



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

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See the project portal: <http://www.co-create.one>

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Table of content

Preface	4
I. Definitions and meanings of Curriculum.....	6
1. A possible definition	6
2. The essential of curriculum design.....	6
II. Recommendations from the Good Practice Report.....	8
1. Good practice in general	8
2. Best practice in your case studies.....	8
3. Essential competences for successful co-creation.....	9
4. Recommended learning outcome of training in co-creation.....	10
5. The essential course content for 1-2 days local / national courses	11
6. The essential course content for 3-5 days international courses.....	12
7. The pedagogical form for 1-2 days local / national courses.....	13
8. The pedagogical form for 3-5 days international courses.....	13
9. The course evaluation	14
10. Other recommendations	16
III. Frame of a standard curriculum for co-creation	17
1. Title of the curriculum	17
2. The curriculum reference.....	17
3. Aim of the training course	18
4. Learning outcomes	19
5. Target groups.....	20
6. Admission requirements	20
7. Credit hours and type of course.....	21
8. Key content.....	21
9. Learning methods	22
10. Course materials	23
11. Learning environment.....	23
12. Course assessment and evaluation.....	23
13. A course certificate or notice.....	24
14. Competence profile of trainers.....	24
IV. Transfer the learning	25
1. Background and need.....	25
2. Aim of the learning	25
3. Focus on transfer - before and after the course	25
ANNEXES:	26
CO-CREATE - Recommendations for the Curricula Guidelines, v1a	26

Preface

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

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

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

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

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

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

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

We intend to compile good practise and innovative approaches for a co-creative cooperation between volunteers and professionals in culture associations, public culture institutions and culture departments of the municipalities that promote the 'transformative potential' of new public governance and the goal of creative empowerment.

The key objective of the project is to develop curricula and exemplary course packages for further education of the managers, board members and other arts and culture providers (paid and voluntary staff) from culture associations in the civil society sector as well as the local culture institutions and culture departments of the municipalities from the public sector, which alone or in varied cooperation provide arts and culture services and activities for the citizens in the local communities.

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

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

1. FOUND

- 1.1 Desk research and feed from reference groups on the state of Arts
- 1.2 Publish Summery Survey Report, English PDF-ed.

2. DEVELOP

- 2.1 Develop Curricula Guidelines and exemplary course packages
- 2.2 Design and test three national pilot curses
- 2.3 Design and test one transnational pilot course

3. DISSEMINATE

- 3.1 Launch the project Portal at the start of the project and keep it updated.
- 3.2 Publish Curricula Compendia, English PDF-ed.
- 3.3 Complete national 1-day seminars in each partner country.
- 3.4 Sustainable dissemination, incl. announcements of new Erasmus+ courses after the project.

These Curricula Guidelines are based on key findings from the State of the Arts Survey completed in the first project phase, and they will guide the design and test of new curricula and course programmes during the series of national pilot courses and the cross-national European pilot course in the second project phase.

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

July 2019,
Hans Jørgen Vodsgaard

I. Definitions and meanings of Curriculum

1. A possible definition¹

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

2. The essential of curriculum design²

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

Aims

The aims of the curriculum are the reasons for undertaking the learning 'journey' - its overall purpose or rationale,

Learning outcomes

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

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

Syllabus or content

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

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

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

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

Learning methods

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

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

Assessment

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

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

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

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

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

II. Recommendations from the Good Practice Report

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

Below in this section we present a summary of the partnerships' recommendations regarding the 10 main questions and their sub questions.

1. Good practice in general

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

Summary of answers:

- The initiative is often taken by civil society actors and the decisions are made on an eye-to-eye level between public administration and civil society.
- Involvement of a non-hierarchical network of partners with varied backgrounds, skills and values, who are able to be flexible and work together.
- An active involvement of the participants (designing own goals, freedom and flexibility in participation; participation in decision-making processes).
- A "social framework" where the activities are locally based and community-based.
- A "local context" basing the activities on local values/traditions/history, so people can feel it is 'their' context.
- A coordinator / facilitator who can manage the project but at the same time ensure engagement and participation, as well as support empowerment and democratic processes.
- Theoretical knowledge of co-creation.
- Practical experience of working with co-creation methodology and with project work.

