

Recommendations for the Curricula Report (WP 12)	
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I. Background

The Curricula Report is WP 12 in the work programme, and the English master edition is planned to be delivered medio December 2019, and the translated versions to be delivered medio February 2020.

The overall aim of the Curricula Report is

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

The key content of the Curriculum Report must

- be designed with reference to the key findings of the previous Good Practice Report (WP 4), the Workshop Compendium (WP 5) and the Baltic Symposium (WP 6) as well as the Curricula Guidelines (WP 9) and the curricula assessments with the national pilot courses (WP 10)
- present the learning outcome, the essential content, the appropriate pedagogical approach and assessment and transfer methods, which will be applied for further education of the “learning providers” (managers, consultants, instructors, teachers) in the cross-cultural sector.

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

II. Key findings of the Good Practice Survey and Workshop Compendium

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

Be facilitating rather than controlling.
 Start with a common understanding of the problem.
 Listen to the others and incorporate their views into your own
 Be open

2. Best practice in your case studies

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

Max ¼ page

In stead of then

We decide – Wholeness
 Politically governance – Cooperation and trust
 Municipality/citizens - Cross-cutting solutions
 One-way information – Dialogue
 Authoritarianism – Trust in dialog
 Control - Citizen Involvement
 Standard solutions – New solutions

3. Best practice compiled during the Baltic Symposium and/or pilot courses

What characterises the best practise in our Baltic Symposium and/or your national pilot course? What aspects do you see as most successful and valuable to focus on and to transfer by training events?

The best practice in the national pilot course was that we:

- Clarified the participants' prerequisites for participation as well as their knowledge of co-creation prior to the course.
- Clarified the principles of co-creation as the first point of the course regardless of the level of knowledge
- Presented examples of co-creative projects or projects that could have been co-creative preferably based on participants' own experiences and had a dialogue about them.
- Had a dialogue on what the goals and means of a co-creative project I order to make sure

that the participants understood the concept.

- Worked dialogue-based in workshops instead of giving leading questions and guidance from the side of the course leaders followed by “post-it answers” from the participants, since this indicates that the partners are not equal.

4. Essential competences for successful co-creation

The Curricula Guidelines present in the second section two main types of contexts for the training courses: One for initiating new co-creative activities and another for facilitating already ongoing co-creative activities. The two different contexts include:

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

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

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

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

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

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

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

For culture actors it is important to have:

- Knowledge of cultural policy plans involving others than the municipality
- Knowledge about co-creation processes
- Ability to facilitate co-creative activities rather than controlled
- To listen to the others and incorporate their views into their own
- Be open to other opinions

Be aware of the fact that the aim is a “common third”

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

As in 4.1!

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

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

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

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

- Gain knowledge about co-creation processes
- Gain knowledge of how to facilitate co-creative activities rather than controlled
- Be able to listen to the others and incorporate their views into your own

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

- As in 5.1

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

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

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

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

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

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

- Clarify the participants' prerequisites for participation as well as their knowledge of co-creation prior to the course.
- Clarify the principles of co-creation as the first point of the course regardless of the level of knowledge
- Present examples of co-creative projects or projects that could have been co-creative preferably based on participants' own experiences and had a dialogue about them.
- Have a dialogue on what the goals and means of a co-creative project and to make sure that the participants understood the concept.
- Worked dialogue-based in workshops instead of giving leading questions and guidance from the side of the course leaders followed by "post-it answers" from the participants, since this indicates that the partners are not equal.

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

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

As in 6.1

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

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

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

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

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

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

- Clarify the participants' prerequisites for participation as well as their knowledge of co-creation prior to the course.
- Clarify the principles of co-creation as the first point of the course regardless of the level of knowledge
- Present examples of co-creative projects or projects that could have been co-creative preferably based on participants' own experiences and had a dialogue about them.
- Have a dialogue on what the goals and means of a co-creative project and to make sure that the participants understood the concept.
- Worked dialogue-based in workshops instead of giving leading questions and guidance from the side of the course leaders followed by “post-it answers” from the participants, since this indicates that the partners are not equal.

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

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

As in 7.1

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

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

Yes!

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

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

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

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

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

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

1. Clarify the participants' prerequisites for participation as well as their knowledge of co-creation prior to the course (Questionnaire)
2. Clarify the principles of co-creation as the first point of the course regardless of the level of knowledge and present examples of co-creative projects or projects that could have been co-creative (Presentation)
3. Have a dialogue on what the goals and means of a co-creative projects(dialogue)
Projects based on participants' own experiences (dialogue)
Workshops

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

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

As in 8.1

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

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

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

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

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

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

1. Clarify the participants' prerequisites for participation as well as their knowledge of co-creation prior to the course (Questionnaire)
2. Clarify the principles of co-creation as the first point of the course regardless of the level of knowledge and present examples of co-creative projects or projects that could have been co-creative (Presentation)
3. Have a dialogue on what the goals and means of a co-creative projects(dialogue)
Projects based on participants' own experiences (dialogue)
4. Workshops

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

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

As in 9.1

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

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

Max ¼ page

1. Clarify the principles of co-creation as the first point of the course regardless of the level of knowledge and present examples of co-creative projects or projects that could have been co-creative (Presentation)
2. Have a dialogue on what the goals and means of a co-creative projects(dialogue)
Projects based on participants' own experiences (dialogue)
3. Workshops

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10. The course evaluation

Here we again differentiate between

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

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

Max ¼ page

1. Clarify the participants' prerequisites for participation as well as their knowledge of co-creation prior to the course (Questionnaire)
2. Evaluate to ensure that participants have gained a greater knowledge of the collaborative process compared to their prerequisites prior to the course

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

Max ¼ page

As in 10.1

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

Max ¼ page

As in 10.1

10.4 How do you think we best and smartest can evaluate the content, form and outcome of the **3-5 day European course** with focus on **qualifying already on-going** co-creative activities?
Max ¼ page

As in 10.1

11. Other recommendations or comments

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

As the facilitator's role is extremely important, it would be useful to know more about the knowledge and skills that this facilitator should possess.

III. Time used on filling out this query

Time I / we have used on answering the query		Hours used (fx 0,25 hour or fx 1,5 hour)
Name of staff 1	Bente von Schindel	2 h
Name of staff 2		
Name of staff 3		
Total hours used		2 h