



# Inspiration toolkit

Culture forum  
**Children's culture and cultural education**  
Oulu, October 2016

## Innovative practices and actions

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## Introduction

The main theme of the EUROCIITIES Culture forum this autumn in Oulu is 'Children's culture and cultural education: local initiatives and policies'. This theme was selected because children's culture has been the main strategic focus for culture development in Oulu for the past 25 years. Oulu has been at the forefront in developing cultural education and national methods in children's culture. EUROCIITIES members will be given both the possibility to learn about the local policies and initiatives in Oulu and in Finland, as well as to share their own experiences and projects done in the past years.

The challenges our cultural institutions face in Europe are common to all cities. In the Oulu perspective the demographic challenge of the area is the growing number of young families to whom the city has to have an attractive and easily accessible cultural offering. There are also challenges in engaging the audiences, as the digitally natives will become the norm to which the local cultural actors will have to present the most current content. Therefore the use of new technologies will be mainstreamed in the arts and cultural programming.

Various questions arise:

- How will local administrations deal with these challenges?
- How will they work together with the national level, both through financing and through national methods developed by other cities, to share successful strategies and to attract young audiences?
- How to educate the young to be the future customers and professionals as well as the creators of something we cannot even imagine now?

This inspiration toolkit is meant to give you an overview of the Finnish and European context on the theme of Children's culture and cultural education and present innovative practices from our members. The document will be completed after the Culture forum to add the conclusions and learnings of our discussions.

Have a pleasant reading!

## The Finnish context

### The Finnish educational system: keyfacts

- In Finland education is free at all levels from pre-primary to higher education. Adult education is the only form of education that may require payment.
- Most education is publicly funded. Most institutions providing education are maintained by local authorities or joint municipal boards. Responsibility for educational funding is divided between the State and local authorities. Private institutions also receive public funding. Universities receive funding from the state but they are also expected to raise external funding.
- Pre-primary and basic education is part of the municipal basic services that receive statutory government transfers. This transfer is based on the number of 6-15 year olds living in the municipality and the special conditions of the municipality.
- The national education administration is organised at two levels: education policy is the responsibility of the Ministry of Education and Culture. A national agency, the Finnish National Board of Education is responsible for the implementation of the policy aims.
- Local administration of schools is the responsibility of local authorities. Municipalities have also the autonomy to delegate the decision-making power to the schools. Teachers have pedagogical autonomy.
- Schools inspections were abolished in the early 1990s.
- National evaluation of learning outcomes is done regularly. There are no national tests for pupils in basic education in Finland. One task of the basic education is to develop pupils' capabilities for self-assessment.
- Every child has a subjective right to attend early childhood education. Pre-primary education is compulsory for children of the age of six. Learning through play is essential. Basic education starts in the year when a child turns seven and lasts nine years.
- School day starts at 8.00 in the morning and is over between 12 noon and 14.00, depending on the day and group.
- The national core curriculum for basic education is determined by the Finnish National Board of Education. The education providers draw up their own curricula within the framework of the national core curriculum. There is room for local or regional specificities.
- The syllabus of general upper secondary education is designed to last three years, but students may complete it in two or four years. Instruction is organised in modules not tied to year classes and students can decide on their individual study schedules rather freely.
- General upper secondary education ends with a national matriculation examination which comprises four compulsory tests, including mother tongue.
- Teaching is an attractive career choice in Finland. The most common pre-service requirement is a Master's degree: class teachers have Master's degree in education, subject teachers have Master's degree in the subject they teach as well as pedagogical studies.

#### More:

Brochure: [Finnish Education in a Nutshell](#) (PDF: 28 pages)

Brochure: [New national core curriculum for basic education: focus on school culture and integrative approach](#) (PDF: 2 pages)

Brochure: [School Meals in Finland](#) (PDF: 8 pages)

Video: [Finnish Education - Equal Opportunities for All](#) (mp4: 6 mins 50 secs)

# Findings from the Culture for Cities and Regions study visit in Helsinki and Espoo



## Summary of the visit

This study visit took place in March 2016 in the two cities of Helsinki and Espoo, which are located in the region of Uusimaa in the South-East of Finland. Helsinki being the capital city of Finland and Espoo its second largest city, the Uusimaa region is by far the most populous region of the country. The metropolitan area of Helsinki is the economic, cultural and political capital of Finland, and the two cities are powerful economic drivers of the country (companies based in Espoo represent 50% of the total stock market value from Finnish companies). With 1,455,677 inhabitants, the metropolitan area of Helsinki is recognised as one of the leading creative cities in the world. It is part of the UNESCO creative cities network since 2014, and was World Design Capital in 2012.

The study visit in Helsinki and Espoo focused on the interrelations between culture and education. It presented the different policies, programmes and specific projects from the two cities linking up culture and education policies and notably:

- Overview of the national curriculum in Finland and the 2016 reform, focusing on transversal skills (broad-based competences) and multi-disciplinary teaching.
- KULPS! (Espoo) - An umbrella programme facilitating the development of outside activities for children (partnerships between schools and cultural organisations).
- KULTUS platform (Helsinki) - digital platform supporting matchmaking between cultural offer for kids and schools.
- Operation Pulse (Helsinki) - co-creation of cultural and sports activities for Helsinki's youth.
- But also insights in the broader cultural policies of both cities through presentations from the directors of cultural departments.

The visit articulated the views of many actors involved in the different programmes, ranging from decision-makers to end-users, and involving most of the key stakeholders involved throughout implementation of the projects. This means that participating cities and regions had the opportunity to take stock of and discuss the perspectives/models of culture and education policies from two different cities.

Another key aspect of the visit was an outlook on new learning environments in cultural education (and beyond): while cultural organisations are eager to host school activities, they are also opening up to additional activities outside of their premises (at schools but also in open environments (such as public spaces in the city and community centres). A similar movement is taking place at school level, with a strong momentum towards opening up schools towards new learning environments.

The study visit offered the opportunity to share information and discuss a breadth of

challenges and solutions in relation to culture and education, with a very open dialogue and willingness to share from both the host and participating cities/regions - including on more sensitive and challenging issues for local authorities.

## ***General topics and learning points***

### **Partnerships between cultural and educational institutions**

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- Concept of trust between the different levels, between public administration, teachers, pupils and cultural organisation is crucial to be able to build up successful and lasting cooperation between cultural and educational institutions.
- Nevertheless it needs time to bring people together / to build up a partnership; a necessary base is the willingness to “change”, to improve, to have “intelligent” conversations.
- The school curriculum has to be prepared for cultural institutions by the municipality to facilitate the cultural institutions to develop fitting cultural-education offers connected to the curriculum.
- In addition cultural institutions have to be informed about requirements for good cultural-education offers.
- The cultural and education departments work hand-in-hand at city level to deliver cultural education activities.
- Participation and use of the tool however requires sustained investment from the city’s staff to raise awareness and ensure both schools and cultural organisations are sufficiently active on the portal. Whilst this is working well for the cultural organisations, participation from the teachers’ side is more difficult to develop.
- Partnerships can also come from the cultural organisations’ initiative, by working directly with schools (also with kids). Working with children (instead of ‘for children’) contributes to broader educational objectives and a form of empowerment (“Children as experts” - “kids as curators”).

### **Cultural institutions and their educational programme**

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- Activities organised with school fit into the broader missions of the cultural organisations: attract new audiences and expand their societal role. Working with the city facilitates the organisation of activities and enables the development of partnerships with schools.
- Some cultural organisations develop specific activities for KULTUS - for example the Annantalo Children and Youth Centre in Helsinki develops the “5\*2” programme, which consists in 10 hours of work with artists for school groups (5\*2 hours) in small groups where each group work in turn across different disciplines. This is an interesting example of 1) multidisciplinary learning ensuring high quality teaching in the arts and 2) how new developments can be incentivised via soft tools (a matchmaking portal).

### **Schools and cultural education**

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- It needs the understanding of schools as open, cultural spaces, as a service and not school as a building.
- Open architecture of a school which invites to be there.

### **Libraries as providers of (youth) education**

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- The concept of ‘open and free of charge’ libraries supports the role as providers of education.
- New working skills for library staff and motivated library staff are needed to be able to run an ‘open’ library and to work with the neighbourhood / community / the youth.
- Libraries can support the integration of migrants by offering special activities for them and bringing them actively to the libraries.
- Having a Makers Space in the library is a big attraction for young people.
- To extend opening hours in times of crisis.

### Participatory approaches in cultural education activities

- The Kiasma Museum of contemporary arts in Helsinki used open calls to generate project ideas with young people. For example the Heimo community art project dealing with environment issues crowdsourced 160 ideas from young people, which were then curated by the museum and developed jointly with artists.
- Important to entrust young people in the development of cultural and sports activities (co-design of activities)
- People are key in ensuring a right balance between trusting young people, accompanying efficiently their projects and making sure the activities do not overstep on the teachers’ authorities.