2. Best practice in your case studies

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

Summary of answers:

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

- There is enough time planned for the co-creative processes.
- Being organised in an association and/or being part of structures like municipal or provincial cultural advisory boards is very helpful to have a word to say in the first place.
- Understanding each partner's operational environment and its challenges and possible constraints.
- The role and importance of the mediator/expert/organiser of the co-creative process has to be discussed.

- Create space for own initiatives of the participants – secure an active involvement of the participants (designing own goals, freedom and flexibility in participation; participation in decision-making processes). A bottom-up approach.
- Focus on the specific (and not the added values of empowerment, transformation, etc.), so it allows the participants to enjoy themselves and allows the added values to happen naturally as the result of a good creative experience.

3. Essential competences for successful co-creation

We see two typical contexts for co-creative activities:

- a) To initiate a co-creative activity in a community, where it hasn't been used before and people know little about it. This implies:
- Key persons are trained to introduce benefits of co-creation and to get the local culture CSOs engaged to start new co-creative cooperation with the municipality.
 - Key persons are trained to organise a start-up idea workshop to develop new ideas, select some and plan how to initiate the new co-creative activities.

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

- b) To qualify an already on-going co-creative process, where the involved persons already know about and have been engaged in parts of the co-creative process. This may imply:
- To learn how to clarify which competences these actors especially need to elaborate.
 - To provide training sessions, where they develop the needed competences to function better in co-creative activities as facilitators and / or co-facilitators.

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

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

Q3.1: Which knowledge and skills are important for culture actors to have, when they shall introduce and initiate new co-creative culture activities in a local community?

Summary of answers:

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

Q3.2: Which knowledge and skills are important for culture actors to have, when they shall help the involved to improve already on-going co-creative culture activities?

Summary of answers:

The knowledge and skills mentioned above (Q3.1) to introduce and initiate new co-creative activities as well as these four extra skills:

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

4. Recommended learning outcome of training in co-creation

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

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

Q4.1: Please mention possible learning outcomes you find most important to include in the first type of courses about introducing and initiating new co-creative activities?

Summary of answers:

- Knowledge about the different forms of co-creation and their characteristics.
- An understanding of the most important types of project work and social skills needed in a co-creation project (networking, communication, building trust, financial management, timekeeping, engagement, openness etc.).
- Know-how to plan culture projects that take into account the cultural and historical background and the historical continuity of the area.
- Know how to deal with public stakeholders and administrative limitations
- Know-how to engage local stakeholders from the culture and educational institutions, as well as the municipality and private business communities.
- Know-how to promote and communicate the new culture activities to different audience groups and use a variety of dissemination channels in the local communities.
- Reflections on own position and role in reference to co-creation and its operational environments (possible implications and limitations, own skills and competences at the moment and needs for development and learning, etc.).
- Knowledge on how to organise, facilitate and evaluate idea workshops as an initiation of co-creation.
- Knowledge about the necessary steps of planning and initiating a co-creation process,

Q4.2: Please mention possible learning outcomes you find most important to include in the second type of courses about qualifying already on-going co-creative activities?

Summary of answers:

All the points mentioned above (Q4.1) to introduce and initiate new co-creative activities as well as these five extra skills:

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

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

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

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

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

Q5.1: What do you think should be the essential course content in future 1-2 day local courses that focus on introducing and initiating new co-creative activities?

