Case studies

**exploring the competencies
of artists and creative
practitioners who work
in participatory settings
to develop the creativity
of children and young people**

Contents

1. Introduction

This document presents a collection of case studies within the project "Training Requirements and Key Skills for Artists and Creative Practitioners to Work in Participatory Settings". The project partners and co-operating organizations developed three inter-connected outcomes:

1) The Self-Assessment Competency Framework (SACF), which defined and described competencies and behaviours that artists and creative professionals need to successfully develop the creativity of children and young people in participatory settings. These are: artistic and creative practice, organisation, working with others, face to face delivery and facilitation, and reflection and evaluation. The SACF is designed as a tool for self- and professional development and contains a list of suggestions that can be used to further professional growth. The artists and creative professionals are encouraged to use the SACF in order to define their own individual development plan.

2) Case studies which explore competencies of artists and creative practitioners working in participatory settings to develop the creativity of children and young people.

3) Recommendations for vocational training providers concerning requirements and professional development needs of artists and creative practitioners working in participatory settings.

The case studies presented in this document were all chosen and developed to illustrate how artists use the competencies defined in the SACF in their practice. Each case study focuses on one competency and aims to depict some of the behaviours connected to this competency. The first part of each case study presents a table of structured, general information (artistic practice/project, its aims, goals and impacts, etc.). The second part describes in more detail the artist's competency and how it is applied within his/her practice.

All the case studies present an example of good practice from a project partner country or their co-operating organisations. The case studies are listed in alphabetical order as to the country of partner.

The case studies are linked to specific artists' projects in various contexts. They are examples that can be used alongside the SACF to learn how the respective competencies are manifested in daily practice. They provide insight into the diversity of practices and offer a range of different approaches to and examples of the behaviours and competencies.

We hope the selected case studies will provide inspiring and clear examples of the importance and practical aspects of the competencies artists should strive to develop to be successful in their work in participatory settings. We hope that it will be a useful tool to help to improve the quality of creative practice and to support artists and creative practitioners in their work.
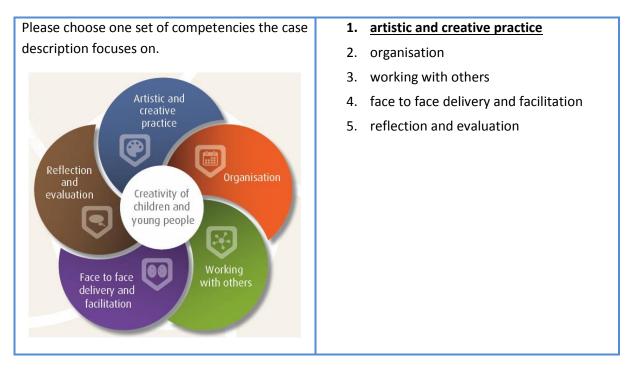
2. Belgium: case study exploring the competency "artistic and creative practice"

PART I BASIC INFORMATION

I.1 General information	
Name of the artist/creative practitioner	Rona Kennedy
Title of the chosen programme/project (in English and in the original language)	The original project was called 'Burgerschap Baren' in Flemish / Giving birth to citizenship. This was a Phd thesis by Dr. Tine Brouckaert about undocumented migrant mothers. She initiated the project by asking if it was possible to translate her findings in to a piece of theatre. Victoria Deluxe invited me to be the director and create a piece of theatre with a group of migrant women. The devised theatre piece was called: "Thuis Zijn voor het Donker" / "Be home before dark"
Country of implementation	Belgium
Contact information and website link (if any)	http://www.victoriadeluxe.be/undercover-agents/
Organisation selecting the case (the TraksforA partner organisation or ICEnet member)	Vitamine C Victoria Deluxe Het Koerdische instituut Brussels GAMS
I.2 Project timeframe and target group	
When did the project start? (year)	2014
When did it end? (year)	2015

Is it still ongoing project? (please, circle the relevant answer)	1. Yes 2. **No, not in this form**. I continue to work around this topic with Victoria Deluxe for future projects.
Where did the project take place? (please circle the relevant answer)	1. at school 2. in afternoon school 3. **at cultural organisation** 4. other
What was the target group of the project? (please circle the relevant answer)	1. children: 0-10 years old 2. teenagers: 10-20 years old 3. **young adults: 20-25 years old** 4. **adults: above 25 years old** 5. **other:** specifically migrant women who, as mothers or as children, have experienced living as undocumented migrants.
I.3 Project objectives	
What were the main objectives of the project?	• To create an artistic space where a group of undocumented migrant mothers could create a piece of theatre based on their own experiences. • To demonstrate their creativity and strength, how they create a future for their children as good citizens even though they don't officially "exist" themselves.
Please list the main activities.	Recruiting, running workshops, rehearsing and devising a piece of theatre, performing live for an audience.
Who was involved in the project? (please, circle ALL relevant actors)	1. teachers 2. **members of cultural organisations** 3. parents 4. local experts 5. university students 6. **Other:** Undocumented migrant mothers and women who experienced living as an undocumented migrant as a child or as a young adult A researcher, (one of the starting points was a Phd thesis)

Please give information on the policy and funding programme the project was framed within.	Funding was received from the Koning Boudewijn Stichting, Victoria Deluxe (funding through Federal Government dept. of Culture: Kunstendecreet, Stad Gent)
Please write a short summary of the project's main achievements.	To create an artistic space for migrant mothers and children to share their experiences of living as undocumented migrants. A theatrical space where their often invisible presence could be seen and their often unheard voices could be heard.
	To highlight the creativity, strength and flexibility of these women instead of them being seen as they often are as victims of patriarchy or religion.
	To share these experiences with an audience and to create an authentic and sensory exchange between performers and audience members through stimulation of the nonverbal and the senses (smells, sounds, tastes, rituals, rhythms, etc.)