### How to help teachers use cultural activities in their teaching?

Problem / Question	Solutions
How to convince teachers that the cultural education activities are important for the children’s education?	<ul style="list-style-type: none"> <li>▪ Explain to teachers the benefits of the programmes for their work and how the program works, what it offers and how they can use culture for their work. Provide them with materials for that.</li> <li>▪ Provide / evidence information on how cultural education can improve the learning success of pupils; that culture helps to teach creativity, an important skill for the professional life</li> <li>▪ Demonstrate what the cultural education activities offer in addition to the school class teaching in support of fulfilling the school’s curriculum i.e. through: <ul style="list-style-type: none"> <li>○ ‘1 minute guide’ explaining how the cultural activity can enhance the learning</li> <li>○ Sharing of information about good practices of cooperation between schools and cultural organisations</li> <li>○ Schools that “believe” that cultural education supports an excellent education are supported to visit other schools to “tell” them</li> </ul> </li> <li>▪ Link cultural activities to specific skills and competences the pupils should learn</li> <li>▪ Schools that use cultural education activities receive extra points in school evaluation</li> </ul>
Teachers perceive “cultural education” as too much extra work	<ul style="list-style-type: none"> <li>▪ Ensure that practicalities and facilities like toilets, welcome kit, trainers, pedagogical material etc. are provided by the cultural institution where the activity takes place</li> <li>▪ Have an award system for teachers using the culture offer for education i.e. they, as a private person, will be invited to special cultural events or receive discounts at museum shops or</li> </ul>

	<p>museum entrance fee</p> <ul style="list-style-type: none"> <li>▪ Provide information on how the cultural offer for education supports them to get their job done</li> <li>▪ Provide learning materials and how to use them for the teachers</li> <li>▪ For more remote schools, which have difficulties to access/reach the cultural venues, cultural institutions should come to the schools.</li> </ul>
Cultural education offer is not used as preferred activity (1 <sup>st</sup> option) is already taken	<ul style="list-style-type: none"> <li>▪ As teachers tend to chose the activities which have the highest 'money' value, all activities should be promoted having the same "money" value</li> <li>▪ More expensive activities can only be used, when other cultural activities (with less money value) are used as well (cultural card for teachers / schools)</li> </ul>
Missing supporting person for preparation and implementation of cultural education activity	<ul style="list-style-type: none"> <li>▪ Activate parents and grandparents to support the preparation of the cultural activity visits and that they accompany the visit</li> <li>▪ Organise a system of "cultural buddy" i.e. teaching students, retired artists, volunteers, school governs, etc. which can be "hired" free of charge to support the teachers in organising and implementing the cultural activity</li> </ul>
Cultural education activity does not fit to the school class timetable	<ul style="list-style-type: none"> <li>▪ Organise project days/weeks for cultural education</li> <li>▪ Have cultural education in the curriculum</li> <li>▪ Have an advisory board which helps to fit the school timetable to the cultural activities offered / change the school class timetable</li> </ul>
Lack of money for transport to go to the cultural education activity	<ul style="list-style-type: none"> <li>▪ Include transport for events in transport contracts</li> <li>▪ Have reduced school class group tickets for public transport (which could also be value for 6 month or a year)</li> <li>▪ Using public transport should be "obligatory" if possible to show pupils how to use it (important skill to learn - city as living space)</li> </ul>
How to market the cultural education activities to the teachers?	<ul style="list-style-type: none"> <li>▪ Each school should have a cultural contact person/ambassador, who receives and spreads information about cultural activities in support of education (promoting cultural based education).</li> <li>▪ Organise teasers i.e. "cultural box/basket" or videos send to schools / teachers which draws the attention to special/thematic offers and which includes a cultural calendar</li> <li>▪ Use language that teachers, children and parents understand; no technical expressions</li> <li>▪ Important to use different ways of communicating the offer: online and offline information</li> <li>▪ Have ONE website which provides all necessary information; the website should contain a blog at which teachers and children can comment and share about cultural activities (reporting back, also via videos)</li> <li>▪ Newsletter for cultural coordinators / teachers.</li> <li>▪ Stream online cultural activities so that teachers can obtain a better idea what the cultural activity is about</li> <li>▪ Organise "Tupperware and face-to-face meetings" to advertise the cultural offer directly to the teachers</li> <li>▪ Build up an exchange platform between teachers and cultural institutions to promote and improve the cultural offer, to make it fit the learning needs of the pupils (co-production in best</li> </ul>



	cases)
Which groups / persons can be used to “convince” teachers to use cultural education activities?	<ul style="list-style-type: none"> <li>▪ Go through parents’ / children associations and make them advocate for cultural education directly at school</li> <li>▪ To make parents advocate for cultural education, have a welcome package for new pupils which inform about the cultural education offer and that each year each class should visit at least two activities.</li> <li>▪ Involve the pupils in the selection of the cultural activities</li> </ul>

To know more about the Helsinki and Espoo specific programmes to activate partnerships between schools and cultural institutions, go [here](#).

Contact in Espoo: Development Officer Tiina Kasvi, City of Espoo: [tiina.kasvi@espoo.fi](mailto:tiina.kasvi@espoo.fi)

Contact in Helsinki: Planning officer, City of Helsinki: [Sara.Kuusi@hel.fi](mailto:Sara.Kuusi@hel.fi)

### The European agenda for Culture: Cultural Awareness and Expression Handbook

#### Context

This handbook is the outcome of the work undertaken by a group of 25 experts in education and culture representing EU Member States. The Working Group was launched in March 2014 under the Council Work Plan for Culture 2011-2014, which implements the European Agenda for Culture. The handbook aims to provide policy-makers with inspiring practices and targeted recommendations with regards to Cultural Awareness and Expression.

Cultural Awareness and Expression is the 8th key competence defined by the European Union for lifelong learning. These key competences are a combination of knowledge, skills and attitudes, which are particularly necessary for personal fulfilment and development, social inclusion, active citizenship and employment. Cultural Awareness and Expression can be defined as ‘the appreciation of the importance of the creative expression of ideas, experiences and emotions in a range of media, including music, performing arts, literature and the visual arts’.

Cultural Awareness and Expression is considered a transversal competence and various instruments have been developed in Member States to promote the acquisition of this competence, such as arts and cultural education. To be able to see how Cultural Awareness and Expression is applied within Member States, the working group identified 43 good practices and presented the lessons drawn from these good practices in the handbook.

#### Conclusions and recommendations

The handbook draws on a set of recommendations to culture and education authorities at local, national and European level to put cultural awareness and education into practice.

##### For an integrated policy development:

1. Connect different policy areas/sectors within Member States, supported by cross-sectoral infrastructure, in order to achieve better access and sustainability.
2. Improve the knowledge base for policy making in the field of cultural awareness and expression through the exchange of projects and research findings.
3. Support policy development in cultural awareness and expression by developing appropriate modes of monitoring that ensure high quality.

##### For cultural policy:

4. Make cultural experiences as accessible as possible to all citizens.
5. Stimulate cultural participation of all citizens, with specific attention to children, starting from an early age, and to citizens from underprivileged socio-economic backgrounds.

6. Raise awareness of the importance of cultural institutions and products through emphasising their connection to the challenges of society.

7. Give particular attention to lifelong, intergenerational and intercultural learning of cultural awareness and expression with the goal of stimulating social cohesion.

For educational policy:

8. Integrate cultural awareness and expression into mainstream primary and secondary education, in a way that is of high quality, and appropriately assessed and monitored.

9. Develop Initial Teacher Education and Continuing Professional Development (CPD) for all educators (teachers, school leaders, early childhood education and care (ECEC) and vocational education and training (VET) professionals, higher education (HE) lecturers and support staff, and culture education professionals) in order to improve skills and the understanding necessary for developing cultural awareness and expression in learners and their institutions.

10. Design, implement and evaluate programmes and instruments that stimulate projects or institutions to build up sustainable cooperation with schools. Consider connecting this policy with the public funding of cultural institutions.

11. Take measures to raise the standards and maintain the high quality of arts education, in both formal and non-formal learning environments.

***Useful links***

Executive summary:

<http://bookshop.europa.eu/en/cultural-awareness-and-expression-handbook-pbNC0116126/?CatalogCategoryID=u9oKABstIEwAAAEjboUY4e5K>

Full report:

<http://bookshop.europa.eu/en/cultural-awareness-and-expression-handbook-pbNC0116126/related/?PublicationKey=NC0116126&CatalogCategoryID=u9oKABstIEwAAAEjboUY4e5K>

## EUROCITIES members innovative practices in the fields of culture and education

As part of the Culture Forum in Oulu, EUROCITIES launched a call to find innovative practices regarding the interrelations between culture and education in member cities.