Summary of answers:

- Basic knowledge of co-creation and its innovative possibilities to introduce changes of the welfare services in the local communities.
- Basic skills to organise, facilitate, and evaluate idea workshops as an initiation of co-creation.
- Understand how to handle the uncertainty and pitfalls that come with co-creation.
- Set of attitudes related to motivation, level of engagement, commitment etc. in co-creation projects and activities: Learn that trusting others' opinions is crucial to creating space for co-creative processes; Learn to recognize the professionalism of others; Learn to take over the other party's perspective; Learn to respect the resources and competences of the others and put them into play).

Q5.2: What do you think should be the essential course content in future 1-2 day local courses that focus on qualifying already on-going co-creative activities?

Summary of answers:

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

- In-depth case study presentations - showing the challenges as well as successes of projects/activities and working on case studies
- Basic methods to facilitate co-creative activities and processes with focus on democratic empowerment.
- A set of tools and methods to create an atmosphere of equality, involving participants and motivating stakeholders, establishing an on-going dialogue.
- A set of tools and concrete methods to handle pitfalls and possible problems that come with co-creation

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

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

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

Q6.1: What do you think should be the essential course content in future 3-5 day international courses that focus on introducing and initiating new co-creative activities?

Summary of answers:

All five points mentioned above for national courses (Q5.1) as well as the following extra three points:

- Learning about cultural differences and varying organisational and professional identities and roles in different countries
- Knowledge of different practices of co-creation in other countries and contexts, including sharing some examples of co-creation in the cultural field cultural from the countries of the trainees.
- Be prepared that it takes longer time to talk to and understand each other because of language problems and cultural differences.

Q6.2: What do you think should be the essential course content in future 3-5 day international courses that focus on qualifying already on-going co-creative activities?

Summary of answers:

All the points mentioned above for national courses (Q5.2) as well as the following extra two points:

- Knowledge of typology of co-creative activities
- Use the intercultural atmosphere for dealing with different perspectives on the co-creative practice.

Q6.3: Do you think it is possible to include both contexts in the longer 3-5 days European course, so the trainees both learn about 1) how to initiate co-creation in a local community, and 2) how to qualify already engaged actors in ongoing culture activities?

Summary of answers:

DFKS: Maybe, but why try? As group 2 is referred to as “already engaged actors in ongoing culture activities” one must expect that group 1 is not only local, but also beginners, so it will be two different target groups.

SKS: Yes, because co-creation is inherently continued learning. First day could focus on introducing and initiating new co-creative activities and getting the participants at the same level of knowledge. The participants could also share their knowledge of co-creation activities in their own countries. Second day could then focus more on case studies and deeper processes of co-creation projects. Self-reflection is also a central part of ongoing projects. With self-reflection one can learn new things about co-creation and about ways to promote it.

EC: Probably three days could be a bit challenging, but still it is possible. The contents of the two parts can be cross-linked, when it comes to necessary skills of promoting co-creative processes. It could look like that:

1. Types of co-creation

2. Differences of understandings/definitions of the term “co-creation”
3. Experiences of participants, good practice examples
4. Implementing idea workshops (or other useful forms of workshops)
5. Criteria for successful co-creation processes

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

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

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

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

Q7.1: What pedagogical form will you recommend for short 1-2 day courses that focus on introducing and initiating new co-creative activities?

Summary of answers:

- Mindfulness practices (to unwind from own work) to support detachment from own professional roles, expectations etc.
- Grouping activities and engaging activities that support participation and interaction.
- Participatory and activity-based methods, integrating theory and shared experience, as well as the transferability of the learning.
- In-depth case study presentations - showing the challenges as well as successes of projects/activities and group work based on case studies.
- Learning café and games
- Learning from one another and two-sided learning. Trainers as facilitators of peer-to-peer learning processes.
- Independent work (if time allows)
- Introduction to the different kinds of co-creation (lecture-style)
- Role play based on possible co-creation scenarios, where the participants take the role of different stakeholders and “test” the different forms of co-creation
- Evaluate the experiences and outcomes in a common discussion

Q7.2: What pedagogical form will you recommend for short 1-2 day courses that focus on qualifying already on-going co-creative activities?