PART 2 DESCRIPTION OF THE CASE

Please choose one set of competencies the case description focuses on. 	1. **artistic and creative practice** 2. organisation 3. working with others 4. face to face delivery and facilitation 5. reflection and evaluation

1. **How is the chosen competency manifested in the project work?**

   - Creation of a devised theatre piece based on the experiences of the participants

- Group development skills, building trust, creating a creative and safe environment to share personal information, listening skills, self-awareness and awareness of others, "complicité"[1], and humour.

- The rehearsal process also entailed learning basic theatre skills; use of space, "complicité", improvisation skills, acting skills, creation of presence, translation of ideas into artistic images, use of energy, music, rhythm and singing, staging, audience interaction, narrative creation, creation of characters based on lived experience.

2. How would the Creative Practitioner describe behaviours connected to the selected competency (eg. being collaborative, being organised etc.)?

We worked on the following in the rehearsals with the group of non-actors who had no theatre experience:

- Ways of transforming their personal experiences into images and scenes/sequences of movements / songs.

- Self-awareness i.e. of one's own energy/presence on stage and how you project this to an audience, of oneself as performer in a theatrical space and learning how to express what one wants the audience to experience, listening skills, awareness of others and collaboration skills, improvisation and the ability to transform an idea of a personal experience into an artistic image/theatrical scene or sequence.

3. What are the examples of methods and approaches connected to the competency?

- Image theatre of Augusto Boal (Theatre of the Oppressed)

- Physical theatre techniques of Michael Checkov, Theatre du complicité, Jaques Le Coq (complicité, listening and group awareness of space, energy and physical theatre)

- Improvisation techniques and learning through theatre games (Kieth Jonstone, Cilve Barker, Augusto Boal, Leap Theatre Workshop, the Gamsters handbook etc.)

- Acting techniques of David Mamet and the Atlantic school of acting (Intentions, Actions, focus, text analysis)

- Individual and group empowerment and ownership / Facilitation techniques (group contract, individual support, group discussions, round robins, consensus, conflict resolution and non-violence techniques among others)

4. How did the Creative Practitioner develop skills in this competency area?

Skills were developed by studying a degree in Theatre and performance studies with a specialisation in Community arts and theatre in education.

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[1] The term „complicité" is a French term used in the social sector in Flanders. It refers to complex situations that cannot be easily resolved as they are related to (social) inequity.

I have 20 years of experience working with a variety of different people creating theatre, performances, and artistic interventions, directing theatre, performing, running workshops and facilitating creative projects.

5. Why is the Creative Practitioner successful in his/her work?

I have a fascination for using the authenticity of lived experiences as a starting point for creating theatre, a fascination in the empowerment process of people participating in an artistic process, a fascination for the absurdity and humour in the human struggle, our ability to fail, to keep getting up and failing again.

My years of experience, founded on skills learnt from excellent practitioners over the years and many different opportunities to test learned techniques and to develop my own ways of working and hybrid forms contribute to a successful project.

6. What was the main challenge/difficulty/limitation and how was it negotiated and overcome?

The main challenge was choosing to work with a group of people who are living in various states of precariousness and who need a high level of personal support in order for them to participate. This combined with having no experience of theatre, never having been on a stage before and the intensity of reliving their experiences as undocumented migrant mothers made the project challenging throughout. This made competencies such as listening to each other and complicité difficult. Also starting from scratch in such a short space of time and learning all the basic theatre skills to enable a strong, confident performance was a challenge.

Also demanding was the fact that the group had many different mother tongues which made communication a challenge. (We worked in Dutch, Spanish and France as main languages in the rehearsals. On stage the women all spoke their native languages; Kipinge, Kinyarwanda, Spanish, Farsi, Bulgarian, Arabic, Portuguese, Italian, and Dutch)

There was also a continuous negotiation about differences in looking at abstract concepts such as time and space. The differences in understanding of what theatrical space and time is, what the relation of performer to audience is, textual and visual language, reality and fiction meant that we spent much time trying to understand each other before we could come to an agreement about how best to portray an idea.

For me as director it was challenging in finding the balance between ownership and empowerment of the participants and creation of a qualitative artistic result which everyone could be proud of. The tension between enabling people who have never been on stage before to take their own experience and turn it into a piece of devised theatre and also perform it themselves in an empowered and strong way was a constant challenge.