The presented practices highlight policies, programmes or specific projects linking up culture and education policies, on the following themes:

- Partnerships between cultural and educational institutions
- Cultural institutions and their educational programme
- Development of transversal skills and multi-disciplinary teaching
- Participatory approaches in cultural education activities
- New learning environments in cultural education and beyond

### Why submit a good practice?

- Three innovative practices were selected to be presented in plenary session.
- All submitted practices are featured in this document shared with participants.

### Call for practices results

City	Country	Name of the project	Keywords
Aarhus	Denmark	Arts and Culture Education in Aarhus	cooperation - network - engagement
Angers	France	Le Portrait d'Esther, a digital comic	awareness raising - audience development - digital tools
Dortmund	Germany	UZWEI	co-creation - creative skills and competences - digital media and art
Düsseldorf	Germany	ARTIG Zentrale für Culturelle Entwicklung (ARTIG Centre for cultural development)	network - capacity building - professionalization - creative skills
Edinburgh	UK	Creative Conversations: Creative Learners, Creative Thinkers and Creative Lives	partnerships - awareness raising - creative skills
Leeds	UK	Let's make books	parental involvement, collaborative learning and arts participation
Lyon	France	Charter for cultural cooperation	network - social inclusion - priority neighbourhoods - awareness raising - access to culture - reaching audiences
Munich	Germany	Spielstadt Mini-München	audience development - public private partnerships - network
Utrecht	Netherlands	Diamond of Creative Capacity	creative skills and competences - city as facilitator - network

### Aarhus

#### Description of the project

	Title	Contact person
	Arts and Culture Education in Aarhus	Anne Line Svelle, Children's Cultural Centre (CCC)
<p><b>Please provide a short description of the initiative.</b> Be sure you refer to the strategy adopted, the specific challenge(s)/problem(s) the initiative was intended/intends to address as well as the expected/attained achievements.</p>	<p>The vision for child culture in the municipality of Aarhus states, that every child should have the possibility of participating in, experiencing and creating arts and culture. The strategy adopted in order to achieve this is to address children in day-care institutions and schools. Aarhus has a large number of high quality cultural institutions with a long tradition for offering arts and cultural education projects to schools. Schools on the other hand were not obliged to participate in these projects and were not using the offers from cultural institutions and art schools nearly as much as we would wish. In order to enable and encourage schools to enhance their use of and benefit from arts and culture we formed a partnership between two magistrates, art schools and all cultural institutions. We have so far achieved a far better use of cultural institutions and art schools, a broader network of institutions offering educational projects to schools, a growing understanding of the potential and importance of integrating arts and culture, and more children engaged in arts and culture.</p>	
<p><b>Why do you think this initiative could be considered as a good source of inspiration for other European cities/regions?</b></p>	<p>We have had success in engaging both schools and cultural institutions in the project as well as securing funding for a continued effort.</p>	
<p><b>What have been the results/impacts? If possible, please do it in terms of key indicators you may have.</b></p>	<p>The results are a more organized use of arts and culture in schools, more users in general and more projects/offers from cultural institutions and art schools. (As well as a new and growing number of projects from sports clubs and trades). A growing number of long-term partnerships between schools and cultural institutions, an extended focus on giving teachers skills to incorporate creative methods in their teaching, a network of teachers working with arts and culture, cultural coordinators at every school. A large number of new projects and offers for day-care institutions developed in collaboration with day-care pedagogues and cultural institutions.</p>	
<p><b>Transferability tips: if another city was to develop a similar initiative, what would be your 3 best advices?</b></p>	<p>Create a common language, build commitment from all parties and link the effort to various agendas in order to secure long-term sustainability and financial support.</p>	
<p><b>Future Plans</b> - Will the project/policy/activity be continued or expanded in or beyond your city? If so, how? - How are results disseminated?</p>	<p>The project continues. It has expanded to several other municipalities and we have formed a learning partnership where we exchange knowledge and develop the web-platform together. Through the partnership and various networks locally, regionally and nationally.</p>	
<p><b>Implementation (date and duration of the project)</b></p>	<p>We started in 2009 on a low scale and it has expanded ever since.</p>	

<b>Management (stakeholders involved)</b>	The municipality of Aarhus, cultural institutions, schools, day-care institutions and colleges. Some projects also involve researchers from the university.
<b>Budget and sources of funding</b>	The municipality of Aarhus, the cultural institutions and art schools, public and private schools and day-care institutions, national and private funds.
<b>Relevant links</b>	Nothing in English ... sorry. <a href="http://www.ulfi aarhus.dk">www.ulfi aarhus.dk</a>

## Angers

Description of the project					
	<table border="1"> <tr> <th>Title</th> <th>Contact person</th> </tr> <tr> <td>Le Portrait d'Esther, a digital comic</td> <td>Julie Guillemant : <a href="mailto:julie.guillemant@ville.angers.fr">julie.guillemant@ville.angers.fr</a></td> </tr> </table>	Title	Contact person	Le Portrait d'Esther, a digital comic	Julie Guillemant : <a href="mailto:julie.guillemant@ville.angers.fr">julie.guillemant@ville.angers.fr</a>
Title	Contact person				
Le Portrait d'Esther, a digital comic	Julie Guillemant : <a href="mailto:julie.guillemant@ville.angers.fr">julie.guillemant@ville.angers.fr</a>				
<p><b>Please provide a short description of the initiative.</b> Be sure you refer to the strategy adopted, the specific challenge(s)/problem(s) the initiative was intended/intends to address as well as the expected/attained achievements.</p>	<p>The Fine arts museum of Angers houses seven artworks that had been stolen from Jewish families during the Second World War awaiting their return to their rightful owners or heirs. While the issue of artworks despoiled during the War concerns all citizens, it has become the domain of art historians. The aim of this digital project was to take history outside the confines of the museum to a younger audience. A hybrid between the comic and the historical novel, The Portrait of Esther targets readers aged 15-18 years in a bid to help them discover this little-known part of our history.</p>				
<p><b>Why do you think this initiative could be considered as a good source of inspiration for other European cities/regions?</b></p>	<p>As the French Ministry of Culture underlined, there is very few initiatives supporting this subject. Our aim was to raise awareness amongst younger generations about the scale of the destruction of human life and heritage by the Nazis. This not a French neither a Museum subject, it is about worldwide citizen heritage.</p>				
<p><b>What have been the results/impacts? If possible, please do it in terms of key indicators you may have.</b></p>	<p>The digital comic was seen more than 7,000 times, seven months after the releasing. The end of exhibition in the museum was postponed due to the excellent audience's feedbacks and finally lasted 5 months.</p>				
<p><b>Transferability tips: if another city was to develop a similar initiative, what would be your 3 best advices?</b></p>	<ul style="list-style-type: none"> <li>- The public -&gt; It's necessary to ensure that this kind of project would correspond with the target audience (especially with young people). During the project, a panel of students was chosen to review the work in progress, made up of participants from three local schools.</li> <li>- The tool -&gt; created for this digital comic, the tool will be able to automatically generate digital albums. Transferability was one of our main preoccupations.</li> <li>- The content -&gt; "Le Portrait d'Esther" is based on historical elements but the looted painting is a fictive one. We didn't choose one of our paintings to allow other institution to use the comic to highlight the stolen paintings they house.</li> </ul>				
<p><b>Future Plans</b></p> <ul style="list-style-type: none"> <li>- Will the project/policy/activity be continued or expanded in or beyond your city? If so, how?</li> <li>- How are results disseminated?</li> </ul>	<ul style="list-style-type: none"> <li>- An exhibition -&gt; To complete the project and make young readers come into the museum to discover the artworks, an exhibition of originals drawings was organized in the room of looted paintings. This turnkey exhibition may take place in others museums to highlight the looted artworks.</li> <li>- Translations -&gt; English and German translations are in progress, and will be published in Autumn 2016.</li> <li>- Applications -&gt; applications for digital tablet will be published this Autumn 2016</li> </ul>				

<b>Implementation (date and duration of the project)</b>	The digital comic "Le Portrait d'Esther" is available freely on an eponym website in a lasting way.
<b>Management (stakeholders involved)</b>	The project was managed by the Museum of Angers (public service). It was developed and produced in partnership with the Atelier Mosquito, a digital creator.
<b>Budget and sources of funding</b>	Le Portrait d'Esther was developed with the support of the French Ministry of Culture within the framework of the call for proposals for the 'Innovative Cultural Services Project' 2014 who funds the 1/3 of the project. Angers paid the other 2/3.
<b>Relevant links</b>	<a href="http://portrait-esther.fr">http://portrait-esther.fr</a> <a href="https://www.facebook.com/leportraitdesther/">https://www.facebook.com/leportraitdesther/</a>

