTICIPANTS |
| The dissemination in Austria of the public conference will reach-out to:1. The direct target groups, i.e. the managers, board members and other arts and culture providers (paid and voluntary staff) from culture associations in the Finnish civil society sector as well as the public culture institutions and culture departments of the municipalities, which alone or in varied cooperation provide arts and culture services and activities for the citizens in the local communities.
2. The Indirect target groups, i.e. the decision-makers and policy-makers, researchers and opinion-formers, other NGO’s in the area of social, humanitarian, health activities and other Finnish multipliers on a local, national, and European level, that may support the activities with political, legal, ideological and financial means.

Expected number of participants: 45 – 75(Due to a limited budget of 60.000 euro, we only budget with unit support to max 20 participants. Possible extra costs for extra participants must be covered by own financing or other local funding). |
| 5. OUTCOME |
| An increased impact and sustainability of the project results after the end of the project period, including an improved:* Embedding of the training activity in the normal practise of the organisations participating in the project.
* Multiplication to other learning providers in the sectors to apply the results in their own practise.
* Mainstreaming to appropriate decision-makers and other multipliers that may support the use of the new results.
* Provision of new Erasmus+ in-service training courses in the field after the end of the project.
 |
| 6. INTELLECTUAL OUTPUTS COVERED |
| * Compile good practice and innovative approaches and provide Survey Report
* Published Curricula Compendia
 |

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| --- | --- | --- | --- |
| **No** | **Who** | **Key activities:**  | **Deadlines** |
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| --- |
| **Budget**  |
| **Other Costs** | **Euro** | **Comments** |
| Salary cost | 0 | No salary unit support  |
| Travel & subsist | 0 | None  |
| Multiplier unit support | 1.900 | The unit support per local participants (not from partner associations) is 100 euro (and 200 for foreign participant). The Finnish event budgets with 19 local participants, in total 1.900  |

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| **Extra comments / possible adjustments** |
| Issues | Comments | Decided: how & when |
| None to mention |  |  |
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### WP 11 / M2: Final dissemination and exploitation. Nov 2019 – Jan 2020. P2, DFKS

|  |  |
| --- | --- |
| **Aim**  | **Lead partners** |
| The aim is to make an extra effort to disseminate and exploit the project outcome to the main target groups, especially by promoting the project to the indirect target Groups, such as decision-makers and other multipliers, who may support the continuation of the activities by legal-political, financial or research initiatives.NB: For more information about the planned dissemination, see the overall description of the dissemination in section H.2, page 52 – 55.  | P2, DFKS |

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| **Description of main deliverables in the approved application**  |
| **Title**  | **Specification** |
| Deliverables: | The impact of this project will be sustained beyond its lifetime by varied valorisation activities, where embedding, mainstreaming and multiplication will be in front. We expect in relation to:* Embedding: The project partners will anchor (embed) the developed methodology in their organisations ordinary practice to increase the involvement of their key staff in promoting co-creative activities.
* Multiplication: Neighbour organisations and network from the participating countries will learn from the good examples and start to incorporate the methodology in their own practice. Some organisations from the wider Nordic sector of amateur arts, voluntary culture and heritage will due to our dissemination and use of our Nordic network learn about the new co-creative methodology, and to some degree start to incorporate it in their own practice.
* Mainstreaming: Follow-up initiatives to the other involved stakeholders (indirect target groups) with interest in the embedding and multiplication may promote continued interest and support after the funding period, primarily in the countries of the project partners. If the embedding, multiplication and mainstreaming in the participating countries are successful, the chances for mainstreaming in the wider Nordic community will improve.
 |
| Target Groups: | All planned direct and indirect target groups. |
| Outcome: | An improved impact and sustainability of the project results after the end of the project period. |

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| **PERIOD** |
| **Start:** 01-11-2019**End:** 31-01-2020**Months:** 3The final dissemination and exploitation will take place in Nov 2019–Jan 2020. (months 14- 16). |

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| **Key activities and deadlines – who do what when**  |  |
| **No** | **Who** | **Key activities** | **Deadlines** |
| 1 | P2, DFKS | Lead partner provide plan for the final dissemination  | 5 April 2020 |
| 2 | All | Continue to use the social media. | April – July 2020 |
| 3 | All | Final news-mail to main target groups in own countries as well as in other countries around the Baltic Sea.  | April – July 2020 |
| 4 | All | Up-date the project website and more feeds to the knowledge portal. | April – July 2020 |
| 5 | All | Increased presentations at own and other events. | May- June 2020 |
| 6 | All | Provide new articles in own and other media. | May - June 2020 |
| 7 | All | Contacts to decision-makers and other multipliers. | May – June 2020 |
| 8 | All | Evaluate the work package/ part of WP 18 | Ultimo July 2020 |
| 9 | P3, VM | Coordinate the work package as lead partner | Ultimo July 2020 |

