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Study visit report

Study Visit

Helsinki and Espoo, 14-16.03.2016

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1. Executive Summary

This study visit took place 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.

The fact that the programme was very much focused around a well-defined topic (cultural education for the youth) enabled the study visit to really explore the different layers of programmes and stakeholders involved, and tackle challenges and opportunities linked to cultural education, such as engaging with schools and teachers, as well as assessing the impacts of such policies.

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.

2. Programme

Sunday March 13th

19.00 Informal dinner at Restaurant Zetor (address: Mannerheimintie 3)
Meeting in hotel lobby at 18.45

Monday March 14th

8.30 Am Meeting at the hotel lobby - welcome & information bags
Bus transportation to Espoo

In the Bus: Visit Espoo guides introduce Espoo facts

Visit to Finnish Nature Centre Haltia, auditorium (address: Nuuksiontie 84, Espoo)
www.haltia.com/home

Susanna Tommila moderates the discussion at Haltia

9.30 **KULPS! -video**

Brief welcome words

Susanna Tommila, Cultural Director, City of Espoo
Tom Selänniemi, Director of the Finnish Nature Centre Haltia

9.45 **Introductions**

Coffee/tea, refreshments

11.00 **Finnish education system and national curriculum**
Anna Kilpeläinen, Education Planner, City of Espoo
15 min

KULPS! - history, statistics & how it works
Kaisa Koskela, Service Coordinator, City of Espoo
15 min

Q & A

Time to briefly visit the exhibition

11.45 **Bus transportation to Kirkkojärvi School, (address: Kotikyläntie 6, Espoo)**

12.15 School lunch at Kirkkojärvi School
Hosted by Sampo Suihko, Deputy Mayor of Espoo, Head of Education and Cultural Services

We'll meet Teacher Seija Uuspelto + three pupils in the lobby

10 min.

School lunch with Sampo Suihko

13.15 Bus transportation to Entresse library

13.30 Entresse Library

www.helmet.fi/entresselibrary

13.40 KULPS library path - meeting a group of pupils and their teacher in a workshop

15 min.

Introduction to libraries in Espoo

14.00 *Sunniva Drake, District Manager of Library Services, City of Espoo*

15 min.

Q & A

15 min.

14.45 Bus transportation to WeeGee Exhibition Centre

15.00 WeeGee Exhibition Centre, (address: Ahertajantie 5, Espoo)

www.weegee.fi/fi-FI

Coffee / tea and refreshments available during this session

15.05 Brief welcome words

Liisa Paatsalo, WeeGee Exhibition Centre

Students view and memories of KULPS

Students of upper secondary school Etelä-Tapiolan lukio

10 min

Q&A

10 min

15.30 KULPS! from Arts organizations perspective

Panel discussion

Teemu Hokkanen, Cultural Producer, Sello Hall
Reetta Kalajo, Chief Curator, EMMA - Espoo Museum of Modern Art
Mia Vainikainen, Executive Director, Espoo Ciné International Film Festival

Brief introductions 5 min. / each

Moderator: Kaisa Koskela

Q & A

15 min.

16.30 Bus transportation to hotel to freshen up before dinner

(If anyone wishes to stay in Tapiola, the bus will pick them up on the way to the museum)

Choose between:

A. Bus transportation to hotel

OR

B. Stay at Weegee & Tapiola, possible visit sites:

Emma Museum

<http://www.emma.museum/en>

Espoo School of Art

http://www.espoonkuvataidekoulu.fi/index.php?option=com_content&view=article&id=71

Hosted by Espoo city representative

LET US KNOW if you choose B

18.30 A. Bus transportation from the hotel to Gallen-Kallela Museum

OR

B. Bus will pick you up from Tapiola / WeeGee

19-22.00 Gallen-Kallela Museum, (address: Gallen-Kallelan tie 27, Espoo)

<http://www.gallen-kallela.fi/en>

Brief welcome words

Tuija Wahlroos, Museum Director, Gallen-Kallela Museum

Graphic recorder Siiri Taimla makes a live visual summary of the day

Discussion and comments over Graphic recording

Summary of the day: Nils & Arthur

15 min.

19.30 Seating + starters

Welcome words

19.45 *Teresia Volotinen, Vice Chair of the Cultural Committee*

Espoo City Cultural Policies for the Future - CultureEspoo 2030
Susanna Tommila, Cultural Director, City of Espoo

Main courses

Live Music

Bus transportation to hotel

Tuesday the 15th of March

9:00-11:00 Visit to the Annantalo Children and Youth Centre (address: Annankatu 30)
<http://www.annantalo.fi/en/home>

Introductions are held in the auditorium on the 1st floor

9.10-9.30 - *Director Kaisa Kettunen*: Overall presentation of the Annantalo Centre and brief introduction to the **Culture Curriculum initiative** and 5 x 2 art courses

9.30-9.45 - *Cultural producer Piia Rossi*: presentation of **KULTUS practice**

9.45-10.00 - Welcome words from Helsinki, *Cultural Director Stuba Nikula*

10.00-10.30 **Q & A**

10.30-11.00 coffee & refreshments and the possibility to visit Annantalo premises, following the 5 x 2 children's art courses in classes

approx.. 11.10 departure for Kiasma, a 10-15 minutes walk

11:30-12:30 Visit to Kiasma - Museum of Contemporary Art (address: Mannerheiminaukio 2)

11.30-11.50 - *Head of Public Programmes Minna Raitmaa*: Kultus in practice from an art institution's perspective. Presentation of Kiasma school programs and collaborations.

11.50-12.20 **Q & A**

12.30-13.30 Lunch at Kiasma Restaurant

13.30-14.00 **Bus transportation to Kanneltalo, the bus leaves outside of Kiasma**

14.00-16.15 Visit to the regional Culture Centre Kanneltalo

14.10-14.30 - Presentation of the **project Operation Pulse!**
representatives of the Cultural Office and the Youth department

14.30-14.45 - The perspective of the youngsters and youth coordinators

14.45-15.15 **Q & A**

15.15-15.45 Coffee & refreshments, the discussion can continue

15.45-16.15 - Possibility to visit the Kanneltalo premises, for instance the Kannelmäki Library (one of the Helsinki City Library branches) and the Adult Education centre located in the venue

16.20-17.00 **Transportation back to the city centre**

17.00 Visit to the National Opera

17.10-17.30 - Presentation of the Opera's pedagogical activities and collaboration with schools *by director Päivi Kärkkäinen and Lauri Pokkinen*

17.30-18.00 - Welcome drinks and time for discussion

18.-18.45 the School Opera performance **Janne's secrets** (opera performed by professionals and school children on Jean Sibelius' childhood)

19.00 **Bus transportation to the hotel from the Opera**

20.30 Dinner at the Restaurant Wellamo (address: Vyökätku 9, very end of the street), hosted by the Deputy Mayor of Helsinki Mrs. Ritva Viljanen

Wednesday 16th of March

9.30-12.15 Reflection of the visits and practices experienced
meeting room at the 2nd floor of the old Town Hall (address: Aleksanterinkatu 20, entrance from the Senate square)

Graphic recorder Siiri Taimla makes a live visual summary of tuesday

12.30-13.30 Lunch at the City Hall restaurant (entrance address: Sofiankatu 1)

from 14.00 Departures from Helsinki

Map for venues and itineraries:

<https://www.google.com/maps/d/viewer?mid=zaWNAIa-NSuU.kzRGZpaFOzI0&usp=sharing>

3. Methodology and tools used

Introduction session: Good-practices of the participants

Besides presenting the own person the participants were asked to present briefly a good-practice/experience from their city related to the main issue of the study visit: linking culture with education.