Summary of answers:

All of the above but also the following

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

8. The pedagogical form for 3-5 days international courses

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

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

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

Q8.1: What pedagogical form will you recommend for 3-5 day international courses that focus on introducing and initiating new co-creative activities?

Summary of answers:

No difference to national courses. The same pedagogical methods as mentioned above in Q7.1.

Q8.2: What pedagogical form will you recommend for 3-5 day international courses that focus on qualifying already on-going co-creative activities?

Summary of answers:

No difference to national courses. The same pedagogical methods as mentioned above in Q7.2.

Q8.3: If both contexts are included (to initiate a new and qualify an already on-going activity) in the same course, what pedagogical approach for such a mix of contents would you recommend!

Summary of answers:

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

EC: It is challenging to design the whole course in a co-creative way as we would need to open up the goals at the very beginning; so it will be difficult to plan the course to the end

9. The course evaluation

Here we again differentiate between two different contexts for the course evaluation

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

Q9.1: How can we best and smartest evaluate the content, form and outcome of the 1-2 day national course with focus on introducing and initiating new co-creative activities?

Summary of answers:

SKS:

- Pre-questionnaire (3-4 weeks before course): What do you want to learn, what expectations do you have.
- Instant (e.g. digital) feedback: What did you gain from the training event? What you didn't get but would have liked to learn? Also closed questions on scale 1-4, e.g. the course was well conducted.
- Post-evaluation (1-2 week after the course): What did you think about the course content and pedagogical methods used? Which activities were best? Have you included or are you planning to include co-creation in your work and if so, how?

EC:

- Have a (short) needs assessment ca. one month before the course to adapt the contents.
- Have an oral evaluation round at the end: What was helpful? What was challenging? What could be done in the future?
- Have a questionnaire with (not too many) questions about course content, methods and the idea of co-creation in general: Could you imagine to start any co-creative activity?

DFKS:

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

Q9.2: How do you think we best and smartest can evaluate the content, form and outcome of the 1-2 day national course with focus on qualifying already on-going co-creative activities?

Summary of answers:

SKS:

- Same questions apply mostly as mentioned above (Q9.1); but in post evaluation we should now ask “Are you going to develop your own co-creation practices and activities, if so, how?”

EC:

- Have a (short) needs assessment ca. one month before the course to adapt the contents.
- Have an oral evaluation round at the end: What was helpful? What was challenging? What could be done in the future?
- Have a questionnaire with (not many) questions about course content, course methods and the idea of co-creation in general: Could you imagine changing anything according to the learned aspects in your co-creative activity?

DFKS:

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

Q9.3: How can we best and smartest evaluate the content, form and outcome of the 3-5 day European course with focus on introducing and initiating new co-creative activities?

Summary of answers:

SKS:

- Same questions apply mostly as mentioned above (Q9.1); but in post evaluation we should now ask some questions specifically in an international frame, e.g. “Did you find new ideas about how to co-create from other countries?”

EC:

- Have a needs assessment ca. one month before the course to adapt the contents
- Have an oral evaluation round after each day: What was useful? What was challenging? What are the open questions? Any wishes for the next days?
- Have a written evaluation at the end with pre-designed questions that focus on the different steps of the course in detail.

DFKS:

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

Q9.4: How do you think we best and smartest can evaluate the content, form and outcome of the 3-5 day European course with focus on qualifying already on-going co-creative activities?

SKS:

- Same questions apply mostly as mentioned above (Q9.1); but in post evaluation we should now ask some questions specifically in an international frame, e.g. “Did you find new ideas about how to co-create from other countries?”

EC:

- Have a needs assessment ca. one month before the course to adapt the contents

- Have an oral evaluation round after each day: What was useful? What was challenging? What are the open questions? Any wishes for the next days?
- Have a written evaluation at the end with pre-designed questions that focus on the different steps of the course in detail.