## Dortmund

Description of the project					
	<table border="1"> <thead> <tr> <th>Title</th> <th>Contact person</th> </tr> </thead> <tbody> <tr> <td> <b>UZWEI - Cultural Co-Creation</b>            A cultural learning place for children and youngsters - involving digital media, part of the Dortmunder U - Center for Arts and Creativity         </td> <td><b>Kurt Eichler</b></td> </tr> </tbody> </table>	Title	Contact person	<b>UZWEI - Cultural Co-Creation</b> A cultural learning place for children and youngsters - involving digital media, part of the Dortmunder U - Center for Arts and Creativity	<b>Kurt Eichler</b>
Title	Contact person				
<b>UZWEI - Cultural Co-Creation</b> A cultural learning place for children and youngsters - involving digital media, part of the Dortmunder U - Center for Arts and Creativity	<b>Kurt Eichler</b>				
<b>Please provide a short description of the initiative.</b> Be sure you refer to the strategy adopted, the specific challenge(s)/problem(s) the initiative was intended/intends to address as well as the expected/attained achievements.	Regarding the "master plan of cultural education of the city of Dortmund" UZWEI is an important presenting platform of participatory cultural co-creation of children and youth. The focus is on digital media and art e.g. digital storytelling, film, multimedia. As part of the big various Centres for Arts and Creativity - the Dortmunder U UZWEI itself is an autonomous level dedicated to the creative work with the youngest - both in school cooperation and leisure time offers. Equipped with space for workshops, technical tools like cameras, iPads, computers and software UZWEI focuses on the challenge of contemporary digital cultural education and visibility of young ideas in the city of Dortmund and in a professional institutional setting of Dortmunder U next to e.g. a museum with an art collection and a media art space on the other levels of the building. Next to the space for creative working an exhibition space presents works from children and young or mostly interactive or "hands on" pieces regarding youth culture. About 37.000 visits a year at UZWEI show the interest and value of UZWEI as well for the young ones as for "normal" visitors.				
<b>Why do you think this initiative could be considered as a good source of inspiration for other European cities/regions?</b>	Mostly cultural education still takes place in separate workshop rooms next to a museum or a professional exhibition/art place. UZWEI at Dortmunder U values the ideas of children and young the same way e.g. museums value their collection. UZWEI gives a strong focus on the ideas of the young and shows them as an important part of cultural and social life. On the other hand seems extremely important to give young people the chance to develop their skills and a kind of cultural attitude in fields that are not offered in regular school. Children and young people are not only the audiences of tomorrow but the creators of today AND tomorrow. UZWEI supports the development of personality and identification with a place, a city or a region be co-creation parts of it.				
<b>What have been the results/impacts? If possible, please do it in terms of key indicators you may have.</b>	<ul style="list-style-type: none"> <li>- about 37.000 visits a year - free entrance</li> <li>- 5 to 6 well visited exhibitions a year show the popularity of young culture</li> <li>- more and more schools and initiatives ask for cooperation with UZWEI - tackling their own topics and not given ones (e.g. by school schedule or a curators exhibition)</li> <li>- existing UZWEI groups like "Kinderreporter" or "Young Dogs" are asked to produce clips for e.g. an art exhibition - especially because of their young point of view</li> <li>- visible sign for the public that the city values their young inhabitants</li> </ul>				

Transferability tips: if another city was to develop a similar initiative, what would be your 3 best advices?	look for a professional setting, that provides high quality in cultural education; connect an existing artist scene and universities-> workshop leaders, inspiration, laboratory for learning of all directions; keep free from concrete tasks for others like school, museums -> you define what is delivered.
<b>Future Plans</b> - Will the project/policy/activity be continued or expanded in or beyond your city? If so, how? - How are results disseminated?	For UZWEI is an institution itself it will remain as a part of Dortmunder U and is defined as a platform for experimental approach on digital cultural education. Part of that is to disseminate concrete project results via round tables or in conferences.
<b>Implementation (date and duration of the project)</b>	UZWEI as an institution: Opening in September 2011, first full employed team from 4/2013; the project example "Feedback - Young Media Festival" started in January 2016 and took place 4 days in mid June 2016.
<b>Management (stakeholders involved)</b>	Kulturbetriebe City of Dortmund, Federal State of North Rhine Westphalia
<b>Budget and sources of funding</b>	about 120.000 € for concrete activities like workshops, exhibitions, events at UZWEI subsidized by: Federal State of North Rhine Westphalia, Sponsoring, extra project funds
<b>Relevant links</b>	<a href="http://www.dortmunder-u.de">www.dortmunder-u.de</a> ; <a href="http://www.aufderuzwei.de">www.aufderuzwei.de</a> , <a href="http://www.project:feedback-medien.de">www.project:feedback-medien.de</a>
<b>Any other useful information</b>	lots of project examples could be given for the concrete cultural work with children and young e.g. "Young Dogs, young documentary project: <a href="http://www.youngdogs.org">www.youngdogs.org</a>

## Duesseldorf

Description of the project		
	Title	Contact person
	ARTIG Zentrale für Culturelle Entwicklung (ARTIG Centre for cultural development)	Petra Winkelmann Culture Department Duesseldorf <a href="mailto:petra.winkelmann@duesseldorf.de">petra.winkelmann@duesseldorf.de</a>
<b>Please provide a short description of the initiative.</b> Be sure you refer to the strategy adopted, the specific challenge(s)/problem(s) the initiative was intended/intends to address as well as the expected/attained achievements.	<p>The ARTIG Zentrale is a project for young people (16 - 23 years) which offers various chances to express their artistic creativity while being supported by artists and professionals related to the artistic field. It takes place on voluntary basis. Young people have to apply informally and indicate their special interests. There are no fees.</p> <p>Participation and reflection young people's needs are the key issues of the project. Therefore the concept was developed in close co-operation with young people themselves. It is dedicated to their special needs in the life section between school, university and vocational education when they must decide about their future profession. For these reasons it is not only related to the sector of arts but also to the sector of creative industries in a broad sense and to culture management. Young people learn to express themselves artistically but also learn how to organize a concert or manage a cultural event in a very practical way.</p> <p>The ARTIG Zentrale offers various workshops and a professional coaching on matters they decide themselves. It starts with the Culturlabor (4 days in August) which offers workshops on various artistic issues like painting, dancing etc. but offers also insights into cultural management etc. In the laboratory the participants develop their own artistic projects on which they will work for the next months until February next year, when all results are presented publically and professionally in cultural institutions. They can do</p>	



	<p>this individually or as groups and are responsible for their own processes of work and the outcomes. They get support by coaches and artists.</p> <p>The participants, artists, the team and others come together in constantly growing virtual and physical network in mutual support.</p>
<p><b>Why do you think this initiative could be considered as a good source of inspiration for other European cities/regions?</b></p>	<p>The project follows the idea of how to enable, educate and encourage young people to be professionals and creators in fields we can't imagine now. It is based on trust in young people's capabilities and personal responsibility and offers them the chance to express themselves and to learn about themselves.</p> <p>It has an open approach which is accessible for everyone interested. They are addressed in a reached out way and supported by the ARTIG-team, which consists of young people and former participants themselves.</p> <p>This year for the first time refugees also participated in the Culturlabor.</p>
<p><b>What have been the results/impacts? If possible, please do it in terms of key indicators you may have.</b></p> <p>Max.200 words</p>	<p>In Duesseldorf we have a long tradition in working together with young people on this basis. We started in 2004 with a very similar project based on the same principals called "Düsseldorf ist ARTig" which followed the needs and wishes of young people.</p> <p>As a result of this constant process in 2014 we started the ARTIG Zentrale which is the result of changes in young peoples' life, interests and needs.</p> <p>Our long-term experience shows that young people do take advantage of their participation irrespective of their decision about their future professions. So many of them found out that the field of arts is not a professional issue for them. Many decided to choose related professions and after years at universities etc. came back to the project. Others started to work professionally in other cultural institutions (not only in Duesseldorf) and are also part of the ARTIG network. Some of them decided for an artistic profession and became fine artists, actors or directors, or formed their own bands.</p> <p>The ARTIG network is constantly busy in different cultural projects and has a sort of institutional character itself, e.g. it is asked by cultural institutions to become a partner. It is closely related to the culture department and participates in various working groups which deal with cultural education and participation. Through these connections the network and the project communicate.</p>
<p><b>Transferability tips: if another city was to develop a similar initiative, what would be your 3 best advices?</b></p>	<ol style="list-style-type: none"> <li>1. Be open to the wishes and needs of young people</li> <li>2. Have confidence in them</li> <li>3. Accept that they do things their own way</li> </ol>
<p><b>Future Plans</b></p> <ul style="list-style-type: none"> <li>- Will the project/policy/activity be continued or expanded in or beyond your city? If so, how?</li> <li>- How are results disseminated?</li> </ul>	<p>We shall continue.</p>
<p><b>Implementation (date and duration of the project)</b></p>	<p>Each project has a cycle of 6 months.</p> <p>The ARTIG network is busy all the year and invites on regular terms to events dedicated to various aspects like information on courses of studies in culture management, culture education and public relation.</p>
<p><b>Management (stakeholders involved)</b></p>	<p>Culture department, artists, culture institutions, ARTIG network</p>
<p><b>Budget and sources of funding</b></p>	<p>The project has been a co-operation between the culture department of Duesseldorf and the Vodafone Foundation Germany from 2004 until today. It is completely funded by the Vodafone Foundation Germany.</p>
<p><b>Relevant links</b></p>	<p><a href="http://www.artig-zentrale.de/">http://www.artig-zentrale.de/</a></p>