Site visits to cultural institutions which provide education for young people

Several cultural institutions were visited which presented their activities for youth education (presentations and videos). After each presentation there were Q&A sessions.

Visited cultural institutions: Finnish Nature Centre Haltia, Entresse Library (see p. 22), WeeGee Exhibition Centre, Gallen-Kallela Museum, Annantalo Children and Youth Centre, Kiasma - Museum of Contemporary Art, Culture Centre Kanneltalo, National Opera.

The site visits served the purpose of discovering the places in which activities are taking place and get a sense of the settings and functionalities of the different structures working in cultural education, as well as witnessing how some activities are organised in practice.

Background presentations

Besides the site visits with presentations and Q&A sessions there have been further presentations to introduce the Finnish education system, the Espoo City Cultural Policies for the Future - CultureEspoo 2030 and programmes to support culture-education partnerships (KULPS!, p. 21), KULTUS, 5 x 2 art courses, operation Pulse!).

Presentation (by a diverse range of stakeholders: political figures, high-rank civil servants or managers of specific programmes & projects, as well as programme beneficiaries and end-users) offered orientating insights and in-depth presentation on the different programmes implemented by the two cities. These presentations were followed by questions and answers sessions to properly exhaust the issues and clarify specific information.

Whenever possible two-ways discussion process were encouraged, resulting in sharing of experiences from related projects and programmes in other participating cities/regions.

Live performance

The School Opera performance Janne's secrets was attended by participants. The opera was performed by professionals and school children about Jean Sibelius' childhood.

Reflection session

To reflect about the information and input given during the first day, participants shared in form of a 'flash light', which idea/experience they can take home, what struck them most during the day.

Idea Workshop

The hosts were asked to define two issues on which they would like to reflect and collect ideas together with the participants to improve their practices. The issues were:

1. How to activate teachers for culture-educational partnerships / to make use of the cultural programmes provided for their school teaching.
2. How to evaluate their culture-educational programmes and activities to a) improve them and b) demonstrate their impacts and results.

Each issue was discussed in separate workshops. The participants could freely decide in which they wanted to participate. In a first round the host briefly presented the main challenge and problem related to the issue (key words were written down on flip chart paper). In a second round ideas of the participants to deal with the problems / challenges were collected and discussed (key words were written down on flip chart paper). In the end the working groups presented to each other the results.

Graphic recording

To document what happened during the days, a graphic recorder made live visual summaries of the single activities and discussions during the study visit.

4. Key topics presented and learning points

General topics and learning points of Espoo city visit (1st day)

Partnerships between cultural and educational institutions

- 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.
- The KULPS! programme (p. 21) functions as a very helpful tool to bring the different stakeholders / partners together to work in partnership: city administration, schools/teachers, cultural organisation.
- 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 / teaching 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.

Schools and cultural education

- 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

- 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.

Other learning points

- Involvement of the different levels in the development of the new Finnish education curriculum and the curriculum itself having for example the objective to teach “life skills”.
- The attitude to continuously improve is important.
- Placed based learning: where you are, you learn!
- Have senior officials in city government, who know what they talk about.
- Using outdoor activities / national parks for education.
- The graphic recording of the day as a new tool of summarising what has happened.

General topics and learning points of Helsinki city visit (2nd day)

Partnerships between cultural and educational institutions

- The cultural and education departments work hand-in-hand at city level to deliver cultural education activities.
- The Kultus portal works as a match-making tool to facilitate the organisation of cultural activities outside of schools and ensures a high level of quality in the programmes proposed by cultural organisations
- 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: Kiasma is working directly with schools (also with kids) - teachers, kids and principals are all members of the advisory board for the museum's educational programme. 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

- Activities organised with school fit into the broader missions of the cultural organisations: for Kiasma it aligns with the objective to attract new audiences and expand its societal role beyond the museum's walls through outside activities; for the Annantalo Children and Youth Centre - the activities organised are part of the core missions of the centre. Working with the city and the Kultus programme facilitates the organisation of activities and enables the development of partnerships with schools.
- For the different cultural organisations, Kultus is deemed a very useful tool (for practical reasons as well: very easy-to-use, enables easier planning, reporting is not very burdensome) but has yet to constitute the bulk of their activities.
- Some cultural organisations develop specific activities for Kultus - for example the Annantalo Children and Youth Centre 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)

Participatory approaches in cultural education activities

- The Kiasma museum of contemporary arts 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.
- Operation Pulse! is a programme tailored to the actual needs of the population: gap of activities for people between 12-18, a lack of extra-school activities, and scarce presence of public services in the suburbs of Helsinki.

- Important to entrust young people in the development of cultural and sports activities (co-design of activities under Pulse!)
- 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.

Ideas to activate and help teachers to use cultural activities in their teaching

Following ideas were brainstormed and discussed along following problems and questions (see also annex):

| Problem / Question | Solution |
|--|---|
| How to convince teachers that the cultural education activities are important for the children's education | <ul style="list-style-type: none"> ▪ Explain to teachers the benefits of the programmes for their work and how the program works, what it offers. How they can use cultural for their work. Provide them with materials for that. ▪ Provide / evidence information how cultural education can improve the learning success of pupils; that culture helps to teach creativity, an important skill for the professional life ▪ 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"> ○ '1 minute guide' explaining how the cultural activity can enhance the learning ○ Sharing of information about good practices of cooperation between schools and cultural organisations ○ Schools that "believe" that cultural education supports an excellent education are supported to visit other schools to "tell" them ▪ Link cultural activities to specific skills and competences the pupils should learn ▪ Schools that use cultural education activities receive extra points in school evaluation |
| Teachers perceive "cultural education" as too much extra work | <ul style="list-style-type: none"> ▪ Ensure that practicalities like toilets, welcome, trainers, pedagogical material etc. are provided by the culture institution, where the activity takes place ▪ 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 museum entrance fee ▪ Provide information how the cultural offer for education supports them to get their job done ▪ Provide learning materials and how to use them for the teachers ▪ For more remote schools, which have difficulties to access/reach the |