DFKS:

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

10. Other recommendations

Q10: If you have other recommendations for the Curricula Guidelines and the design of the short courses, you are welcome to mention them here!

Summary of answers:

EC:

- We should think about adapting the typology, if we want to use it for the courses. As we find out in the good practices, it was difficult to clearly define the used type of co-creation for one example. It was more a change of type along the whole process. Thus, we would suggest using a more dynamic model.
- We also should think about the role the civil society actors should/want to play. Is it the role of a coordinator or is it more useful (depending on the situation) that an external moderator takes this role? This decision has consequences on the learning aims.

DFKS:

- Involvement of all stakeholders as co-initiators, co-designers and co-implementers.
- Clarify differences between a hierarchical and non-hierarchical collaboration.
- Clarify the established rules and legal framework for the activities.
- Have focus on how to ensure the needed financial and expert support.
- Have focus on the transformative potential to create “something new” in a “third space” where equal representation is possible.
- Help all involved to see own professional boundaries and other people's resources and competencies.
- Be a fellow player in a joint production
- Be better to take the perspective of others and be holistic.
- Release the control and invite others in with their core task - without having solutions ready.
- Get better at making professionalism available in a new way.

III. Frame of a standard curriculum for co-creation

With reference to the summary of recommendations, presented above in section 2, we here outline the main points of a possible curriculum of co-creation for culture actors that are engaged as paid or voluntary staff in the cross-cultural sector of participatory culture and heritage.

1. Title of the curriculum

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

2. The curriculum reference

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

The learning outcome of this curriculum can include:

- Level-4 Knowledge: Factual and theoretical knowledge in broad contexts within the field of culture work in a civil society context.
- Level-4 Skills: A range of cognitive and practical skills required to generate solutions to specific problems in a field of culture work.
- Level-4 Attitude: Exercise self-management within the guidelines of work or study contexts that are usually predictable.
- Level-5 Knowledge: Comprehensive, specialised, factual and theoretical knowledge within a field of work or study and an awareness of the boundaries of that knowledge.
- Level-5 Skills: A comprehensive range of cognitive and practical skills required to develop creative solutions to abstract problems.
- Level-5 Attitude: Exercise management and supervision in contexts of work where there is unpredictable change; review and develop performance of self and others”
- Level-6 knowledge: Advanced knowledge of a field of work or study, involving a critical understanding of theories and principles
- Level-6 skills: Advanced skills, demonstrating mastery and innovation, required to solve complex and unpredictable problems in a specialised field of work or study
- Level-6 attitudes: Manage complex technical or professional activities or projects, taking responsibility for decision-making in unpredictable work or study contexts; take responsibility for managing professional development of individuals and groups

Variations according to contexts and type:

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

Re context:

- Either courses on how to initiate new co-creative activities, where the trainees typically have none or little knowledge about co-creative activities. Here the EOF reference levels can vary from 3 to 5.

- Or courses on how to qualify already on-going activities, where the trainees typically have some knowledge about and practice experiences with co-creative activities. Here the EOF reference levels can vary from 4 to 6.

Re type:

- Either short and relatively cheap 1-2 days courses for local or national target groups, typically with relatively few admission requirements and often open for both paid and voluntary staff. Here the EOF reference levels can vary from 3 to 5.
- Or longer and more expensive 3-5 days in-service training courses for transnational European target groups with English as working language, where the costs of travel, lodging, meals and course fees typically must be covered by an Erasmus+ mobility grant and the participants mainly are paid staff. Here the EOF reference levels can vary from 4 to 6.