At one moment I was forced to take the pressure off the group by re-framing the concept and allowing more freedom in the final product. In this way the group was finally able to claim ownership of the piece and bring the production to a successful conclusion. Concretely this meant opening up the space between the audience and the performers through less theatrical lighting and informal seating arrangements, introducing placards with instructions, abandoning the idea of a written scenario and working with a storyboard of images as a scenario, introducing the idea of stepping in and out of a role to talk directly to the audience, food and drink, having the stagehands join in the singing, getting the

performers to give instructions to the technicians. As a result the audience's expectations of what theatre is, and can be, are altered and the performers feel freer and less pressured to 'perform'.
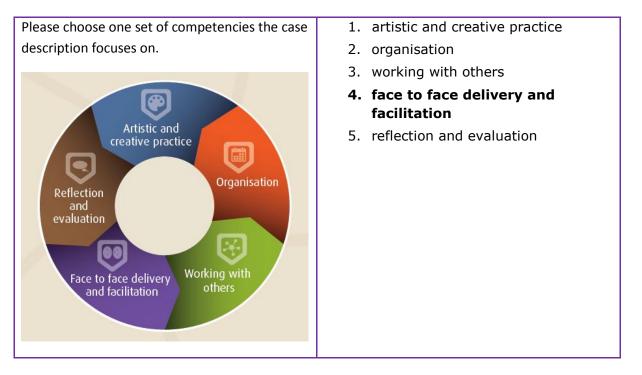
3. Croatia: case study exploring the competency "face to face delivery and facilitation"

PART I BASIC INFORMATION

I.1 General information	
Name of the artist/creative practitioner	SONJA VUK
Title of the chosen programme/project (in English and in the original language)	Art project "Which game are you playing?" Umjetnički projekt "Koju igru igraš?"
Country of implementation	Croatia
Contact information and website link (if any)	
Organisation selecting the case (the TraksforA partner organisation or ICEnet member)	INTERACTA
I.2 Project timeframe and target group	
When did the project start? (year)	2010
When did it end? (year)	2011
Is it still ongoing project? (please, circle the relevant answer)	3. **Yes** 4. no
Where did the project take place? (please circle the relevant answer)	5. at school 6. in afternoon school 7. at cultural organisation 8. **other: on the Internet**
What was the target group of the project? (please circle the relevant answer)	6. children: 0-10 years old 7. **teenagers: 10-20 years old** 8. young adults: 20-25 years old 9. adults: above 25 years old 10. other
I.3 Project objectives	

What were the main objectives of the project?	1) The target group gains the knowledge and skills valuable in their future communication with peers and others. 2) The second objective of this project is the use of videos created and made by adolescents for education of other adolescents (interactive video installation). 3) The group gains key competencies, such as: ways of thinking (critical thinking, creative thinking, resolving problems, making decisions); working forms (symbolic and semantic languages, communication of information, experiences and ideas); and personal development (recognition and regulation of emotions, ethical principles based on respect for others and their right to difference).
Please, list its main activities.	First part of the project was implemented by high-school students aged 16. 1) A group of students completed training in Transactional Analysis, led by a psychologist specially trained for this kind of psychotherapy. 2) The students then chose three of the most common causes of bullying at school. These are: - Abuse of a weaker or younger student by those who are older and stronger (including the extortion of money, mobile phones and other valuables, forced writing of homework for others, etc.); - Abuse of those who are somehow different from the majority; - Abuse within the adolescent relationships. Students were divided into groups and then instructed to write a screenplay on a given topic. Topics were related to various positions of ego states. In the process, the students learned the proper, non-violent ways of communication. 3) Based on the scenario, students filmed short video clips. 4) Videos were later used in an interactive educational video installation that, with the help of the cognitive processes of the body in space transactions, inspired a change of perception.
Who were involved in the project? (please, circle ALL relevant actors)	7. teachers

	8. members of cultural organisations
	9. parents
	10. local experts
	11. university students
	12. other: psychologists

PART 2 DESCRIPTION OF THE CASE

Please choose one set of competencies the case description focuses on.	1. artistic and creative practice
	2. organisation
	3. working with others
	4. face to face delivery and facilitation
	5. reflection and evaluation

Creative practitioner used several competencies in combination as needed for achieving the goals of the project. Only a combination of some competencies can ensure a complete and encompassed whole in which every member of the target group benefits.

One of the evident competencies is organisation, because she had to organize education for adolescents, secure money, space and time according to their school schedules, set clear goals of every project stage and carry them out. Another competency would be working with others: she had to build trust; develop and manage good relationships; create and encourage teamwork; share knowledge and information with the adolescents; and enforce thinking without prejudices. The next competency displayed is **face to face delivery and facilitation** because she had to create activities with all the participants involved that had clear benefits for the project, in the form of concrete knowledge and technics of insight.

Artist's comments:

As an artist, I've chosen to focus on development of creative thinking. In order to achieve this, in my work with children and youth I'm focused on transfer of linear and non-linear structure

of creative process in art creation into creative process in work of children and young people. They can develop creative thinking only if they adopt this structure.

The basic points of the structure are: collection of information and material; sorting of material; personal experience; illumination or development of ideas; verification or transmission of idea into form, medium and material; reflection and analysis.

The main goals of my every project with children and youth are: how they could take advantage of the adopted way of thinking in order to express themselves and communicate their inner thoughts and feelings to the environment; how to draw attention of other students in school to common themes; how to create clear message in idea, form, media and material; how to comment on the world and life in a creative manner.