| | |
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| | cultural venues, cultural institutions should come to the schools. |
| Cultural education offer is not used as preferred activity (1 st option) is already taken | <ul style="list-style-type: none"> ▪ As teachers tend to chose the activities which have the highest 'money' value (has they can use them for free through the KULPS programme), all activities should be promoted having the same "money" value ▪ More expensive activities can only be used, when other cultural activities (with less money value) are used as well (cultural card for teachers / schools) |
| Missing supporting person for preparation and implementation of cultural education activity | <ul style="list-style-type: none"> ▪ Activate parents and grandparents to support the preparation of the cultural activity visits and that they accompany the visit ▪ 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 |
| Cultural education activity does not fit to the school class timetable | <ul style="list-style-type: none"> ▪ Organise project days/weeks for cultural education ▪ Have cultural education in the curriculum ▪ Have an advisory board which helps to fit the school timetable to the cultural activities offered / change the school class timetable |
| Lack of money for transport to go to the cultural education activity | <ul style="list-style-type: none"> ▪ Include transport KULOS events in transport contracts ▪ Have reduced school class group tickets for public transport (which could also be value for 6 month or a year) ▪ Using public transport should be "obligatory" if possible to show pupils how to use it (important skill to learn - city as living space) |
| How to market the cultural education activities to the teachers? | <ul style="list-style-type: none"> ▪ 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). ▪ Organise teasers i.e. "cultural box/basket" or videos send to schools / teachers with draws the attention to special/thematic offers and which includes a cultural calendar ▪ Use language that teachers, children and parents understand; no technical expressions ▪ Important to use different ways of communicating the offer: online and offline information (fronter good as it is used already by the teachers) ▪ 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) ▪ Newsletter for cultural coordinators / teachers. ▪ Stream online cultural activities so that teachers can obtain a better idea what the cultural activity is about ▪ Organise "Tupperware and face-to-face meetings" to advertise the cultural offer directly to the teachers ▪ 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 case<s) |
| Which groups / persons can be used to “convince” teachers to use cultural education activities? | <ul style="list-style-type: none"> ▪ Go through parents’ / children associations and make them advocate for cultural education directly at school ▪ 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. ▪ Involve the pupils in the selection of the cultural activities |

Ideas to facilitate evaluation of cultural policies

The following ideas were brainstormed and discussed along a set of issues/needs, with a view to come up with key ideas and recommendations to address those (see also in annex):

| Clusters of issues/needs | Relevant ideas/concepts | Recommendations |
|---|--|---|
| Why should we evaluate our policies /for whom? | <ul style="list-style-type: none"> ▪ Evaluation as a way to justify cultural investment despite budget cuts. ▪ From the political side: the need to choose one option over another requires evidence ▪ Helps in raising additional funding from third parties (private sponsors) ▪ Evaluation is fundamental to improve projects over the long run | <ul style="list-style-type: none"> ▪ Use existing evaluations to shape and improve new programmes and projects. ▪ Demonstrate long-term effects through the improved policies and programmes. |
| Need to clarify policy objectives and what should be evaluated | <ul style="list-style-type: none"> ▪ Co-production of evidence corpus - between funders, beneficiaries and end-users/participants | <ul style="list-style-type: none"> ▪ Define target groups, specific objectives and qualitative/quantitative goals to be measured against once the project ends. |
| How to evaluate social impacts? How to deal with the specificities of culture in assessing impacts? | <ul style="list-style-type: none"> ▪ Importance to hear from end beneficiaries (i.e.: listen to students’ voices) ▪ Source information from stakeholders involved in those | <ul style="list-style-type: none"> ▪ Use arts-based evaluation methods ▪ Develop mixed methods and make use of project results, documents produced (i.e: |

| | | |
|--|---|--|
| | <p>specific sectors</p> <ul style="list-style-type: none"> ▪ Work with specialists in the sectors rather than 'all-purpose' consultancies | <p>pictures, videos) to show how projects make an impact on people.</p> |
| <p>'Memory' of evaluations - need to take stock of existing works and raise awareness about results.</p> <p>The language used in evaluation is also technical and does not help in sharing results</p> | <ul style="list-style-type: none"> ▪ Evaluation is fundamental to improve projects over the long run ▪ Facilitate sharing of information across stakeholders | <ul style="list-style-type: none"> ▪ Aim at better sector memory by systematically sharing results and lessons learnt ▪ Make use of existing methodologies and reliable sources (i.e.: ISNA, SROI) |
| <p>Cost of evaluations (when commissioned) and human resources required when done internally</p> | <ul style="list-style-type: none"> ▪ Use of existing data and digital tools to crowdsource information (i.e.: data on use of libraries collected from access cards) ▪ Cooperation with local universities and research institutes | <ul style="list-style-type: none"> ▪ Ongoing feedback built in the policies and programmes to ensure the right data is collected from the get-go. ▪ Establish partnerships with relevant institutions to reduce costs. |
| <p>Difficulty to establish causality links between policies and results, and to assess long term effects</p> <p>Outputs vs impact evaluations: how to measure the more structural changes?</p> | <ul style="list-style-type: none"> ▪ Use existing literature at broader levels (national, international) to provide background information for local trends. ▪ Long-term evaluations with specific predefined milestones | <ul style="list-style-type: none"> ▪ Ongoing feedback built in the policies and programmes and ensure interim evaluations are made possible ▪ Use both internal and external evaluations |

Programmes to activate partnerships between schools and cultural institutions

See chapter 5.

The Finnish education system and their new curriculum

- 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 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.
- 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.
- 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.
- The Finnish National Board of Education determines the national core curriculum for basic education (distribution of lessons hours; objectives and core contents of each subject; objectives for the learning environment). At the municipal level the national core curriculum is precised through concrete objectives and contents for each subject. Each school defines how they put the local curriculum in practice.
- All teachers have a master degree: teachers have master's degree in education, subject teachers have master's degree in the subject they teach as well as pedagogical studies. Teachers have pedagogical autonomy.
- 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.
- In August 2016 the new Finnish curriculum will start. Since two years there are service trainings to teach the teachers the new curriculum.
- The general objective of the new curriculum is to teach what young people need in their lives rather than try to score high in PISA rankings.
- The 7 areas of competences to be taught within each subject are: 1. Thinking skills and learning to learn; 2. Cultural competences, interaction and expression; 3. Managing daily life, taking care of oneself and others; 4. Multiliteracy; 5. ICT / IT-competences; 6. Working life and entrepreneurial competence; 7. Participation, influence and building a sustainable future.

Further information:

- Presentation about Finnish education system:
<http://www.cultureforcitiesandregions.eu/culture/resources/Study-visit-08-Helsinki-Espoo-14-16-March-2016-WSWE-A7MM25>
- Brochure: **Finnish Education in a Nutshell** (PDF: 28 pages):
http://www.oph.fi/download/171176_finnish_education_in_a_nutshell.pdf
- Video: **Finnish Education - Equal Opportunities for All** (mp4: 6 mins 50 secs):
<http://www.minedu.fi/opencms/export/video/finEDUsmall.mp4>

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

http://www.oph.fi/download/174369_new_national_core_curriculum_for_basic_education_focus_on_school_culture_and.pdf

Culture strategy Espoo 2030

[CultureEspoo 2030](#) views culture and art as an integral part of the future of Espoo and states that they should have a more visible role in city planning, construction, learning, social services and health care. Its core belief is that culture can transcend the barriers in society both socially and economically. According to the strategy, culture is the basis of a creative and successful Espoo.

The concepts of culture, diversity and accessibility are especially significant for the CultureEspoo 2030 policies. Espoo wants to use cultural services to promote equality and strengthen the sense of community, participation and well-being.

CultureEspoo 2030 is based on the understanding the megatrends that will change Espoo's society in the coming decades and the development stages that the city will go through, such as diminishing natural resources, population change, digitalisation etc.