## Edinburgh

Description of the project					
	<table border="1"> <thead> <tr> <th>Title</th> <th>Contact person</th> </tr> </thead> <tbody> <tr> <td><b>Creative Conversations:</b> Creative Learners, Creative Thinkers and Creative Lives</td> <td>Linda Lees, Service Manager, Arts and Creative Learning, City of Edinburgh Council</td> </tr> </tbody> </table>	Title	Contact person	<b>Creative Conversations:</b> Creative Learners, Creative Thinkers and Creative Lives	Linda Lees, Service Manager, Arts and Creative Learning, City of Edinburgh Council
Title	Contact person				
<b>Creative Conversations:</b> Creative Learners, Creative Thinkers and Creative Lives	Linda Lees, Service Manager, Arts and Creative Learning, City of Edinburgh Council				
<p><b>Please provide a short description of the initiative.</b> Be sure you refer to the strategy adopted, the specific challenge(s)/problem(s) the initiative was intended/intends to address as well as the expected/attained achievements.</p>	<p><b>Scottish Context</b> The Creative Learning Network initiative established the National Creative Learning Network (NCLN) and a Creative Learning Network (CLN) in every Scottish council. The overall outcome is <i>'Increased levels of creativity skills being recognised, articulated and valued by educationalists, practitioners and learners'</i>. This is achieved by supporting the education and arts sectors work in effective partnership within formal and informal settings. CLNs are a key delivery mechanism of Scotland's Creative Learning Plan - visibly implementing the vision for a more creative Scotland.</p> <p><b>Edinburgh Context</b> In Edinburgh we recognised the need to simultaneously address this challenge strategically and operationally. We work in partnership with Education and cultural colleagues and support learning communities to embed creativity in leadership; curriculum design; improvement planning, learning and teaching. We established <b>Creative Conversations</b>, inviting inspiring speakers to stimulate thinking and discussion between the sectors about:</p> <ul style="list-style-type: none"> <li>- the importance of creativity and the arts in education</li> <li>- how creativity is crucial for young people's future prospects and happiness</li> </ul> <p>The main challenge was persuading school leaders and teachers of the value of the arts in education. We have made a real difference: all schools engage with the arts in some form and our arts organisations have good partnerships with schools.</p>				
<p><b>Why do you think this initiative could be considered as a good source of inspiration for other European cities/regions?</b></p>	<p>Not all countries have a national strategic partnership for cultural education. However each City has local schools/arts partnerships in place to some extent. Edinburgh's <b>Creative Conversations</b>, help join-up the education and arts/culture sectors at policy and practice levels. <b>Creative Conversations</b> have helped shift thinking among teachers and school leaders and they now consider creativity more. Consequently they are more likely to value the contribution the arts make to educational outcomes across learning. And all schools now regularly engage with the city's creatives and arts organisations more effectively. Some other local authorities in Scotland have adopted and adapted the Edinburgh approach and report success as a result.</p>				
<p><b>What have been the results/impacts? If possible, please do it in terms of key indicators you may have.</b></p>	<p>The overall outcome is <i>'Increased levels of creativity skills being recognised, articulated and valued by educationalists, practitioners and learners'</i> As a result of <b>Creative Conversations</b>:</p> <ul style="list-style-type: none"> <li>- More school leaders are willing to consider and value the contribution of the arts to educational outcomes</li> <li>- Arts organisations have increased understanding of the education sector and co-create projects more effectively</li> <li>- All schools engage with the City's rich cultural sector for the educational benefit of our children and young people</li> </ul>				

	<p>In Edinburgh we developed a Creativity Skills Progression Framework for all young people aged 3-18. This has recently been described by Education Scotland and Creative Scotland as sector leading. The framework is useful for teachers, helping them plan and track creative learning. It will help the arts sector plan cultural education projects and provides a shared language for artists and teachers.</p> <p>Schools are more open to innovative and creative approaches. The success of <b>Creative Conversations</b> and related work means that Arts and Creative Learning Team has increased profile in the city. Our work is valued to the extent that budgets cuts are proportionate to the impact of our work across the city, and recognises the benefits of cultural education for young people.</p>
<p><b>Transferability tips: if another city was to develop a similar initiative, what would be your 3 best advices?</b></p>	<ol style="list-style-type: none"> <li>1. Do not be afraid to think big but remember to fully engage with artists, teachers and children. Ensure someone fairly senior in education can influence strategically and if you can, go straight to the top. Make sure you have credibility with the education sector, in particular teachers and schools leaders. Be sure you are able to demonstrate that your work with the arts sector can help teachers to improve learner outcomes and deliver on key education strategies</li> <li>2. Ensure your lead officers develop and maintain excellent and trusting relationships with the arts and cultural sector. Always share and celebrate success - especially with schools and arts/cultural organisations where there has been a clear impact or a significant shift in thinking. The voice of children and young people is important and you need to listen and allow young people to describe what has worked for them. Make sure that the arts sector also sees clear benefits of working with you.</li> <li>3. Play the long game and be very strategic - make sure local politicians are aware of the outputs and outcomes. We willing to contribute to national and local developments and be very open about sharing your strategies for success. Be reflective and always learning. Be adaptable, solution focussed and plan for the future.</li> </ol>
<p><b>Future Plans</b></p> <ul style="list-style-type: none"> <li>- Will the project/policy/activity be continued or expanded in or beyond your city? If so, how?</li> <li>- How are results disseminated?</li> </ul>	<p><b><u>Creative Solutions with Independent Thinking:</u></b></p> <p>In 2016/16, we will work with partnerships of schools and arts organisation to look at creativity and innovative ways of tackling educational issues linked to school improvement priorities</p> <p>We will focus work with schools and artists on tackling the poverty related attainment gap and on developing our young workforce.</p> <p>The learning is and will continue to be shared via a number of well - established networks, at Creative Conversations, on YouTube and via social media platforms as appropriate, through teacher and practitioner Continuing Professional Development sessions, with parents, with politicians, via blogs and case studies, giving presentation at conferences etc.</p>
<p><b>Implementation (date and duration of the project)</b></p>	<p>Ongoing but delivered over the academic year.</p> <p>Each year's plans build on previous activity and develop the most effective next steps.</p>
<p><b>Management (stakeholders involved)</b></p>	<p><b><u>Steering Group made up of:</u></b></p> <ul style="list-style-type: none"> <li>- Chair: Service Manager, Arts and Creative Learning (Edinburgh City Council)</li> <li>- Principal Officer Creative Learning, Visual Arts, Film and Literature (Edinburgh City Council)</li> <li>- Principal Officer Creative Learning, Performing Arts (Edinburgh City Council)</li> <li>- Education Support Officer (Midlothian Council)</li> <li>- Principal Teacher of Music (Midlothian Council)</li> </ul>

	<ul style="list-style-type: none"> <li>- Dance Development Officer (Midlothian Council)</li> <li>- Arts Manager (East Lothian Council)</li> <li>- Digital Education Support Officer (East Lothian Council)</li> <li>- Quality Improvement Officer (East Lothian Council)</li> <li>- Consultant: Education, Creativity and Employability</li> </ul> <p>The Chair (Edinburgh Service Manager) is on the following national groups:</p> <ul style="list-style-type: none"> <li>- Steering Group for National Creative Learning Network</li> <li>- Implementation Group for the National Creative Learning Plan</li> <li>- Curriculum, Learning, Teaching and Assessment Forum (Expressive Arts)</li> </ul> <p><b><u>National Stakeholders:</u></b></p> <ul style="list-style-type: none"> <li>- Creative Scotland</li> <li>- Education Scotland</li> <li>- Skills Development Scotland</li> </ul> <p><b><u>Local Stakeholders:</u></b></p> <ul style="list-style-type: none"> <li>- 3 local authorities</li> <li>- Education leaders</li> <li>- Teachers</li> <li>- Artists</li> <li>- Art, culture and heritage organisations</li> <li>- Art galleries, museums and theatres</li> <li>- Schools, colleges and universities</li> <li>- Parents/carers</li> <li>- Children and Young People</li> </ul>
<b>Budget and sources of funding</b>	<p>Creative Learning Network fund from Education Scotland  Grant award from Skills Development Scotland  Project grants from: Lottery Heritage fund; Creative Scotland; Youth Music Initiative; Cashback for Creativity etc.  Embed activity within own budgets  Partnerships with arts and cultural organisations including sponsorship</p>
<b>Relevant links</b>	YouTube CC
<b>Any other useful information</b>	<p>Edinburgh leads the Creative Learning Network for neighbouring authorities, Midlothian and East Lothian. This is developing into a strong partnership.</p> <p>Edinburgh is considered to lead thinking in the development of Creative Learning and in the local implementation of the National Creative Learning Plan.</p> <p>We are very happy to share ideas and strategies and to hear from others who have developed innovative approaches in policy and practice.</p>

## Leeds

‘Let’s Make Books!’ is a visual art and literacy project that culminates in published reading resources created by children for children.