4. Czech Republic: case study exploring the competency "organisation"

PART I BASIC INFORMATION

I.1 General information	
Name of the artist	Bára Látalová
Title of the chosen programme/project (in English)	Dance to schools – Teaching Dance and Movement Education
Country of implementation	Czech republic
Contact information and website link (if any)	http://www.tanecdetem.cz/page/show/id/126/mn/76/page/126
Organisation selecting the case (the TraksforA partner organisation)	Association for Creativity in Education www.crea-edu.cz
I.2 Project timeframe and target group	
When did the project start? (year)	2006
When did it end? (year)	---
Is it still ongoing project? (please circle the relevant answer)	1. **yes** 2. no
Where did the project take place? (please circle the relevant answer)	1. **at school** 2. in afternoon school 3. at cultural organisation 4. other ………………………
What was the target group of the project? (please circle the relevant answer)	1. **children: 0-10 years old** 2. teenagers: 10-20 years old 3. young adults: 20-25 years old 4. adults: above 25 years old 5. other……………………………………..
I.3 Project objectives	
What were the main objectives of the project?	Tanec Praha NGO organises a long-term Dance to Schools project. The project focuses on developing the child´s personality through the method of creative dance and movement. The project´s main

	objective is to support Dance and Movement Education being taught as a subject within the curriculum at selected elementary schools in Prague (3 schools – Cimburkova Elementary School in Prague 3, Jarov Elementary School in Prague 3 and Barrandov Elementary School in Prague 5). Dance and Movement Education guides children from spontaneous movement to conscious work with the body and to cultivating their healthy movement. The goals of the project are to foster children's creativity, sensitivity, emotional development, physical intelligence and playfulness. It also aims to teach children empathy and openness to their environment, to develop social intelligence, to nourish positive relationships to physical work and open doors to supporting the child as a spectator through diverse interactive forms.
Please list its main activities.	Project activities are regular 45-minute lessons of Dance and Movement Education held at elementary schools and by professional dancers or choreographers who are in the position of expert trainers. Lessons are organised once a week or 90-minute lesson once every 14 days.
Who were involved in the project? (please circle ALL relevant actors)	1. **teachers** 2. **members of cultural organisations** 3. parents 4. local experts 5. university students 6. **other: pupils (including pupils with SEN), professional dancers and choreographers**
Please give information on the policy and funding programme the project was framed within.	Grants from municipalities (Praha 3), City of Prague, Ministry of Culture, grants to support work with Roma children
Please write a short summary of the project's main achievements.	Impact on children: - improvement in communication skills, development of awareness and body awareness, increase in self-confidence, positive changes in classroom relations - presentation of schools within the Tanec Praha dance festival led to an increase in children's' interest in dance outside of school, their more frequent visits to Ponec theatre (where the festival takes place), development of ability to perceive dance performances and understand them, be able to discuss them Impact on schools: - schools have continued with the project and now it is a long-term project for pupils from grade 1 to grade 5, - schools provide better venues for dance education,

	- trust is built between school, artist, Tanec Praha - inspiration for other schools

PART 2 DESCRIPTION OF THE CASE

Please choose one set of competencies the case description focuses on. 	1. artistic and creative practice **2. <u>organisation</u>** 3. working with others 4. face to face delivery and facilitation 5. reflection and evaluation

1. How is the chosen competency manifested in the project work?

Bára is working with one primary school and leads Dance and Movement Education lessons in this school. She is responsible for the overall organisation of the whole programme in the school.

She is also responsible for designing and organizing the final dance presentation of all participating schools. The final presentation is based on movement and cooperational principles that children learned throughout the year. Children from all schools work together with professional artists and musicians to prepare a short dance piece to be presented at the dance festival at Ponec theatre or/and at schools. Bára manages artists, negotiates with the festival and schools, designs the presentation topic and supervises work with children.

2. How would the Creative Practitioner describe the behaviour connected to the competency (eg. being collaborative, being organised etc.)?

The artist creates realistic project plans which include clear goals, deadlines and resources requirements. Plans are shared and understood by others. Bára works with classrooms from year 1 to year 5. Her work is continual and builds on experience from previous years. She prepares a school work plan for the whole school year. This plan has to be consulted with teachers and has to fit the deadlines and time framework of the school year. It is also adjusted based on evaluation and reflection on children's development and their needs. As every year school work is presented at a dance festival organised by Tanec Praha in Ponec theatre, she needs to consult the project and dramaturgy with the

festival as well. Bára is responsible for time management of the school work and makes sure that the final presentations are ready to be presented at the dance festival.

During project activities artist makes sure that the necessary materials, equipment and spaces are all well-organised: equipment, materials and space are provided by school. Bára has to negotiate all requirements with the school and ensure that they are prepared and ready for the project activities. Bára also needs to negotiate all resources for the final presentation with the dance festival. She continuously communicates with the school about time changes. Bára is aware of the main risk of the project – pupils' attendance - and continuously works with this issue and adjusts activities so that all participants are actively involved in the school work throughout the year.

Negotiating confidently using good judgement at different levels and in different parts of the project: with teachers Bára negotiates organisational issues, she gives feedback on children´s development, and discusses issues in the classroom with other teachers. At the level of organizing the final presentation, she has to present and negotiate the presentation topic and artists team for its delivery to the festival leadership. She also needs to negotiate the time schedule of the schools for the final presentation. Another part of the negotiating skills is the ability to overcome obstacles – such as prejudice of some children and parents towards dance, and their lack of engagement. Bára finds solutions and ways how to deal with this creatively and how to motivate children (e.g. engaging a hip-hop artist) and parents.