Objectives of the Espoo 2030 strategy are:

- Culture promotes accessibility and safety
- Culture helps regenerate competence
- Culture is part of resident-oriented urban redevelopment
- Culture safeguards peace in society and builds community spirit
- Culture encourages unexpectedness and risk-taking

To achieve these objectives Espoo wants to

- Adapt the organisation by making residents' voices heard and working in networks and partnerships, also inside the administration
- Make the urban environment harmonious for residents and sharing space in a diverse and creative way
- Strengthen the expert role of the Espoo City Museum and adapting and transforming the library
- Measure the impact of culture with a series of brand new indicators

Development strategy Helsinki 2013-2016

Helsinki City Council has outlined a development strategy for the years 2013-16. The main areas of the strategy are the well-being of residents, the attractiveness of the town, urban development and the balance between economic development and sustainability. The vision is

that Helsinki is a “community for all its residents and a capital with good services, open decision-making processes and flourishing science, art and creativity”.

The cultural policy of Helsinki has the overarching aim to increase the residents’ wellbeing and foster their sense of citizenship, as well as the vitality of the city, by means of art and culture.

The dynamism and vibrancy of Helsinki, as outlined in the Strategy Programme, refers not only to international recognition, attractiveness and business friendly attitude, but also to the development of Helsinki’s distinctive urban culture. Culture provides enjoyment, quality of life, jobs and opportunities for participation, but it is also one of the sources of the city’s attractiveness. One of the overarching goals is that “a normal day for a person in Helsinki should be the best in the world”, according to Stuba Nikula, Director of the Culture Department of Helsinki,

Keeping sight of the objective to provide a rich cultural offer across all of its territory, Helsinki strives to reach out to its suburbs – as shown by the example of Operation Pulse (section 5). In fact, in the articulation of cultural policies, the “Helsinki model” pursues cooperation between cultural institutions and the suburban region.

The strategy can be read here:

http://hel.fi/static/taske/julkaisut/2013/Strategy_Programme_2013-2016.pdf

The city of Helsinki Urban Facts has issued thematic statistics on arts and culture approximately at five-year intervals:

https://issuu.com/tietokeskus/docs/arts_and_culture_in_helsinki_issuu

5. Initiatives presented

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| Title | KULPS" = Arts, sports and library pathway programme in Espoo |
| Description, including <ul style="list-style-type: none"> - Context - Objectives - Implementation - Key actors involved - Budget | <p>The arts and sports pathway program KULPS provides learning opportunities for comprehensive school students (grades 1-9) at local cultural organizations and sport venues. It is part of free-of-charge basic education. The content for the KULPS! programme is designed to support the Finnish National curriculum.</p> <p>The objective of the program is to integrate arts, sports and library institutions / activities into the education system of children and to offer equal opportunity and access for all children in Espoo to engage in local arts and sports activities. KULPS visits aim to support the teachers in extensive learning and multiform teaching.</p> <p>The city of Espoo asks each year the cultural institutions to provide cultural activities which are connected to the Espoo's school curriculum. As incentives the city has an extra budget for the KULPS programme (180,000€). From this budget the cultural institutions are paid for the activities they provide.</p> <p>Before a cultural activity is affiliated to the KULPS programme, the cultural department of Espoo checks if the activity supports the Espoo's school curriculum. In addition they negotiate the payment per participating pupil, which the cultural institution will receive. For the schools using the cultural offer of the KULPS! programme is free of charge. The KULPS! programme and its single activities can be found on the official teachers online learning platform, "fronter". Here the teachers can inform themselves about the cultural education offer and apply for the activities. As fronter is already used by the teachers in their regular work, they do not have to visit an extra website.</p> <p>Further information</p> <p>_ KULPS: http://www.cultureforcitiesandregions.eu/culture/resources/Study-visit-08-Helsinki-Espoo-14-16-March-2016-WSWE-A7MM25</p> <p>_ www.espoo.fi/cultureandsportpath;</p> <p>_ http://espoo.fi/en-US/Culture_and_sport/Culture/Culture_for_everyone/KULPS</p> |

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| Results | <p>The KULPS! programme started in 2008, approximately 70,000 visits take place each year, over 60 service providers participate in producing the services. KULPS also has increased the awareness and appreciation of cultural and sports services in Espoo.</p> <p>Some cultural institutions have started to develop their activities together with teachers and pilot it before officially offering the activity. This supports the quality of the activities.</p> <p>To directly inform about the cultural offer, some cultural institutions have started to organise information meetings in the afternoons with teachers and to send school letters twice a year.</p> |
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| Title | Entresse Library |
| Description, including | <p>In Finland the guiding principle in public libraries is to offer free access to cultural and information sources for everyone irrespective of their place of residence and financial standing. No fee is charged for either borrowing or the use of library collections at the library.</p> <p>Public libraries are run by municipalities who also determine the extent of services and allocate funds to libraries at their discretion. Local authorities receive statutory state aid for operating a library based on a unit price per inhabitant, which is calculated from real library expenditure in all municipalities every four years.</p> <p>The Entresse Library was opened in 2009 in a shopping mall as Finns love and like to be in shopping malls. Besides the free of charge offer of books, CD, magazines, videos, etc. the provide space within the library i.e. a 'makers space' with 3-D printers, which children can use to combine their readings with 3-D printing or a room at which young people can play on computers. Also activities are organised i.e. they bring migrants from their housing to the library and offer special activities for them. They also have a library bus, which brings books to schools and migrant centres. The library invests in the services for the young and the immigrants in particular, and observes the desires of the local residents in the development of its services.</p> |
| - Context | |
| - Objectives | |
| - Implementation | |
| - Key actors involved | |
| - Budget | |
| Results | As result of the location and the activities offered, the library is well visited and large number of its clientele is immigrants and new Finns. |

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| Title | Culture curricula and Kultus portal |
| Description, including <ul style="list-style-type: none"> - Context - Objectives - Implementation - Key actors involved - Budget | <p>Culture curricula are tools for equal and inclusive art and culture education for schools. The city of Helsinki Cultural Office has - together with the Education Department - developed a programme and a website to promote making and implementing cultural curriculums and the use of arts and culture in education. It is strongly multidisciplinary and promotes culture as a way to learn other subjects. Mathematics can be learned through dancing and biology through painting, for example.</p> <p>In terms of tools, Kultus.fi is a unique service that the City of Helsinki Cultural Office has produced to connect cultural services and schools. The event calendar of is a tool for teachers to find the right cultural services to fit their curriculum and plans. It is a search engine that connects culture institutions or other cultural service producers with schools.</p> <p>The event calendar of is a tool for teachers to find the right cultural services to fit their curriculum and plans.</p> <p>There are about 100 cultural operators (theatres, museums, dance companies, culture houses etc.) that currently put their programmes and services for schools on the website and also categorise them.</p> <p>The strength of the portal is also that it is self-updated with new content, events and programmes from cultural organisations across the city of Helsinki.</p> <p>Heavy work was undertaken to 'translate' languages of schools and cultural organisations to find a common ground between teachers and cultural organisations. This entailed a complete translation of the Finnish national curriculum and a summary to make sure cultural institutions can get involved.</p> <p>On the school side, a cultural coordinator is nominated to act as the go-between to promote cultural education and encourage colleagues to make use of the Kultus portal and promote the use of cultural institutions as part of curricula.</p> <p>Contrary to Kulps, there is no particular subsidy made available through Kultus.</p> <p>For more info: www.kultus.fi</p> |