Based on a model developed by Victoria Ryle from [Kids’ Own Publishing](#), this project was piloted in Brudenell, Bracken Edge and New Bewerley primary schools in 2013. It involved a visual artist working with teachers, children and their parents to help them create picture books in their home languages and English. This proved to be a powerful way of engaging children and their families in learning and helping to ‘close the gap’ in attainment for identified vulnerable groups e.g. pupil premium, EAL (English as an Additional Language), boys, SEN (Special Educational Needs). Key aspects of the project such as parental involvement, collaborative learning and arts participation are all factors listed by the Educational Endowment Fund Pupil Premium Toolkit as adding significant value to pupil progress. The 5 published books capture and celebrate children’s voices. They have been registered through Leeds Central Library and are now available for any child in the city to borrow. Given the success of the pilot programme we are delivering ‘Let’s Make Books!’ in a further 8 schools in Leeds.

### What does the project involve?

A visual artist will work with a small group of identified children (max 10) over 6 half day sessions. The artist will engage pupils in child-led, creative activities and together they will produce stories and artwork. Parents and carers can be invited to participate in the sessions. Working closely with the teacher, the artist will produce and oversee the publication of one book. The school will receive 50 copies of the published book.

*Please note: schools can apply their own criteria for selecting a group of children to work with e.g. it can be aimed at a specific home language group or a targeted vulnerable group and can be made up of children across key stages.*

### Project aims and objectives

- To engage pupils, parents/carers in a creative process which produces high quality picture books, including dual-language books
- To impact on children's literacy - improving reading, writing, verbal and non-verbal communication skills
- To empower children to tell and share their stories
- To capture and celebrate children's voices
- To promote diversity and celebrate unique cultures

### What the school will need to provide?

A member of staff to work in close partnership with the visual artist: this will include planning meetings, attending all sessions in school and encouraging and organising parental involvement.

For further information, please contact Sarah Westaway, Head of Arts Development, ArtForms  
Tel: 0113 3782854 Email: [sarah.westaway@leeds.gov.uk](mailto:sarah.westaway@leeds.gov.uk)

## **Lyon**

Description of the project	
	Contact person
	<b>Christine Tollet, City of Lyon</b> <a href="mailto:Christine.tollet@mairie-lyon.fr">Christine.tollet@mairie-lyon.fr</a> + 33 (0)4 72 10 37 92 <b>Cédric Vidal, Lyon Metropolis</b> <a href="mailto:cvidal@grandlyon.com">cvidal@grandlyon.com</a> +33 (0)4 72 61 74 41
<b>Please provide a short description of the initiative.</b> Be sure you refer to the strategy adopted, the specific challenge(s)/problem(s) the initiative was intended/intends to address as well as the expected/attained achievements.	<b>The City of Lyon and the Lyon Metropolis</b> have chosen to place culture, arts, heritage at the heart of their public policies, in terms of positive impacts on the development of people and territories. They are engaged in a coordinated approach aimed at mobilizing cultural institutions and events which hold public service missions to encourage initiatives and projects to involve people from priority territories of the French urban policy, the <i>Politique de la Ville</i> .  The creation of the first Charter for cultural cooperation by the City of Lyon in 2004 illustrates this priority. The issue of arts education for young people and children's is included since 2015 in this charter, which is now extending to the whole of the metropolis.  All of the projects must involve young people which are often distant of

	<p>public cultural institutions, through innovative approaches. These projects are an opportunity to work differently, to test different methods, which led to rethinking and sustainably transform the cultural offer. <u>Two examples in two different arts fields</u> :</p> <ul style="list-style-type: none"> <li>- Since 2011, an <u>action "Let's make an opera"</u> is carried out with 120 children from a school in a priority territory in a city from the east part of Lyon metropolis, Meyzieu, involving many stakeholders: national education, school of music and drama of the city, social centre (costume workshop)... This action was followed by the permanent establishment of a musical learning curriculum in this school ("<i>Voix-ci Voix-là</i>"), whose dominant is the choir practice.</li> <li>- <u>Program "My Heritage and Me"</u>: The City of Lyon, with two of its cultural institutions, the History Museum of Lyon and The Municipal Archives, created a partnership with schools to raise awareness among children on the value of local urban Heritage. The project is developed in disadvantaged areas. Due to a solid partnership, children are helped to understand their immediate environment, adopt their city and its heritage, be proud to live there, and become responsible citizens.</li> </ul>
<p><b>Why do you think this initiative could be considered as a good source of inspiration for other European cities/regions?</b></p>	<p>On a local level, these projects are leading to make interact all the educational, cultural and social partners in favour of a comprehensive arts education approach for children's from schools located in priority territories.</p> <p>They are also an opportunity to change and transform the ways of teaching arts practices, innovative approaches implemented will then benefit to all of the people, serving a more global democratization of the access to artistic practices.</p> <p>Furthermore, these projects can help to gradually change the way young people feel about the place where they live, alongside of a work of urban renewal it can transform the global perception of the territory.</p>
<p><b>What have been the results/impacts? If possible, please do it in terms of key indicators you may have.</b></p>	<p>The results are not all immediately measurable, and therefore we are considering at first the qualitative impact.</p> <p>All the children which are involved in an arts education experience, in these kinds of projects, do not necessarily start after an artistic training course in a school of music, theatre or dance. However, their share is becoming bigger over the years.</p> <p>Moreover, these projects are a part of a larger strategy of educational success for the children's involved. Students from schools in priority territories experiencing these projects are driven by positive momentum in their school career.</p> <p>These projects are also a way to make the schools of these priority territories more attractive, and to keep within them a balanced social mix. Moreover, they lead to the creation of networks of local stakeholders working together to implement policy in these areas.</p>
<p><b>Transferability tips: if another city was to develop a similar initiative, what would be your 3 best advices?</b></p>	<p>Three advices :</p> <ul style="list-style-type: none"> <li>- Share information and knowledge and create a strong synergy between schools and cultural institutions, a partnership is never acquired (fragility induced by educational team changes).</li> <li>- Being careful to keep an important diversity, include population with the most important difficulties and involve the children's families,</li> <li>- Work on a long-term agenda, and find extensions later in the learning career of the children's</li> </ul>
<p><b>Future Plans</b></p>	<p>These examples are part of a broader policy which aims at expanding</p>

<ul style="list-style-type: none"> <li>- Will the project/policy/activity be continued or expanded in or beyond your city? If so, how?</li> <li>- How are results disseminated?</li> </ul>	<p>those programs, not only on the territories but also in different cultural disciplines: the object is to emphasize these experiences and projects to reach new audiences.</p> <p>An art education scheme, which will associate the Metropolis and the 59 municipalities of the metropolitan territory, will promote inclusion of these kind of projects and their generalization within publicly funded schools of music, drama and dance.</p> <p>Over time, the success of such concrete projects leads local governments to change their ways of doing, with new agreements with all the stakeholders and partners.</p>
<p><b>Implementation (date and duration of the project)</b></p>	<p>Those projects have to be defined for a middle term: 3 to 5 years.</p> <p>The specific project about Heritage and children is designed to last three years for each class.</p> <p>The specific project about "Let's make an opera" became a permanent musical learning curriculum in the school.</p>
<p><b>Management (stakeholders involved)</b></p>	<p>State (<i>Education Nationale</i> And <i>Politique de la Ville</i>), Metropolis, Municipalities, Cultural Institutions, associations are the main stakeholders.</p> <p>For each project or programme, a steering committee is established.</p>
<p><b>Budget and sources of funding</b></p>	<p>The main idea of the charter of cultural cooperation is primarily use existing annual budgets; cultural institutions must equitably involve all the people of the territory.</p>
<p><b>Relevant links</b></p>	<p>"My Heritage and Me" : <a href="http://www.gadagne.musees.lyon.fr">www.gadagne.musees.lyon.fr</a> / <a href="http://www.archives-lyon.fr">www.archives-lyon.fr</a></p> <p>"Let's make an opera" and "Voix-ci Voix-là" : <a href="http://www.meyzieu.fr/rubrique89.html">http://www.meyzieu.fr/rubrique89.html</a></p> <p>Charter for cultural cooperation and territorial implementation of the <i>Politique de la Ville</i> : <a href="http://www.polville.lyon.fr/des-quartiers-lechelle-de-la-ville/les-thematiques/culture/">http://www.polville.lyon.fr/des-quartiers-lechelle-de-la-ville/les-thematiques/culture/</a> / <a href="http://www.grandlyon.com/metropole/politique-de-la-ville.html">http://www.grandlyon.com/metropole/politique-de-la-ville.html</a></p>