Managing the expectations of others to reach shared solutions to challenges and issues, mostly talking to artists and explaining their role in the final presentation: Bara has to work intensively with children in managing their expectations and understanding of the project – they usually lack confidence in themselves. They need to be reassured that they can present themselves in theatre and their self-confidence is developed enough to help them to stand in front of the audience. She needs to improvise almost constantly and flexibly adjust the project activities.

The main aim of Bára´s work is to **create safe space for children to take risks and experimen**t with movement, their bodies and dance. It is one of the main aims of the whole project.

3. **What are the examples of methods and approaches connected to the competency?**

Observation, knowledge of the space and background, continual diary of the project activities and empathy were used.

4. **How did the Creative Practitioner develop the skill in this competency area?**

Long-term experience with workshops, discussions, the artist herself visited and worked in different spaces in schools and theatres, through organisation of artistic projects and development of communication skills.

5. **Why is the Creative Practitioner successful in his/her work?**

Bára has strong support from the festival organisation and also from the school. She has worked on this project for a long time and thus has had time to reflect on her activities and adjust them accordingly. She is enthusiastic about this topic, curious about changes and interested in self development through her work and encounter with children.

6. **What was the main challenge/difficulty/limitation and how was it negotiated and overcome?**

The main challenge of the project in the phase of final presentation is the space of the theatre. Not all schools can perform in the theatre. Bára has to negotiate with the teachers concerning who will be selected to give their final performance there. The teachers and artists usually want different groups to have the chance to perform in the theatre, and Bára has to lead this discussion.

The teachers are very passive in the project so Bára needs to take responsibility for all the organisation herself. She strives to involve and engage teachers more, by explaining the positive impacts of Dance and Movement Education on pupils and their development.
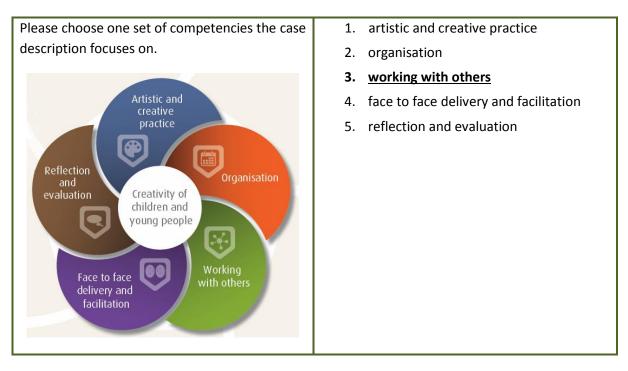
5. Hungary: case study exploring the competency "working with others"

PART I BASIC INFORMATION

I.1 General information	
Name of the artist/creative practitioner	Zsófia Nagy Erik Tollas
Title of the chosen programme/project (in English and in the original language)	Kreatív Partnerség Magyarország Creative Partnerships Hungary
Country of implementation	Hungary
Contact information and website link (if any)	http://www.t-tudok.hu/
Organisation selecting the case (the TraksforA partner organisation or ICEnet member)	T-TUDOK Centre for Knowledge Management and Educational Research Inc.
I.2 Project timeframe and target group	
When did the project start? (year)	February 2015
When did it end? (year)	May 2015
Is it still ongoing project? (please, circle the relevant answer)	1. **yes** 2. no
Where did the project take place? (please circle the relevant answer)	1. **at school** 2. in afternoon school 3. at cultural organisation 4. other ………………………
What was the target group of the project? (please circle the relevant answer)	1. children: 0-10 years old 2. **teenagers: 10-20 years old** 3. young adults: 20-25 years old 4. adults: above 25 years old 5. other as ……………………………………..

I.3 Project objectives	
What were the main objectives of the project?	• Joint work involving creative professionals and schools, • Bringing out the components of creativity including collaboration, ingenuity, curiosity, discipline and perseverance. • Developing a positive self-image and identity.
Please list its main activities.	From December 2013 T-Tudok Inc. has been the host of Creative Partnerships pilot programme in Hungary. Our partners in the implementation are the Faculty of Music and Visual Arts of University of Pécs and Budai-Városkapu ('Buda City Gate') Primary School, Vocational School, Special Vocational School and Basic Level Art School of Pécs. After successful implementation of the pilot project promoting the likeability and everyday use of mathematics a joint project was designed with the partner school participating in the programme where large numbers of students are Roma and/or disadvantaged. Despite its brevity the project was a visible success among students. The sessions took up two school classes per week for a period of three months and were focused on mathematics as a school subject in the light of curricular requirements.
Who were involved in the project? (please circle ALL relevant actors)	1. **teachers** 2. members of cultural organisations 3. parents 4. local experts 5. **university students** 6. **other: artists**
Please give information on the policy and funding programme the project was framed within.	The project was framed within the so- called local Model Project programme of the National Education Authority.
Please write a short summary of the project's main achievements.	The project focused on the students' personality development and enhancement of their school performance responding to individual needs and development. An important principle in the course of the project was collaboration and mutual learning and reliance, and the

	development of key social competencies (cooperation, empathy), as well as the development of creativity and problem solving skills.
	Goals:
	- Facilitation of achieving knowledge, skills and competencies in the context of non-formal education, focusing specifically on mathematics. - Development of communication, logic and social interaction, which should be:
	- sincere, emphatic and open
	- active and deep
	- truly participatory
	- valuable and reflective
	- non-violent