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| | Presentations (in annex) |
| Results | <ul style="list-style-type: none"> - A simple and user-friendly tool to facilitate the use of cultural organisations for schools (in line with their curricula) - Kultus is very much used and appreciated by cultural organisations - However little use and low visit rates from the schools |
| Lessons learnt & Key success factors | <ul style="list-style-type: none"> - Intensive work is required to recruit users and ensure the use of the platform. - Such a tool needs to be easy to use and understand for both sides using it (schools and art organisations) - From the cultural organisation perspectives, Kultus is a useful tool as it integrates quite seamlessly with their own educational activities and is an additional vector to reach out to children and young people. |

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| Title | Operation Pulse! |
| Description, including <ul style="list-style-type: none"> - Context - Objectives - Implementation - Key actors involved - Budget | <p>Operation Pulse! is an initiative led by the regional Culture Centre Kanneltalo in Helsinki to ensure free access to cultural and sport (hobbies) activities, as a response to the relocation of public services for young people from the suburbs to the centre. Together with the digitization of services, the need to encourage social interaction became clear, with a view to contribute to mixing people and communities, as well develop activities for the youth (low rate of activity in the area).</p> <p>Operation Pulse is about co-designing cultural and sport activities for young people (12-18 y.o). Small grants are made available for young people willing to develop new clubs and activities in the neighbourhood. They are accompanied by the staff of Kanneltalo, but the involvement of young people is instrumental in the development of activities (from planning - green in brochures on Pulse!, programming - orange to actually doing - pink).</p> <p>Pulse is led by 'producers' from Kanneltalo, who supervise the coproduction process. They:</p> <ul style="list-style-type: none"> - Go to schools (idea walls): source ideas from the young people - Make plans meetings: jointly develop the programme within budget limits - Co-prepare brochure |

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| | <ul style="list-style-type: none"> - Marketing and promotion to recruit users (joint task as well) <p>Pulse support activities ranging from DJ course, movie club, production courses and various sport activities.</p> |
| Results | <p>Subsidy to develop the programme has been secured (step-by-step process).</p> <p>Cost-effectiveness is very high, making the most of resources.</p> <p>Successful outreach to migrant persons, as well as people with a migrant background.</p> |
| Lessons learnt & Key success factors | <ul style="list-style-type: none"> - “Rebellious model”: the programme was eventually accepted but initially went against the city policies. Funding was only secured after strong negotiations. - Ideas from young people are never censored - they can evolve through ‘make plans meetings’. - Partnerships is key (in ensuring no rent has to be paid for venues for example). - The fact that young people can promote their own ideas is a key success factor for young people - empowering effect - Cultural workers have different personalities and can have different approaches while working with young people (compared to teachers) |

6. Lessons learnt

This part was prepared on the basis of 13 evaluation forms received after the visit from 8 participating cities and regions.

Visiting Cities\Regions:

| Participant | Lessons learnt in Helsinki and Espoo | How will you use the new ideas and knowledge gained to improve your working and organisational methods? |
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| Barcelona | <p>The absolute priority of the relations between educative and cultural policies: one of the important lessons taken from the visit in Helsinki-Espoo is to share with the rest of the cities the difficulties to establish an easy dialogue between the cultural and educative institutions. The interests and the rhythms and timings for the education agents sometimes are different in respect with cultural agents. But only apparently because the objectives, in fact, are similar. It's important to think new ways to link Culture and Education.</p> <p>The importance of working in a long term.</p> <p>The centrality of educative and cultural policies in the context of local policies:</p> <p>The difficulties to evaluate and to share figures about the impact of the cultural programs in the education field.</p> <p>How to attract the young people to participate in the cultural venues and facilities. After the participation through the school how to maintain the relationship and which kind of activities or action can be more suitable for them.</p> | <p>By developing the relations between cultural and educative organisations in the vision of the cultural planning for next ten years.</p> <p>By trying to involve youngers and teachers and students in the design and planning of the cultural programs and activities.</p> <p>By working for the development of international relations about these topics.</p> |
| Brighton & Hove | <p>Insight into the new Finnish National Curriculum - I was very interested to learn about this new competency-based framework.</p> <p>Exploring the Kultus website as a model</p> | <p>In Brighton & Hove we have been considering the creation of a competency/behaviours framework to underpin arts and cultural programmes and so the new Finnish National Curriculum (which is based on competencies) is very</p> |

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| | <p>for increasing engagement of schools with arts/cultural organisations.</p> <p>Reminder of/sign-posting to some effective evaluation methods (from colleagues in the UK).</p> <p>The value of Place Based Learning not just in some of the work we are starting to do but how other cities are also working in this area, around the wellbeing of CYP and the city as whole. I learnt that we are not alone in our city, and that other European cities are facing very similar issues, and have very similar goals concerning CYP long term futures.</p> <p>The value of looking far into the future. Espoo had worked with a Future Planner and thought about what their future citizens would want. How can we make the city the learning environment, and not just a service provider. How can we incorporate CYP and their parents into the conversation about the future city.</p> <p>The Head teacher at the school we visited talked about immigration and new Finnish people, and learning to live with each other. We have been looking at how culture can give people a greater sense of belonging and this discussion is something I have really taken away with me. 30% of his school was made up of immigration students, and I learn how his calm leadership seemed to be having a calm effect on the school.</p> | <p>interesting for us. On a very simple level it will be useful for my team to read this curriculum and share the use of language and the way these competencies are expressed. Longer term I am very interested to see how this will be adopted, how teacher-training is used to implement the new curriculum and what the results will be, once the new curriculum begins to be taught in schools.</p> <p>Locally we have also looked at different websites/online portals to create a single platform for the city's cultural organisations. There is much that we can learn from the Kultus model. It was great to meet Piia Rossi and I hope to stay in touch with her to continue sharing practice in the future.</p> <p>We would like to actively employ younger staff to role, ideal to younger visitor, and to create multigenerational learning in our own work environment - library visit influenced this.</p> <p>The visit re invigorated my professional place in my own organisation working with CYP, and their involvement in our organisations. Each organisation we visited spoke very much about CYP being the most valuable audience which is some thing I will take back to the UK. CYP are seen as a valuable future audience, but not so much as current and future decision makers.</p> |
| Cambridge(shire) | - | - |
| Dublin | <p>The value of the 5X2 art classes offered to all students and the power of reaching every student through an excellent citywide structure.</p> <p>The partnership between Kiasma and the schools is very inspiring - it is something we could explore in Dublin</p> | <p>It is important to document and develop structures to showcase all of the excellent work going on - the importance of involving teachers is clear - we will set up formal contacts with teachers to get buy in to our project at an early stage.</p> |