## Munich

Description of the project		
	Title	Contact person
	Play City Mini München (Spielstadt Mini München)	Margit Maschek-Grüneisl <a href="mailto:info@kulturundspielraum.de">info@kulturundspielraum.de</a> <a href="mailto:margitmaschek@kulturundspielraum.de">margitmaschek@kulturundspielraum.de</a> Tel. +49/ (0)89341676
<b>Please provide a short description of the initiative.</b> Be sure you refer to the strategy adopted, the specific challenge(s)/problem(s) the initiative was intended/intends to address as well as the expected/attained achievements.	<p>Mini München is a temporary, miniature city for children featuring all the important institutions and processes of a 'real city'. The central theme of Mini-Munich is that of city-life: how does life in a city work, how are the administration, local politics and the cycles of work, money and consumption organized? The Play City in part reflects everyday life in a big city, and hence renders these experiences accessible to children. This is true for both the city's structural elements and its spatial arrangements - the reality of the big city becomes connected to the world created by the imagination of children and vice versa. The bridging of these two distinct realities make the pedagogic approach of Mini-Munich unique, and allows for an open learning environment, combining the acquisition of knowledge with fascination and fun.</p> <p>Didactically speaking, playing and learning are connected as a productive unit. The play city as a framework lays the basis for learning that takes place in non-formal contexts. Mini München as a pedagogic model must be understood as an open space for action. Children are invited to actively shape, change and develop their city. The heterogeneous decisions, actions and movements of different players co-produce the social, political and cultural dynamics of the play city. Children constantly explore and test the city they co-produce - which means they do not only imitate the 'big city', they go beyond it by creating a specific urban reality.</p>	
<b>Why do you think this initiative could be considered as a good source of inspiration for other European cities/regions?</b>	<p>1. The play city model creates a uniquely complex learning environment: The city framework enables children to experience social complexity first-hand and to engage in multiple negotiations with fellow participants, the play city structures and their physical environment.</p> <p>2. The play city is an open space for learning: It is accessible to all, entry is free of charge and no prior registration is required. Children decide freely when they come and how long they stay. Every participant has the freedom to construct his or her own biography and identity as a citizen of the play city, assuming diverse roles and experimenting with them.</p> <p>3. The play city resembles a public space: It creates room for encounter, negotiation and varying performances, and is thus subject to constant evolution and change.</p>	
<b>What have been the results/impacts? If possible, please do it in terms of key indicators you may have.</b>	<ul style="list-style-type: none"> <li>- Since 1979, Mini-München has taken place on a bi-annual basis and has become the biggest holiday programme for children in the City of Munich; the play city is attended by up to 2500 children every day and in 2016, a total of 32650 children participated actively in Mini München</li> <li>- Mini München as an arts education project and pedagogical concept has inspired a wide array of play city projects in various cities around the world since its creation over 30 years ago</li> <li>- Mini München has succeeded in building up a large network of support and implementing partners, that enriches the play city and has increased the project's scope and complexity over the last decades</li> <li>- Mini München has influenced several generations of children participants, many of whom have chosen to join the play city as adults with their own professional expertise and ideas (volunteer programme)</li> <li>- In 2016, a special outreach programme for refugee children succeeded in including more than 600 children from municipal refugee</li> </ul>	



	shelters as active participants in the play city
<b>Transferability tips: if another city was to develop a similar initiative, what would be your 3 best advices?</b>	<p>Kultur &amp; Spielraum has undertaken consulting missions to diverse cities interested in implementing the play city project similar to Mini München. Depending on the local context and available resources, play cities can vary widely in scope, outlook and dynamics. There is hence no standard model of a play city. Nevertheless, there are some key pieces of advice we have provided to our partners:</p> <p><b>1. Location and aesthetic pre-arrangement</b> A play city can take place inside and/or outside and can be constructed prior to the arrival of the children or can be built together with children. It is however important to choose a location in which the active, further development of the city is possible (also in the form of construction, changes to the physical play environment). In the case of Mini München, the aesthetic pre-arrangement of the core of the city is key to the beginning of the game.</p> <p><b>2. Funding and support</b> A play city project requires funding for its location, training and salaries for adult staff and facilitators, as well as sufficient materials and equipment. In most cases, play cities depend on the support of the respective municipality and diverse public institutions. The conceptual and organizational preparation required in order to successfully implement a play city project should not be underestimated!</p> <p><b>3. Staff and facilitators</b> Adult staff in Mini München should not only consist of pedagogues and social workers, but should also include artists, different distinct professions such as of gardeners, bakers and tailors, as well as artisans and academics from a variety of disciplines.</p> <p><b>4. Materials and equipment</b> The availability of diverse materials and real equipment is key to the children's perception of the city environment and real production processes have to be possible within the city.</p>
<b>Future Plans</b> - Will the project/policy/activity be continued or expanded in or beyond your city? If so, how? - How are results disseminated?	<p>1. The project Mini München will be continued in Munich in its present form. The exact scope of the project will depend on available funding and potential future locations for the play city project.</p> <p>2. The project activities are currently expanding through an adaptation of the play city model and related arts education ideas in other cities and countries around the world. New play cities have recently emerged for instance in Czech Republic, Japan and in other cities in Germany.</p> <p>3. Different formal and informal channels of exchange allow for a dissemination of the play city model and the concrete experiences we have made in Mini München: For instance, an international meeting of play cities has been organized repeatedly; direct visits between play cities in different countries take place regularly; consulting missions of Kultur &amp; Spielraum staff to Japan, Egypt, the UAE, Italy and Czech Republic have been organized; the play city experience is made accessible to the public through events, such as public lectures during the play city and a permanent exhibition that takes place in parallel to Mini München; a detailed project documentation (in writing, film, audio material) is available and disseminated for each play city</p>
<b>Implementation (date and duration of the project)</b>	<p>August 1<sup>st</sup> to August 19<sup>th</sup> 2016, Mo.-Fr. 10am to 5pm The play city takes place every two years during the summer vacation period, since 1979 (UN Year of the Child), for an approximate period of 3-5 weeks</p>
<b>Management (stakeholders involved)</b>	<p>Kultur &amp; Spielraum e.V. (main organizer and implementing agency) City of Munich (main sponsor, principal cooperating entity): Department for Social Affairs, Department for Culture, Department for</p>

	<p>City Planning, Department for Youth, Department for Education and Sports, Department for Infrastructure and Construction, Department for Public Health and Environment</p> <p><b>Municipal institutions:</b> For example, museums, galleries, universities, research laboratories, waste management entities, public libraries, public gardening agency, municipal police, etc.</p> <p><b>NGOs:</b> - Play cities from other cities/ countries - NGOs in the field of arts education, special needs education, refugee work, public health, environment</p> <p><b>Professional federations:</b> For instance, union of architects, federation of cartoonists, etc.</p> <p><b>Media:</b> Bayern 2 / Radio Mikro (radio station), Münchner Wochenanzeiger, Münchner Wochenblatt (newspaper), etc.</p> <p><b>Private companies:</b> For instance, Stadtwerke München (SWM), Hofpfisterei, Fritz Eichbauer Bauunternehmung, etc.</p>
<b>Budget and sources of funding</b>	<p><b>Budget of Mini München in 2016:</b> Infrastructure costs / rent = 500,000 Euro (City of Munich) Project costs = 250,000 (City of Munich, sponsors (private companies, donations from private individuals)</p>
<b>Relevant links</b>	<p><a href="http://www.mini-muenchen.info">http://www.mini-muenchen.info</a>  <a href="http://www.mini-muenchen.info/index.php?article_id=19">http://www.mini-muenchen.info/index.php?article_id=19</a>  <a href="http://www.kulturundspielraum.de">http://www.kulturundspielraum.de</a>  <a href="http://www.kinderspielstaedte.com">http://www.kinderspielstaedte.com</a></p>
<b>Any other useful information</b>	<p>The main organizer and implementing agency of Mini München, <b>Kultur &amp; Spielraum e.V.</b>, is a non-profit association in the field of arts education. The association offers a broad range of projects for children and youth that lie at the interface of arts, culture and education.</p>