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| **Budget**  |
| **NB:** | Dissemination Is part of the management and dissemination activity, and the costs must be financed by the management unit support.  |
| **Other Costs** | **Euro** | **Comments** |
| Costs  | 0 | None from salary support.None from partner meeting supportNone from transnational training None exceptional costs |

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| **Extra comments / possible adjustments** |
| Issues | Comments | Decided: how & when |
| None to mention |  |  |
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## WHOLE PERIOD: TRANSVERSAL WORK

### WP 12 / M3: Transversal dissemination. Sept 2018 – Jan 2020. P2, DFKS

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| **Aim and objectives** | **Lead partners** |
| The aim is to implement dissemination and exploitation activities during the whole lifespan of the project to the defined target groups.The objectives are:* To raise awareness of the project and its outcome
* To transfer the results to own organisations and related organisations (embedding and multiplication to direct target groups),
* To achieve support from main decision-makers and other multipliers (mainstreaming to indirect target groups)
* To secure lasting impact by planning follow-up activities (sustainability).
 | P2, KSD |

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| **Description of deliverables in the approved application**  |
| **Title**  | **Specifications**  |
| Dissemination plan | See above section in section H.2, page 52 – 55.  |
| Key activities | * Dissemination activities will be implemented during the whole lifespan of the project providing information about the quality, relevance and effectiveness of the results of programmes and initiatives.
* The designed visual identity must be used for the website, the aware rising products, the newsletters, emails, publications, programmes, and other tangible products of the project.
* The partner meeting in Oct 2018 will adopt a refined transverse dissemination plan. The final partner meeting, Sept 2019 will evaluate the concluded dissemination and adjust the final dissemination activities.
 |
| Deliverables | The main outputs and activities of this work, as described in the application, are:1. Distribution of electronic newsletters (news-mails) after each of the four partner meetings. Special mail-lists for the planned target groups are made by all partners at the start of and up-dated during the project.
2. Promotion at the websites of the associations participating in the project, with links to the Project's Communication Portal.
3. Straightforward, ‘start-up’ leaflets explaining project aims in English and in all partner languages, which can be attached to news-mails and uploaded to websites.
4. Presentations at relevant meetings, seminars, conferences in the partnership and in other organisational or personal network meetings.
5. Ongoing use of special social media sites by the partners with link to the project website and possible downloads.
6. Publish articles and interviews in own journals and other magazines and media.
7. Wide virtual distribution of the Outputs together with press-releases in own languages for target groups of the countries of the partnership and in English for other countries in the wider European community.
8. Main valorisation in relation to the concluding multiplier events, both before, during and as follow-up.
9. Focused exploitation initiatives, with personal meetings with main decision-makers, researchers and other multipliers during and especially at the final stage of the project.
10. Wide range promotion of the new Erasmus+ training events after the end of the project via own channels and not least via EPALE.

NB: The electronic Reports will also be distributed to the public library systems of the participating countries, at least in Denmark. We may find extra funding or other financial means to print the reports in a minor edition (50 - 100 items per report) for distribution to main stakeholders and the library systems. |
| Target Groups: | All planned direct and indirect target groups. |
| Outcome: | More shared knowledge about the possibilities and risks of co-creative cooperation and the need for continuous in-service training. |

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| **PERIOD** |
| **Start:** 01-09-2018**End:** 28-02-2020**Months:** 17The transversal dissemination takes place in the whole project period. (project months: 1- 17). |

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| **Key activities and deadlines – who do what when**  |  |
| **No** | **Who** | **Key activities** | **Deadlines** |
| 1 | P2, DFKS | Lead partner present adjusted dissemination with schedules of key activities  | 20 June 2018 |
| 1 | P2, DFKS / P1, IF  | Provide design and menu structure of project website | April 17 – Feb 2018 |
| 2 | All | * Partners send materials in agreed format to the web-administrator,
* initial and ongoing
 | Aug 2018 and ongoing |
| 3 | All  | Make and distribute leaflets and other pr-materials, English and nationals  | Aug 2018 |
| 4 | All | Prepare and distribute news mails and press releases (at least 3) |  Sept 2018Jan 2019April 2019 |
| 5 | All | Promotion at own websites with links to the project website. | Ongoing |
| 6 | All  | Ongoing promotion at own social media sites. | Ongoing |
| 7 | All | Present and promote at meetings and other events  | Ongoing |
| 9 | All | Publish articles and interviews in own journals and other magazines and media. | Ongoing |
| 10 | All | Focused exploitation with personal meetings with decision-makers, researchers and other multipliers during and especially at the final stage of the project. | Ongoing |
| 11 | All | Evaluate the work package/ part of WP 18, four times before each partner meeting | Four times |
| 12 | P2, DFKS | Coordinate the work package as lead partner | whole period |