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| | <p>with our own municipal Art Gallery.</p> <p>Direct involvement and control by the young people engaging in Operation Pulse!</p> <p>The skill and knowledge displayed by the library staff was inspiring - it is important that staff skills grow as the demands of users change.</p> | |
| Leeds | <p>Bringing together cultural experiences for children under our offer</p> <p>How culture can compliment the national curriculum</p> <p>Use of libraries in a holistic way</p> <p>Throughout Europe, the challenges and opportunities faced by cities are broadly similar. Creative and innovative solutions have been tried across Europe and can be/should be shared. Education and schools are at the heart of learning and the better the understanding of schools, the better the impact of the work!</p> | <p>Look at bringing together a collective of arts organisations to create a "Leeds Children Cultural Offer"</p> <p>Look at schools/curriculum to unlock the power of the arts and culture to engage children in learning. To use the arts/culture to help integrate new arrivals into the learning systems in Leeds</p> |
| Leipzig | <p>Irrespective of financial and / or human resources, the crucial problem to be tackled is the sustainable contact between cultural institutions and schools (and especially with the teachers).</p> <p>Having a website like "Kultus" is one way of solving the above stated problem, but not the universal remedy.</p> <p>Working in the sector of cultural education demands a high level of engagement, creativity and dedication - it was inspiring to get to know so many people doing their job that way.</p> <p>The problem of why, how and for who to evaluate cultural educational projects and their impact is also a crucial one - unfortunately we came</p> | <p>The city of Leipzig plans to develop a website similar to the "Kultus" one, therefore we are happy to have gained so many useful ideas concerning that topic.</p> <p>Personally I will use one idea gained in the evaluation-workshop (concerning creative ways of evaluating, not just documenting a project).</p> |

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| | across this merely at the end of the study visit. | |
| Ljubljana | <p>Cultural education is an important element of learning about different aspects of life and should be more intensely included in the curriculum.</p> <p>Different countries have similar problems and dilemmas about implementation of the cultural education programmes.</p> <p>It is important to find an organisation or person that balances communication between educational and cultural institutions (to better understand each others' needs and abilities).</p> <p>I've learnt that Cultural education is an important issue for child's development and it should be significant part of every school process and curriculum.</p> <p>It is of great importance that educational and cultural policies work together in order to maximise benefits.</p> <p>School teachers and principals should get quality information of the role and importance of cultural education.</p> <p>Cultural education programs should be prepared in cooperation between cultural professionals and teachers.</p> | <p>To continue the debate in the municipality on cultural education, to present KULPS and KULTUS programmes to our colleagues in the field of culture and in the field of education as examples of good practices and to stress the need to plan audience development activities in all cultural institutions in Ljubljana.</p> <p>We'll try harder to strengthen the network between cultural and educational institutions and make special programmes for teachers to start using culture in everyday work.</p> |
| Lublin | <p>Culture is a very important and useful educational tool for teaching independent and logical thinking.</p> <p>Cultural education of children on a large scale in primary school will familiarise them with cultural institutions and therefore spread culture.</p> <p>Free access to libraries which have child-friendly areas and special places for youth affects the subsequent high rate of readership.</p> <p>Trust is the basis of cooperation and</p> | <p>I will spread the idea of closer cooperation between cultural institutions, non-governmental organizations and educational institutions. NGOs can organize workshops after regular lesson and use school's area. I will also use the idea Project Pulse, which consists on gathering ideas among children, the emergence of the best projects and its implementation by youth with cooperation with cultural institution. I got useful knowledge about evaluation, so I will use it to further improve my work and I will encourage NGOs</p> |

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| | <p>strong collaboration between cultural institutions and schools - we do not have this in Poland.</p> <p>Active participation of young people in creating a culture centre program</p> | <p>to use it.</p> <p>Reports in the form of the presentation will be presented to all the collaborators department of culture. We will try to implement some good practices in the cultural education system in Lublin</p> |
| Nottingham | - | - |
| Scandicci | <p>Considering my learning on a personal level, I would stress the acquisition of new resources, useful documentation and knowledge about the education system in Finland in general and on cultural policies of Helsinki and Espoo in particular, as the basis for the development of a "learning city" and an open society. The contact with other participants and with the team of experts; the exchange of experiences, ideas and good practices with the other countries was important as well. Considering the contents, the most important achievements for my current job perspective are:</p> <p>1. "Education not as a building but as a process".</p> <p>From the conceptual point of view I was very impressed with the principle of considering the school an "open learning environment", free, extended to the community and to the city, to cultivate the child's growth starting from the theme of identity as individual and arriving to the role of the culture in building citizenship and memory between generations.</p> <p>From the organizational point of view the system is based on principles of mutual trust, freedom in teaching, accessibility and equality. These principles are valid also in Italy, but in this context I have seen them very concretely applied and expressed at the highest level, particularly evident in the</p> | <p>The impact of my participation to the study visit can be considered at several levels:</p> <ul style="list-style-type: none"> - Personal learning, at individual level. I would like to underline the "experiential learning cycle" that leads from the practical to the theoretical reflection and back again to apply in practice the new acquisitions, key component in the context of the youth work. I consider in fact the group work and the international network very important factors in the empowerment process of the public authorities, because it establishes a bridge between the local community and the European dimension, unfortunately often considered distant and irrelevant to the working reality of every day. - As cultural planner, for the sending Municipality. As a follow up to the study visit I have already planned to organize a working meeting with the Mayor and staff colleagues, a public meeting for teachers on the educational model, an article on the blog/web site, and we are also considering the possibility of organizing further international exchanges with Helsinki and Espoo. - Collective impact, for an increase of international exchanges for the local community thanks to a greater awareness of the European opportunities among the public administration, with a special regard on education, youth and cultural policies. Local dimension and international cooperation are closely related, indeed they constitute an integral part of the |