PART 2 DESCRIPTION OF THE CASE

Please choose one set of competencies the case description focuses on.	1. artistic and creative practice 2. organisation 3. **working with others** 4. face to face delivery and facilitation 5. reflection and evaluation

1. **How is the chosen competency manifested in the project work?**

At the sessions observed two creative practitioners (artists) and two local teachers worked with eighteen students. From among the five sets of competencies, working with others is discussed below in greater detail, interpreted in the broader context of the school (as an institution) as well as the narrower context of the class (as a community). Over two years of field work experience with the partner school indicates that the school has lost its real goal and reason for existence. CCE England's Creative Partnerships programme offered a solution to make the school aware of this deficiency and manage it. Working in partnership brought it home that collaboration, success, and the ability to bring out the values in students rest on three pillars:

1: Classroom sessions were differentiated and tailored to the individual in a non-formal framework. The objective of the project and the sessions was that the teachers and the artists familiarise students with the values of social relations. Another cardinal point was that students could test the limits of their own and each other's abilities.

2: Through the double maths – physical training classes, students found out more about their own competencies and became aware of how they could use their existing skills in the most creative ways possible, and how to make use of this skill in other disciplines in future.

3: One of the main goals was to help students develop a positive self-image and future image – a goal which has been achieved.

2. **How would the Creative Practitioner describe the behaviour connected to the competency (eg. being collaborative, being organised etc.)?**

Student – student collaboration

Whilst absorbing knowledge the students learnt to pay attention to each other and made an effort to help their peers to also understand the tasks. They realised that a text could be interpreted in multiple ways. They accepted and respected their differences. They were able to exercise control and wait until their classmates finished their work, which resulted in a substantial improvement of their social and communicative skills and competencies.

Teacher / Artist – student collaboration

Respecting the individuality of the children, teachers had to step out of their accustomed central position. While the teachers are seemingly in the background of the class, in effect they and the artists continue to control the learning process. In this way their work assumes a very different perspective than the traditional approach. Before this project their approach focused on considering the steps they needed to apply in order to deliver the teaching material; in the course of this project they had to carefully design the differentiated activities and individualised tasks that help students find answers to their questions.

Teacher – artist collaboration

It is important that there should be real collaboration between the teachers and the artists, and that there should be no hesitation about asking each other questions. The school environment should be

conducive to openly asking for help from any colleague instead of trying to hide the difficulties that may arise.

3. What are the examples of methods and approaches connected to the competency?

We describe below our experiences at the double maths – physical training class observed. The topic of the class was angles and two-dimensional figures.

The first five minutes of the session provided a warm-up. It set the initial mood for the class. The students were familiar with the associative game they called "Guardian Angel" played in the first few minutes. The game starts by each student drawing another student's name from a small bag, then they have to associate the name with someone or something. In this case the question was "What plant would [so and so] be?" The game proceeded in a linear fashion from student to student. We found that the children suggested no negative associations (for instance weed or root [the latter also meaning an uncouth person in Hungarian]).

The main part of the class was spent by simultaneously developing physical and intellectual skills, mainly outside the classroom. The pre-set groups simultaneously applied basic principles of cooperative learning methodology. In the four teams each member had their own role and task. The students kept to their role whilst they helped each other's work in order to achieve the common goal. The two teams of four and two teams of five agreed among themselves which team would be at which of the stations at any given time to avoid queuing at the stations. They were met by a teacher or an artist at the stations. Once they successfully completed the task the station controller signed their pass paper which they carried with them around the stations. The teams had a maximum of twelve minutes at each station.

Tasks:

1.   Track

Each member of the team ran a lap around the school track and was timed. The times were recorded and the team's average time was calculated.

2.   Playground

The students were given the task of finding and taking notes of geometric shapes and various angles on the playground. At the playground they were met by "Maths," a figure they had created (brought to life) in the previous classes, who was waiting to be taught everything he needed to know about angles and two-dimensional shapes.

3.   Mobile statue

The students' task was to create a mobile statue, which was photographed by the station controller. The criteria for the statue was that at least two members of the team should each have one or both knees at a 90˚ angle to the ground, and at least two members should be touching the others while forming a 90 ˚ angle with his or her body.

4.   Geometric drawing

Circle

The students had to draw a circle, name its parts, and mark a sector.

Triangle

The students had to draw a triangle, name its parts, angles, and mark its two halves.

Square

The students had to draw a square, name its parts and angles, and mark its quarters.

Oblong

The students had to draw an oblong, name its parts and angles, and mark its eighths.

The tasks were always checked and corrected at their locations. It is to be underscored that the students and the station controller responded to each other's work and achievement simultaneously. Once the outdoor tasks were completed, the activity was continued in the classroom, where the students displayed and viewed each other's work (their team average and individual results on the track, their statues projected on the screen, the numbers of correctly two-dimensional figures identified on the playground, and their posters drawn of the two-dimensional figures). The session was concluded by the individual thoughts presented by the students, the artists and the teachers.