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

3. Aim of the training course

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

Variations according to contexts and type:

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

Re context:

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

Re type:

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

4. Learning outcomes

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

Knowledge:

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

Skills:

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

Behaviours (attitude and values):

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

Variations of learning outcome according to contexts and type:

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

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

1. Knowledge about the different forms of co-creation and their characteristics, including good practise examples of participatory and co-creative culture activities.
2. Knowledge on how to organise, facilitate and evaluate idea workshops as an initiation of co-creation.
3. Knowledge about the necessary steps of planning and initiating a co-creation process.
4. Know-how to engage local stakeholders from the culture and educational institutions, as well as the municipality including their possible administrative limitations.
-
5. An understanding of the most important types of project work and social skills needed in a co-creation project (networking, communication, building trust, financial management, timekeeping, engagement, openness etc.).
6. Know-how to promote and communicate the new culture activities to different audience groups and use a variety of dissemination channels in the local communities.
7. How to assess, evaluate and document the outcome to the participants and the providers as well as other key stakeholders.

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

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

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

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

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

5. Target groups

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

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

Variations according to contexts and type:

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

Re context:

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

Re type:

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

6. Admission requirements

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

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

7. Credit hours and type of course

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

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

Re a local course:

It can have a volume up to 20 academic hours (where an academic hour or lesson is 45 min.), including 16 academic hours of classroom learning and 4 academic hours of independent work.

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

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

Re a European course:

It can have a volume up to 48 academic hours (where an academic hour or lesson is 45 min.), including 40 academic hours of classroom learning and 8 academic hours of independent work.

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

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

8. Key content

Overall, the basic course content shall include at least the following first mentioned 6 topics, while some of the next mentioned can be appropriate to include too, depending on the context and course length:

1. General knowledge of co-creation – basic theory and practice.
 2. Strategic knowledge - insight into different types of contexts and tasks of co-creation in the cultural field (knowledge of the typology of co-creation).⁴
 3. Skills on how to moderate and evaluate idea workshops as an initiation of co-creation.
 4. Skills on how to initiate, facilitate and coordinate co-creation processes in the cultural field.
 5. Characteristics of an attentive and responsive form of facilitating a cross-sector cooperation
 6. Characteristic of an open and dialogue oriented form of coordinating a multilateral cooperation.
-
7. How to engage local stakeholders from the culture and educational institutions, as well as the municipality including their possible administrative limitations.
 8. The most important types of project work and social skills needed in a co-creation project (networking, communication, building trust, financial management, timekeeping, engagement, openness etc.).
 9. Methods to promote and communicate the new culture activities to different audience groups and use a variety of dissemination channels in the local communities.

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

10. How to assess, evaluate and document the outcome to the participants and the providers as well as other key stakeholders.
11. Reflections on own position and role in reference to co-creation and its operational environments (possible implications and limitations, own skills and competences at the moment and needs for development and learning, etc.).
12. Skills to transfer the learning into own future tasks as co-creative actors in the cultural field.

9. Learning methods

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

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

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

Class room teaching

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

Case studies:

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

Workshop methods

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

Pair work:

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

Transfer / homework:

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

Variations according to contexts and type:

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

Re context:

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

Re type:

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

10. Course materials

The basic course materials can include:

- The Good Practice Report that was produced during the start of our CO-CREATE project.
- Other local examples of good practice, compiled by the trainers or as short thematic presentations by the trainees.
- Other possible web-based materials (provided by trainers).

11. Learning environment

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

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

12. Course assessment and evaluation

The main steps in the assessment and evaluation can include:

1. A pre-query
 - Either a pre questionnaire for needs assessment (3-4 weeks before the course) to adapt the contents.
 - Or a motivation letter, where they explain why the course is important for them and how they think it can bring new knowledge and skills they can apply in future work
NB: Can especially be relevant for the longer 3-5 days European courses.
2. During the end of the course
 - An oral evaluation round at the end as plenary session or in group works: What was helpful? What was challenging? What could be done in the future?
 - And/or a short (digital) questionnaire at the end or just after: What did you gain from the training even? What you didn't get but would have liked to learn? Also closed questions on scale 1-4, e.g. the course was well conducted.

- And/or complete a peer-to-peer assessment of their learning outcome and to reflect and plan the transferability of the learned into own future tasks, where the peer make a short written note on the planned objectives, means and results, so we have specific plans to make a follow-up contact on.