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| | <p>visit to the school in Espoo and the Entresse library. The Finland model really put into practice the cultural principle that “the work of a child is to play”, making joyfull ways of learning and supportive climate in the classroom.</p> <p>2. “School and culture, an integrative approach for basic education” .</p> <p>It was very interesting to discover the secret of the effectiveness of the Finnish educational model: the ability to adapt the organisation to a changing world. In a "liquid society" (as the sociologist Bauman says) the best educational system need to be flexible and fluid, promote transversal projects with respect to the different learning contexts. The boundaries between disciplines and the statutory lessons are reduced; civics, history, arts and crafts are increased giving an emphasis to the local curriculum that better meets the needs of the city. In this way the school acquires a proactive role in building the future. As we found visiting Annantalo Arts Centre (with the project Kultus), Kiasma, the Museum of Contemporary Art, and the National Opera, the participation of the schools to the new “Cultural curriculum” is a central factor to guarantee the equal accessibility also to disadvantaged young people and to develop the competences to foster the dynamism and the vitality of the community. The personal experience of art is a way to learn about our own identity and the world, to develop critical thinking and cooperative working. I think it is precisely this “widespread creativity” one of the characteristic feature of the Helsinki brand as World Design Capital. Art contributes to create meaning to the human existence in society: not only for its role of socialization but also for the</p> | <p>other, to the extent that realize the objectives of a common strategy. In this sense the young leaders, youth associations, teachers and cultural operators can be considered active multipliers for change and social innovation.</p> <p>- Longer-term/wider impacts, as a cultural process oriented at facilitating the creation of bridges between schools and communities, contributing to ongoing cultural dialogue and supporting the systemic change in education systems. We are in fact currently engaged at local level in supporting the role of the school as active citizenship engine, not only for children education but also for adult learning, unemployed or new foreign citizens who are ever more numerous. The challenges that Europe presents us, not only as an ideal or intellectual belonging, require a constant and daily commitment also in the activities that as a public body we can put in place at the local level.</p> <p>- Possible future collaborations could include cultural exchanges for teachers and students in the field of theatre and opera, with the educational programme for schools of Florence in collaboration with the New Opera House in which each year are involved around 1.000 schoolchildren (http://www.ventilucenti.it/). Florence and Espoo already had common projects concerning the art collection and the history of the Demidoff Family, between Russia and Italy in the nineteenth century. Other possible connections can involve the Helsinki project Kultus and our project educard.scandiccultura.eu that have many similarities in promoting cultural activities for teachers and students.</p> |
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| | <p>process of qualification of the city, where the artists are considered as professionals and the perception of quality of life becomes better when you can attend or produce cultural activities.</p> <p>3. "Open space for opening minds".</p> <p>The visit to Entresse Library has been a significant learning moment. In Finland, as in Italy, the principle of the library, following the UNESCO Declaration, is to offer free access to cultural and information sources. However, in Finland the tradition of public libraries is very strong and they have become real milestones for the local communities, with particular reference to foreign nationals who may find a welcome here as in a "house of all cultures". Very interesting also the relationship of trust between institutions and customers, who may have access 24 hours a day to the services with the membership card, even in the absence of staff. It's no wonder that according to recent research, published by the Guardian, Finland is the World's Most Literate Nation as for their "literate behaviours and their supporting resources". The study ranks the nations not only for the number of books read, but also for number of libraries (public, school and academic), number of books present, the diffusion of computers, newspapers and the obligation of attending school. Although there is not a direct relationship between the number of years of compulsory education and investment in education with literacy test results, certainly in Finland reading and basic skills are put at the centre of the educational policies and the final results are clear.</p> | |
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Suggestions to improve organisation and logistics of the study visits:

- I wish there were a little more time in the programme for the discussion and networking among participants, so, to make it a day (or at least half of day) longer. It was an excellent programme, though very packed - the only thing that impacted on learning was occasional exhaustion
- It would have been even better if we could have spoken to more young people and perhaps teachers involved in the cultural activities or see some more examples of cultural activity taking place.
- Overall the trip was excellent and I appreciate that the team and hosts went to a lot of effort to ensure that our short visit was full of opportunities to visit different cultural centres and to meet the people who run and work in those centres. However, I did find the schedule very busy! The Wednesday morning session did not feel like a very good use of time and I think it would have been better to perhaps have one less visit on Monday/Tuesday with a visit moved instead to the Wednesday morning.
- I appreciate that we were being asked to feedback to the hosts on Wednesday morning but it would have been a more productive session if we had been given the themes/questions in advance so that we could prepare properly.
- It was also useful to hear all the delegates speak about their own work, but this took up a lot of time during the morning on Monday. It would have been great if this could have been done in advance (perhaps at the webinar), though there were some technical issues with that!
- Set the theme for the final discussion on the last day earlier on - even the night before, so that we have time to think about it and can give more and get more out of the discussion plan in time to process and reflect, this can be during a theatre performance or a coach journey, but
- Getting out of the city centre and into wider areas was really well planned and vital
- Send around the schedule earlier - it would have been nice to know at what time the visit would end so one could have booked more adequate flights.
- The variety of representatives from cities was very broad and a more focused push to get people from similar positions within cities would have enhanced the impact of the visit.
- The organization of the study visit was excellent. I have no particular suggestions for Eurocities to enhance the learning experience, only general recommendations:
 - a. to cultivate the exchange of best practices between local authorities as a systematic action because many challenges for the future of Europe will really play in the cities;
 - b. to promote independent research to assess the social impact of the cultural policies of the city because it is always difficult to prove the success of intangible investment;
 - c. to monitor the results of the programme over the long term, to understand what fruits and further collaborations are born thanks to the network.

Comments from Host City (Helsinki and Espoo):

Helsinki:

- Overall we were really satisfied in Helsinki with the study visit, it was a pleasure to host motivated and open-minded participants who all seemed eager to learn and share experiences. All the participants followed promptly the tight schedule and made thereby our task easier...
- The visit strengthened our thoughts on the necessity for an ongoing reflection among European and international colleagues, it is really valuable to be able to share experiences, knowledge and information. We were also happy about the co-operation with our colleagues from Espoo, it was a pleasure to work with a common program and to thereby also learn more from each other.
- The outcomes and necessity of the webinar is still a bit unclear, the focus was more on the technical challenges than the content, I did not feel that it gave much added value to the preparations. However, from all other perspectives the collaboration in beforehand with Eurocities and the external experts was really fruitful, clear and efficient. Thank you!

Espoo:

- The effort put in organizing the visit was well worth it.
- Planning the visit and the agenda made us look at our practices and reasoning from an outside perspective. It was difficult to choose between interesting topics and visit sites. We felt that everything was connected and part of what made our structures and practices unique. As a result our agenda was too busy. The workshop Wednesday morning was very interesting and useful for us. I have already started to implement some of the ideas. Still I feel maybe a summary or a reflective discussion about the whole visit would have been useful too.
- Meeting the participants and hearing how they saw our work and our operational environment was interesting and eye opening. Many recognized the difficulties we were facing. We realized even clearer how we benefit from some of Finland's unique features, such as the school system or developing libraries. We in Espoo also appreciate how the process of organizing the study visit connected us more to our colleagues in Helsinki's.

Conclusions

The study visit was extremely well-organised and offered deep insights into the complexities of cultural education policies. The different programmes and projects presented stirred interesting discussions and generated fruitful debates with participants - which covered the numerous benefits of Helsinki and Espoo's policies, but also did not shy away from the more challenging issues. We would retain a few key concepts/topics that drove discussions across the three days:

Robust partnerships: the different programmes are made possible due to nurtured relationships between the education and culture departments (in both cities and also between cities), but also with the key stakeholders involved: cultural organisations, schools, and youth centres. The importance of these partnerships is further evidenced by the negative consequences entailed by any weaker link (i.e.: need to strengthen bonds with teachers for the Kultus programme).

Openness and flexibility in the implementation of public policies - the programmes presented a great degree of openness in terms of:

- Types of cultural organisations (from contemporary arts to fashion, from large museums to district libraries and film festivals) and the remit of their activities - Kiasma working in the public space of the city, or a suburb youth centre operating regionally.
- Openness of the stakeholders involved (also linked with the partnerships) - all striving for the development of new activities and displaying a robust commitment to cultural and art-based education. The emergence of new ideas is also facilitated by co-creation processes and participatory approaches.
- Flexibility of public policies to answer actual needs of citizens (KULPS! Results from a citizen's complaint against non-free cultural activities in schools; Pulse! was developed as a result of the identification of specific issues.