In the classes the five basic components of successful creative teaching were practically realized and provided the students with sustainable and hands-on knowledge.

4. How did the Creative Practitioner develop skill in this competency area?

The focus of the project was "Maths," the character of an additional classmate invented by the students. The students learnt alongside "Maths," who was made up mostly of two-dimensional shapes, and they took him with them on their excursions and treasure hunts. The problem area selected in class was the interpretation and everyday use of mathematics, and the students, artists and teachers were looking for solutions together.

The selected class participated in the planning and implementation stages alongside the artists and teachers, in a constructive and reflective fashion throughout the project. The partners made an effort to take criticism into consideration and change their initial ideas and plans accordingly. In each session two teachers and two artists developed and enhanced the students' skills and competencies, and video as well as photographs were taken of the achievements. The materials thus produced are public – accessible for all, and are depositories of positive memories. In the wake of the children's accounts at home, parents' interest has increased and they come to the school more frequently (and also of their own accord).

Development of the targeted skills and competencies:
- improvement of social skills
- accepting each other
- listening to each other
- improvement of attention and concentration
- bringing out inventiveness
- application of logical thinking

- seeking challenges

5. Why is the Creative Practitioner successful in his/her work?

The students' curiosity, perseverance, discipline, cooperation and application of their lively imaginations were quite evident. In this case the key to success was that the teachers and artists gave an opportunity for students to step over their own limitations. Another very important element, exemplary in its kind, was that the conveyors of knowledge dismantled all prejudice and negative bias and embraced the students' cultural differences as values rather than problems to tackle. They had no intention to treat Roma and/or disadvantaged children symptomatically (as has been done in numerous EU projects) but considered the individual's skills and competencies and regarded every child as a person in his or her own right.

6. What was the main challenge/difficulty/limitation and how was it negotiated and overcome?

The heads of institutions and teachers admit that the school is on the way to segregation as there has been a high (and steadily increasing) number of students considered Roma and/or disadvantaged. The concept of Roma and/or disadvantaged student is often reinterpreted and assumes a new meaning and new traits. For instance a child who is Roma is also considered disadvantaged and vice versa – a disadvantaged child will become Roma. The perception that a Roma and/or disadvantaged student has more negative connotations than positive ones seems to be increasingly gaining ground. The teachers are often unable or find it hard to perceive the differences between children as a value in the classroom. The reason may be fear of managing differences and challenges or simply burnout. The basis of successful cooperation (not only within the school) is mutual respect for each other's values and differences. These elements have been realized, made visible and public for the school, the parents, the artists and the programme operators (CCE and T-TUDOK). Almost two years of joint effort and collaboration have brought expected success.

6. Lithuania: case study exploring the competency "face to face delivery and facilitation"

PART I BASIC INFORMATION

I.1 General information	
Name of the artist/creative practitioner	Dalius Kederys, visual artist
Title of the chosen programme/project (in English and in the original language)	**"Image Laboratory" creative learning project** Alytus Sakalelis Primary School, Alytus, Lithuania "Kūrybinės partnerystės" (Creative Partnerships Lithuania)
Country of implementation	Lithuania
Contact information and website link (if any)	www.kurybinespartnerystes.lt
Organisation selecting the case (the TraksforA partner organisation or ICEnet member)	"Kūrybinės partnerystės"
I.2 Project timeframe and target group	
When did the project start? (year)	**2013**
When did it end? (year)	**2014**
Is it still ongoing project? (please circle the relevant answer)	1. yes 2. **no**
Where did the project take place?	1. **at school** 2. in afternoon school 3. at cultural organisation 4. other
What was the target group of the project?	1. **children: 0-10 years old** 2. teenagers: 10-20 years old 3. young adults: 20-25 years old 4. adults: above 25 years old 5. other…………………………………..
I.3 Project objectives	

What were the main objectives of the project?	**The enquiry question** of the "Image Laboratory" creative learning project was **how to develop collaboration habits of primary school children through visual arts, by using animation creation techniques as tool for fostering trust and collaboration.**
	Before the project activity, the target group (26 pupils, 1st grade) lacked cooperation and concentration skills. Moreover, the 1st graders showed lack of trust in one another.
	The artistic activity was not tightly connected with the curriculum. It loosely integrated topics from the subjects of **Lithuanian language, Art, Music and Geography**. The project mainly focused on developing creative habits of mind (especially collaboration).
Please list its main activities.	The project team at Alytus Sakalelis Primary School (creative agent, art critic Danute Gambickaite, primary school teacher Ausra Plytininkaite and creative practitioner, visual artist Dalius Kederys) decided together that the main project activity would be **visual arts workshops** under the title of the "Image Laboratory".
	The plan at the beginning of the project was to create a movie with the first graders but after the creative practitioner joined the project the creative activity was changed into **creating short animation movies based on the drawings and paintings of the children**.
	For Dalius Kederys it was very important that the **children would own the creative process as much as possible** and that the main input would be theirs, and not his. For this reason, drawing and creating short animation movies by taking pictures of the drawings were chosen as easier activities that are more inclusive and enabling for children of such a young age.
	The main task of the "Image Laboratory" was to inspire primary school children to **experiment with different visual art techniques** and enable them to **collaboratively experience different creativity phases**.
	Project activity comprised of **drawing workshops and taking pictures of the drawings, recording sounds and combining them into short animation movies.**

The workshops were especially designed to foster collaboration and positively challenge the children to overcome their limitations in behaviour and emotions.