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| **Budget**  |
| **NB:** | Dissemination Is part of the management and dissemination activity, and the costs must be financed by the management unit support.  |
| **Other Costs** | **Euro** | **Comments** |
| Costs  | 1590 | None from salary support, but the responsible partner gets the value of 6 days unit salary for designing, developing and updating the project website. These extra salary costs of 6 x 241 euro, like 1446 euro + extra costs for web hotel and domain of 144, in total 1590 euro are shared equally among the four partners. So each pay 397,50 euro from their management unit support to cover these extra costs. |
| Travel & subsist | 0 | None  |

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| **Extra comments / possible adjustments** |
| Issues | Comments | Decided: how & when |
| None to mention |  |  |
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### WP 13 / M4: Transversal evaluation. Sept 2018 – Jan 2020. P4, KK

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| **Aim and objectives**  | **Lead partners** |
| The overall aim is to apply systematic evaluation to assess and improve the implementation and impact of the work programme by conducting a Mixed Method Evaluation combining Process Evaluation and Impact Evaluation.The two main purposes of the evaluation strategy are:* To gain direction for improving the project as it is developing by using process evaluation.
* To determine its effectiveness after it has had time to produce results, by using impact evaluation.
 | P4, KK |

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| **Description of deliverables in the approved application**  |
| **Title**  | **Specifications**  |
| Evaluation plan  | See above section G. Evaluation, page 42 - 45 in this Project Bible |
| Process evaluation | The indicators for Process Evaluation focus on, whether the planned key activities and deliverables have been produced on time with the agreed quality with reference to their output descriptions, and within the allocated project budget - thus keeping the project on the track.We complete Process Evaluation for each work package, where all partners fill-in online evaluation questionnaires and financial reporting templates at the conclusion of the work package. Process Evaluation is also an important session at the partner meetings. |
| Impact evaluation | We use Impact Evaluation to assess the extent to which the project has achieved its intended effects and to outline recommendations for sustainable activities in the field. The partners will provide feeds to the impact evaluation according to the evaluation design.We complete impact evaluations by means of questionnaires and interviews with representative target groups and end-users in the participating countries - at the end of the national pilot courses, June2019 and the end of the European pilot course, Sept 2019 as well as in relation to the concluding multiplier event, Nov 2019. |
| Deliverables: | Process evaluation* Online questionnaire form for process evaluation for each wok package
* Filled-in online questionnaires for each WP by all partners.

Financial quality check* Templates for financial cost reporting for each work package.
* Filled-in cost reporting templates for each WP by all partners and all assessed by the coordinator (if the partners in fact did deliver the needed activity or output to get the refunding).

Impact evaluation* Online questionnaire form for impact evaluation, English edition
* Translated by partners to get a series of languages edition of the same online questionnaire
* Filled-in impact questionnaires, at least 3 countries x 30 respondents, in all 90
* Guide for qualitative Interviews as part of the impact evaluation
* Series of interviews with 3-5 respondents (can be group interview) in each country.

Evaluation Reports* Process evaluation Summary Memo
* Impact Evaluation Summary Report
 |
| Target Groups: | Especially the project consortium and their key stakeholders, and in a summarised form all the direct and indirect target groups. The main target groups will be informed about the Impact Evaluation Summary report and that they can download it at the project website. |
| Outcome: | We gain continuous feeds for improving the project as it is developing by using process evaluation; and we can determine its effectiveness after it has had time to produce results, by using impact evaluation |

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| **Key activities and deadlines – who do what when**  |  |
| **No** | **Who** | **Key activities** | **Deadlines** |
| 1 | P4, KK | Lead partner elaborates the evaluation plan in dialogue with the partners during the start of the third project year | 15 Aug 2018 |
| 2 | P4, KK | KK prepares online process evaluation questionnaires for each work package (using Google Sites or Monkey Survey). | Ongoing  |
| 3 | P1, IF | KK prepares financial reporting templates for each WP and control and attest the financial work package reports before refunding costs. | Ongoing |
| 4 | All | All partners fill-in online process evaluation questionnaires for each work package. | Ongoing |
| 5 | P1, KK | KK prepares online impact evaluation questionnaires and interview guides  | 1 May 2020 |
| 7 | All | Partners complete impact evaluation after the national pilot courses (in Oct 2018) and Baltic Sea pilot course (March 2019) and final conferences (April 2019). | Oct 2018March 2019April 2019 |
| 8 | P1, IF | IF summaries the results of the progress as well as the impact evaluation at the end of the project.  | April 2019 |