## Utrecht

Description of the project		
	Title	Contact person
	<p><b>“Diamond of Creative capacity”</b>  <i>Subtitle</i>  <b>Creative capacity:</b> a diamond with rays  <b>Creative partnerships:</b> the tool for building creative capacity by pupils</p>	<p>Liesbeth van Droffelaar:  <a href="mailto:l.van.droffelaar@utrecht.nl">l.van.droffelaar@utrecht.nl</a>  Nelly van der Geest:  <a href="mailto:nelly.vandergeest@hku.nl">nelly.vandergeest@hku.nl</a></p>
<p><b>Please provide a short description of the initiative.</b>  Be sure you refer to the strategy adopted, the specific challenge(s)/problem(s) the initiative was intended/intends to address as well as the expected/attained achievements.</p>	<p>The Utrecht Creative Capacity Development Path is one of 54 projects of the national programme <i>Cultural Education with Quality</i> in the Netherlands. The Utrecht project is focused on developing a creative capacity learning pathway based on creative partnerships, that is, long-term innovative cooperation between schools and cultural institutions. Co-creation is key in the project. Networking brings knowledge sharing and bottom up standards for quality. To improve knowledge sharing an interdisciplinary concept ‘diamond of creative capacity’ is developed. This diamond consists of nine rays of the creative competences for pupils. These are: craftsmanship, creative doing, creative thinking, showing imagination, reflecting on your actions, self-management, understanding the creative process you are experiencing, orientation on the cultural environment. Reflective and social skills are integral aspects of the creative process the pupil is involved in.  In the next period we will focus on the development of creative capacity of</p>	

	<p>the teachers and enhancing the schools and team as learning and creative organisations.</p> <p>The City of Utrecht promotes by its policy collaboration between schools and cultural organisations and the collaborative network. This offers pupils high standard art educations, it enhances connectedness over the limits of organisations and challenges partners to develop their learning capacity.</p>
<p><b>Why do you think this initiative could be considered as a good source of inspiration for other European cities/regions?</b></p>	<p>From incidence to pathway: Eleven creative partnerships did develop projects and teaching material. The development of the ‘Diamond of creative capacity’ enables partners to find a common language and to link their work to each other. The learning pathway will be published as a website that transfers experiences and approaches that can be adopted by schools outside the network.</p> <p>Roles of the local government:</p> <ul style="list-style-type: none"> <li>- Financing the project by matching money with a national fund</li> <li>- Membership of an external board of advice to connect the project to other policies.</li> <li>- Ambassador of the innovative approach</li> </ul>
<p><b>What have been the results/impacts? If possible, please do it in terms of key indicators you may have.</b></p>	<p>Key indicators for The Creative Capacity Utrecht network:</p> <p>Quantitative:</p> <ul style="list-style-type: none"> <li>- amount of pupils reached of the partner-schools;</li> <li>- amount of teachers and cultural partners that participated in the knowledge sharing</li> </ul> <p>Qualitative:</p> <ul style="list-style-type: none"> <li>- Development of vision on the role of creativity in curriculum of schools</li> <li>- Process approach: Increase of a common body of experience and a common body of knowledge as underlying values in the network</li> <li>- Making tacit knowledge on creative capacity of the involved partners explicit and collaborative</li> <li>- Increase of transfer of good practices and approaches</li> <li>- Increase of consistency in the curriculum and cohesion between partners of the network</li> </ul>
<p><b>Transferability tips: if another city was to develop a similar initiative, what would be your 3 best advices?</b></p>	<p>Stimulate intensive relations between schools and cultural partners and artists, within a common network.</p> <p>Create a culture of learning in the surrounding network and in the partnerships</p> <p>Develop policy by bottom up, working together en sharing knowledge and experience.</p>
<p><b>Future Plans</b></p> <ul style="list-style-type: none"> <li>- Will the project/policy/activity be continued or expanded in or beyond your city? If so, how?</li> <li>- How are results disseminated?</li> </ul>	<p>Program will be prolonged for 4 years</p> <p>In the Utrecht project 2013-2016 the collaboration with a University of the Arts was unique. In the period (2017-2020), collaboration either with a University of the Arts or Education is now a national condition.</p> <p>The concept of creative capacity is designed as a diamond with rays (competences). This goes beyond skills of one art discipline and opens integral approach of art within schools in connection with the pedagogical view of the team.</p> <p>Results are disseminated in films, publications and website (mainly in Dutch)</p>
<p><b>Implementation (date and duration of the project)</b></p>	<p>2013-2020</p>
<p><b>Management (stakeholders involved)</b></p>	<p>The Utrecht Creative Capacity Development Path is a collaboration between Utrecht University of the Arts, UCK (<i>Utrecht Centre for art-education</i>), twelve cultural institutions and 23 primary schools in Utrecht.</p> <p>UCK is the secretary of the project.</p> <p>The cultural partners are Kopa (visual art-education), De Dansers,(</p>

	performing dance company) De Vrijstaat ( visual and performing art), Roodnoot ( Theatre), Centraal Museum , 't Wilde Westen (general art-education) , 't Hoogt ( film education), Click F1( media -education), Aorta (Centre for architecture), Het Filiaal ( Youth theatre Compagny), Fotodok (media-education) and the Muziekroute((creative music making), the latter a collaboration between UCK, Vredenburg and the Rosa Ensemble (new music performance group). These twelve cultural partners work in eleven creative partnerships together with 23 primary schools.
<b>Budget and sources of funding</b>	2013-2016 : €500.000 a year, 2 Million Euro in 4 year. 2017-2020 : € 540.000 a year, 2,1 Million Euro in 4 year
<b>Relevant links</b>	<a href="https://vimeo.com/138446515">https://vimeo.com/138446515</a> <a href="https://vimeo.com/165286245">https://vimeo.com/165286245</a> <a href="https://vimeo.com/157440452">https://vimeo.com/157440452</a> <a href="https://vimeo.com/151837600">https://vimeo.com/151837600</a> <a href="https://vimeo.com/138470892">https://vimeo.com/138470892</a> <a href="https://vimeo.com/149420470">https://vimeo.com/149420470</a> <a href="http://www.essays.dezaakp.nl">www.essays.dezaakp.nl</a> ; <a href="https://vimeo.com/167419871">https://vimeo.com/167419871</a> <a href="https://vimeo.com/115220823">https://vimeo.com/115220823</a> <a href="https://vimeo.com/138450600">https://vimeo.com/138450600</a> <a href="https://vimeo.com/152493718">https://vimeo.com/152493718</a> <a href="https://vimeo.com/165293295">https://vimeo.com/165293295</a>
<b>Any other useful information</b>	In the next period we will focus on the development of creative capacity of the teachers, making the network sustainable and enhancing the schools and team as learning and creative organisations. more information: <a href="mailto:l.van.droffelaar@utrecht.nl">l.van.droffelaar@utrecht.nl</a> (Utrecht) or <a href="mailto:nelly.vandergeest@hku.nl">nelly.vandergeest@hku.nl</a> (University of the Arts, Utrecht)

## Take-aways from the Oulu Culture Forum

There were 99 representatives from 47 cities at the EUROCIITIES Culture Forum in Oulu on 5-8 October to discuss children's culture and cultural education. So what did we learn?

### **Develop a long-term local cultural education strategy**

Cultural education is central to many cities' cultural strategies. Developing a long-term local cultural education strategy requires cross-sectoral cooperation between colleagues working in the field of culture and those in education. These strategies should take a long-term view and should be part of a broader approach.

### **Include arts and culture in the educational curriculum**

The Finnish education system is often considered one of the best in Europe. Finland invests heavily in education, and arts and culture feature on the curriculum.

### **Ask children and young people about their interests in arts and culture**

The Finnish government recently carried out a survey on this topic, drawing responses from 118,000 children. Street art and dance, music, photography and cinema came top. This information is useful for local cultural organisations to plan their programmes, and to encourage co-creation of cultural planning with children and young people.

### **Develop a local network of 'cultural ambassadors' in schools**

These are teachers who are kept informed by the city administration about local cultural events specifically designed for children. They spread the word to children and parents. A web portal containing this information helps keep the teachers informed. The role of the ambassadors also comprises building trust and understanding between the education and cultural sectors, and persuading school leaders and teachers of the value of the arts in education.

### **When planning cultural activities for children, think about the parents**

When planning events or activities for children, think of parents as well (by providing cafés, networking space, easy access to the venue, etc.), and make sure they can also get involved.

Photos from the forum are available on the EUROCIITIES Flickr account [here](#). The next EUROCIITIES Culture Forum will take place in Tallinn on 29 March to 1 April 2017, and will focus on better partnerships.

Presentations and all documents related to the Oulu Culture Forum are available on the EUROCIITIES members' area.