NB: Can especially be possible for the longer 3-5 days European courses.

3. Post-evaluation (3 – 6 months after the course), ‘

- Here we ask if the learned aspects have been put into practice. The questionnaire should enable open answers (in a qualitative interview-like form).
- If we have used the peer-to-peer assessments with written plans, we can use the post evaluation to follow-up on the stated plans.

13. A course certificate or notice

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

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

A notice of participation in continuing education shall be issued to a person, if the accomplishment of the learning outcomes was not assessed or if the person did not accomplish all the required learning outcomes.

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

14. Competence profile of trainers

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

IV. Transfer the learning

1. Background and need

“Transfer” is a new pedagogical key word. ⁵ Transfer is about being able to utilise and transfer what you have learned in a context (on a course) to another context (the daily work of the organisation).

Transfer requires a holistic pre-, under- and post-approach to learning, where it is not only the concrete education situation that is prioritised but also the future situation and context in which to apply the learning.

We need to be more curious about the participants' challenges, motivations and intentions. We should be interested much more about the situation and context in which they can apply the learning. ⁶

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

2. Aim of the learning

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

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

3. Focus on transfer - before and after the course

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

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

⁵ See for example “The Agency for Competence Development in the State Sector” in Denmark:

www.kompetenceudvikling.dk/english

or the Danish Institute for Voluntary Effort (DIVE): <http://frivillighed.dk/danish-institute-for-voluntary-effort>

⁶ Bent Gringer, teacher at CFSA's courses of motivation and transfer

ANNEXES:

CO-CREATE - Recommendations for the Curricula Guidelines, v1a

Recommendations for the Curricula Guidelines (IO-2)	
Name of my organisation	
My name	
Date for e-mailing my answers to the partners	
The deadline for concluding this tasks	Postponed from 30 April 2019

I. Background

The Curricula Guidelines is WP5 and IO-2 in the work programme, and it was planned to be delivered in March – April 2019 as a stepping stone for the planning of the national pilot course (WP6 /IO-3) and the European pilot course (WP7 /IO-4).

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

The key content of the Curriculum Guidelines must

- be designed with reference to the key findings of the previous Survey Report (IO-1);
- present the planned learning outcome, the essential content, the appropriate pedagogical approach and assessment and transfer methods, which will be applied for further education of the “learning providers” (managers, consultants, instructors, teachers) in the cross-cultural sector.

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

II. Key findings of the survey

1. Good practice in general

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

Max ¼ page

2. Best practice in your case studies

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

Max ¼ page

3. Essential competences for successful co-creation

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Please mention at least 3 features for the essential content! Max ¼ page

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

Please mention at least 3 features for the essential content! Max ¼ page

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

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

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

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

Please mention at least 3 features for the essential content! Max ¼ page

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

Please mention at least 3 features for the essential content! Max ¼ page

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

Please consider the cons and pros with such a combination of course contents! Max ¼ page

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

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

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

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

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

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

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

8. The pedagogical form for 3-5 days international courses

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

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

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

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

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

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

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

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

Max ¼ page

9. The course evaluation

Here we again differentiate between

- 1) Two different contexts for training (to initiate new or to qualify already on-going activities)
- 2) National 1-2 day courses or international 3-4 day courses

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

Max $\frac{1}{4}$ page

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

Max $\frac{1}{4}$ page

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

Max $\frac{1}{4}$ page

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

Max $\frac{1}{4}$ page

10. Other recommendations

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



Curricula Guidelines.

Co-creation in the field of culture and heritage

These Guidelines has been developed in the Erasmus+ project, 2018 – 2020, entitled: “Co-creative cooperation in the field of culture and heritage” (acronym: CO-CREATE).

The Guidelines are based on key findings from the State of the Arts Survey completed in the first project phase, and they will guide the design and test of new curricula during the series of national pilot courses and the cross-national European pilot course in the second project phase.

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