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| **Budget**  |
| **NB:** | Evaluation Is part of the management and dissemination activity, and the costs must be financed by the management unit support.  |
| **Other Costs** | **Euro** | **Comments** |
| Costs  | 642 | None from salary support, but the responsible partner gets the value of 3 days unit salary for designing, developing and updating the project website. These extra salary costs of 3 x 214 euro, like 642 euro are shared equally among the four partners. So each pay 160,50 euro from their management unit support to cover these extra costs. |
| Travel & subsist | 0 | None  |

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| **Extra comments / possible adjustments** |
| Issues | Comments | Decided: how & when |
| None to mention |  |  |
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### WP 14 / M5: Project management. Sept 2018 – Jan 2020, P1, IF

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| **Aim**  | **Lead partners** |
| The overall aim is by efficient management and engaged leadership to establish a performative cooperation between the partners and secure a smooth running of the work programme.The objectives are* To promote performing teams with a shared ownership and high commitment.
* To promote efficient and transparent communication in the partnership circle.
* To provide sound contractual and financial management.
* To provide proactive coordination of the work programme.
* To ensure on-going assessable monitoring of activities, products and impact.
 | P1, IF |

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| **Description of deliverables in the approved application**  |
| **Title**  | **Specifications of surveys**  |
| Key Features: | Our cooperation will follow the planned work programme that consists of 11 chronological work packages (including 3 partner meetings) plus 3 supporting transversal work packages (dissemination incl. website, evaluation and project management). The break down structure of the work programme gives the decisive basis for the management, coordination and cooperation among the partners.The Coordinator is responsible for the financial management and coordinates the progress of the work programme with reference to the Project Management Group (i.e. the six project leaders from the five partner countries), but with respect to the conditions of the signed Contract with the Erasmus+ National Office, which takes precedence over any other agreement between the Parties.The monitoring consists of reporting procedures for all partners of each work package and backup checks of the task flow by the coordinator. The quality assurance implies that the Project Management Group can correct deviations from the task plan and budget, or implement contingency plans, if partners haven’t solved the task as agreed.We manage the grants according to the centralised procedure, where the partners must pre-finance their project activities and first get reimbursement after the conclusion of each work package. In rare cases payment on account will be possible.Deliverables:* Overall coordination and monitoring.
* Adopted Partner Agreement and Rules of Procedure.
* Communication plan, inclusive use of ICT, virtual work space, documentation, web conferencing, etc.
* Document archive using Google Sites.
* Financial guidelines and templates for documentation and cost refunding.
* Cost refunding, bookkeeping and settling of final project account.
* Interim and final report to Danish National Office
 |
| Target Groups: | The project consortium (the team and the board, leaders and other key persons from the partner organisation) as well as the Chief Administrator of the Erasmus+ programme. |
| Outcome: | Well-functioning management and a smooth-running project team with focus on the aims and content of the work plan. |

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| **Key activities and deadlines – who do what when**  |  |
| **No** | **Who** | **Key activities** | **Deadlines** |
| 1 | P1, IF  | Legal management: | May 2018 - Ongoing |
| 2 | P1, IF | Financial management, cost refunding, book keeping, | May 2018 - Ongoing |
| 3 | P1, IF | Internal communication and project documentation | May 2018 - Ongoing |
| 4 | P1, IF | Overall coordination | May 2018 - Ongoing |
| 5 | All  | Management tasks by all partners | May 2018 - Ongoing |
| 6 | All  | Monitoring by partnership | May 2018 - Ongoing |
| 7 | All | Quality Assurance, correct deviations | May 2018 - Ongoing |
| 8 | P1, IF | Dialogue and service for external audit | May 2019 |
| 9 | P1, IF | Reporting to NA: Interim and final | Nov 2018 / May 2019 |

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| **Budget**  |
| **NB:** | Project Management Is part of the management and dissemination activity, and the costs must be financed by the management unit support.  |
| **Other Costs** | **Euro** | **Comments** |
| Costs  | 0 | No salary support, the management must be refunded by using parts of the management unit support.The Coordinator has extra management tasks, but these extra costs are financed by the extra management unit support to the coordinator, so the partners don’t pay for these extra costs.  |
| Travel & subsist | 0 | Possible extra costs for the coordinator for joining the info-meeting or other meetings with the Danish National Office etc must be paid by the extra management unit support.  |

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| **Extra comments / possible adjustments** |
| Issues | Comments | Decided: how & when |
| None to mention |  |  |
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