On KULPS and Kultus programmes:

- Two programmes initiated and managed by Helsinki and Espoo, to introduce cultural activities into the educational system of children.
- Both programmes focus to incentivise cultural institutions to develop cultural activities connected to the school curriculum.
- Both programmes want to directly connect cultural and school institutions / teachers.
- Both programmes are very open in terms of places (provided safety requirements are met) and nurture ownership of the cities and their cultural places for the children via the development of activities outside of schools, and not only in the premises of cultural organisations (also directly in public spaces).
- While KULPS! Provides some kind of financial incentive to organise cultural activities, Kultus rather seeks to initiate activities by matchmaking cultural organisations with school groups.

Limits / requirements of transferability of KULPS programme

- Extra KULPS! budget can not be provided by any city.

- The KULPS programme is quite labour intensive for the city department, i.e. evaluating and negotiating the offer with the cultural institutions.
- The school / teaching curriculum have to be prepared for cultural institutions by the municipality to facilitate the cultural institutions to develop fitting cultural-education offers connected to the curriculum.
- Culture has to be acknowledged by the city council, teachers, pupils, parents as important part of education, of shaping pupils skills for their future life.
- It needs the understanding of schools as open, cultural spaces, as a service and not school as a building.
- There have to be incentives for cultural institutions and for teachers: to develop and to use cultural activities for school's education.

Limits / requirements of transferability of Kultus and Pulse! programme

- Difficulty to attract participation to the programme from the schools/teachers (no financial incentives to cover costs from the school side in Kultus, contrary to the Kulps programme)
- Need for a common ground and shared language, accessible to both schools and cultural operators
- Cultural organisations show great enthusiasm in participating, but this required intensive initial work from the city services to develop the portal, as well as to rally and select cultural organisations.
- Pulse! requires staff skilled in working both in cultural and educational/social contexts
- Commitment from different departments are required (Pulse! originated from the Culture department, and relies on cooperation with the education one)
- Openness of schools is needed to enable the co-development of activities under Pulse!

Annex 1: List of participants

| Name | Surname | City / Region | Position |
|------------|--------------|-------------------|--|
| Sergi | Diaz | Barcelona | Barcelona Community Centres Network |
| Carles | Giner | Barcelona | Responsible for Artists in Residence programme |
| Su | Hepburn | Brighton and Hove | Senior Learning Officer |
| Emma | Collins | Brighton and Hove | Music learning and partnerships Manager |
| Amanda | Askham | Cambridgeshire | Head of innovation and development |
| Jane | Wilson | Cambridgeshire | Culture and Community Manager |
| Angela | Cassidy | Dublin | Divisional Librarian |
| Liz | Coman | Dublin | Assistant Arts officer |
| Andrew | Eastwood | Leeds | Head of Service Learning Improvement |
| Lucinda | Yeadon | Leeds | Councillor Leeds City Council |
| Almut | Haunstein | Leipzig | Artistic Director |
| Thomas | Toepfer | Leipzig | Director School Museum and Centre for Democratic Education |
| Sasa | Ogrizek | Ljubljana | Undersecretary |
| Katarina | Gorenc | Ljubljana | Senior Adviser |
| Anna | Strzalkowska | Lublin | Cultural development officer |
| Magdalena | Wojtowicz | Lublin | Cooperation with NGOs officer |
| Nick | Owen | Nottingham | Development manager Creative Quarter |
| Kathy | McArdle | Nottingham | CEO Creative Quarter |
| Giuseppina | Rossi | Scandicci | Youth Policy Coordinator |
| Karen | Murgatroyd | Leeds | Observer - International Relations officer |

The team in Helsinki and Espoo

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Planning officer, Helsinki

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Tiina Kasvi - tiina.kasvi@espoo.fi

Espoo

Kaisa Koskela - kaisa.k.koskela@espoo.fi

Service Coordinator, Espoo

Experts

Arthur Le Gall (KEA, Consultant on Culture and Creative Industries)

Arthur Le Gall is a consultant and researcher at KEA. His work focuses on the analysis and evaluation of policies for cultural and creative industries at European and local levels. He is also contributing to the preparation and management of European projects in those fields and has experience in all relevant European programmes (COSME, Creative Europe, and Horizon 2020).

He is mainly working on strategic development of the cultural and creative across cities and regions and has worked on several assignments in this field: strategic diagnostic of cultural and creative industries in Lille Métropole (2014), and the longitudinal evaluation of Mons, European Capital of Culture in 2015 (2012-2016). He designed a two-year action plan for a Creative Hub in Belgium (2014), and recently completed a study which aims to analyse how to improve exports through acquisition of market-driven business skills for cultural entrepreneurs in Caribbean countries for Caribbean Export (2015).

He regularly speaks on topics related to the cultural and creative sectors. His latest interventions covered creative spillovers, local development of CCS, internationalisation of creative clusters, and crowdfunding for music & the arts.

He previously worked for the legal department of OFI AM (France), where he was specialised in alternative investments and is a guest lecturer at Cergy-Pontoise University (France) on European cultural projects for regions and cities. He graduated from Sciences Po Lille (FR) and from Kent University (UK).

Role during the visit: Lead expert

Nils Scheffler, Urban expert

Nils Scheffler - Urban expert

Nils Scheffler, Graduate Engineer of Spatial Planning (Diplom-Ingenieur), registered town planner and DGNB Auditor for sustainable neighbourhoods, founded in 2003 the office "Urban Expert". Since then he has worked at both the local and international levels in the field of integrated, sustainable urban development and participatory planning and implementation processes.

A particular focus of Mr. Scheffler's work is the development and safeguarding of historic cities, quarters and world heritage sites. Thereby he links the safeguarding and development of the cultural heritage with the requirements of a sustainable city. The participation and involvement of relevant stakeholders is a key element in the realisation of such missions. Amongst others he has elaborated the integrated world heritage management plan for the Old Town of Regensburg, he was the lead expert for the EU URBACT network "HerO: Heritage as Opportunity: Sustainable Management Strategies for Vital Historic Urban Landscapes"

(www.urbact.eu/hero) and wrote a study for the federal state of Berlin about the development of tools to safeguard and further develop the built heritage evolved through the "International Building Exhibition-IBA '87 in Berlin". Through his activities in Germany and abroad Mr. Scheffler has amassed a very high level of competence in interdisciplinary cooperation in international and multicultural environments. Through his various activities in the field of project management, as well as the organization and facilitation of participatory development processes, he has developed excellent moderation and communication expertise as well as organizational and coordination skills.

Role during the visit: External expert

Support

Cécile Houpert (EUROCITIES)

Project support officer - Culture for cities and regions

Annex 2: Presentations (from local actors and/or experts)

Presentations and supporting documents can be found here:

<http://www.cultureforcitiesandregions.eu/culture/resources/Study-visit-8-Helsinki-Espoo-14-16-March-2016-WSWE-A7MM25>

Further exchanges between participants have been made on the Culture for cities and regions online forum.

Photos of graphic recording:

https://www.dropbox.com/sh/patgbbguc3x025i/AACzVMeQBeFxb_RqxjRMLM9Fa?dl=0 or here
https://www.facebook.com/media/set/?set=a.604187856400585.1073741931.147465392072836&type=3¬if_t=like