For example, one of the most important workshops used during the project was **collaborative drawing around a big sheet of paper.** This method was used repeatedly to develop collaboration skills and build trust.

The drawing workshops always had a special structure and **rules of conduct that the children co-created** with the artist.

The drawings and paintings of the children were later used in short **animation movies**. The screenings of animation based on their own drawings enabled the children to broaden their view on visual arts and **deepen their perception of creativity processes**. The children became much more interested in drawing when they understood that drawings would be used for an animation movie.

During the project, children also **experimented with sound** and recorded different sounds. They also were engaged in a **scientific experiment and measured the noise level in their class**, making them aware of the noise they themselves make.

Moreover, visual workshops were followed by a **structured and routinely organised reflection** that helped the children understand their learning and achievements. The reflection also helped to manage the behaviour of children positively since during the reflection **children had to self-evaluate their behaviour** during workshops and to reflect on whether they managed not to break the rules of conduct that they themselves created in the beginning of the project.

The children were also the **owners of the final event** – the screening of the animation movies. They produced "tickets" to the screening, drew posters and made popcorn.

The final event of the project was a **"screening"** in school with popcorn and "cinema tickets". The final event was celebrated together with the parents of the children and gave an opportunity for the children to enjoy and be proud of their achievements.

	The final result of the project: https://www.youtube.com/watch?v=-BO3j3f6NPo
Who were involved in the project? (please circle ALL relevant actors)	1. **<u>teachers</u>** 2. members of cultural organisations 3. parents 4. local experts 5. university students 6. other…………………………….
Please give information on the policy and funding programme the project was framed within.	The creative learning project was implemented within the framework of Creative Partnerships programme in Lithuania. Creative Partnerships programme in Lithuania was implemented 2011-2015 by the Education Development Centre, a state agency established by the Ministry of Education and Science. Creative Partnerships Lithuania was partially funded by the European Social Fund. In total, 138 schools from almost all Lithuanian municipalities participated in the programme and 270 creative learning projects were implemented. The projects involved 9000 students, 1000 teachers, 114 creative agents and 163 creative practitioners. 400 schools applied to be part of this programme. The participation in the programme was free of charge and schools did not need any co-funding.
Please write a short summary of the project's main achievements.	In the very beginning of the project the children were reluctant to let go of their individual work. At the end of the project the children became more attentive to each other, were able to share materials, space and work, tolerate each other's creative ideas and perceive their work as collaborative rather than a collection of individual efforts. *"After the creative learning project, the 1B grade children stood out from the children who did not participate in the project. They gained the courage to speak in public, recite a poem boldly, improvise while implementing a creative task and reflect on their activities, pinpointing what they did well and what could have been done better." Curating teacher Ausra Plytininkaite*

PART 2 DESCRIPTION OF THE CASE

Please choose one set of competencies the case description focuses on. 	1. artistic and creative practice 2. organisation 3. working with others **4. <u>face to face delivery and facilitation</u>** 5. reflection and evaluation

1. How is the chosen competency manifested in the project work?

The competency "Face to face delivery" of the creative practitioner Dalius Kederys manifested in the project work in following ways:

Designing and delivering inspiring creative learning activities

- <u>Evidence: Using age-appropriate language and approaches which are positive, encouraging and motivating</u>

  The creative practitioner used the strategy of metaphor and "little tricks" to portray the tasks as intriguing and so fostering curiosity.

  Another important discovery made during this project was that instead of speaking about collaboration, teachers and artists have to behave collaboratively themselves and act as "mirrors" to the behaviour of children. By acting collaboratively and being involved in the activities on equal terms, the creative practitioner managed to show the children what collaboration is in practise, instead of using abstract words and speaking about it.

  "Very often a serious matter depends not on its idea but on how it is portrayed. I saw some changes taking place in the group already on my first visit in school. I invited them then to stand in a small circle and whispered to them that during the excursion around the school we will have to be very silent (lessons were taking place at that time). I told them this as if it were a secret just between them and me, as if I was not supposed to tell them that, but I did. And it worked – during the excursion around the school children were silent and behaved". Creative practitioner Dalius Kederys

Creating activities that are appropriately challenging for others

- Evidence: Challenging both the young people and the adults to work outside their comfort zone

  The method of collaborative drawing was very challenging to the young children and invited them to work outside their comfort zone by addressing their "weak spot" – the lack of collaboration and trust. In the very beginning of the project the children were reluctant to let their classmates cross their "territory" on the shared sheet of paper during the collaborative drawing exercise. They even drew a square marking their space on the common sheet of paper and drew only within their own little square, not crossing its boundaries and not letting others cross either.

  The method of collaborative drawing also included a stage of moving away from one's drawing and continuing on someone else's creative work. In the beginning of the project children experienced a lot of negative emotions and tension in this stage as they were asked to leave their drawings and move clockwise around the huge sheet of paper to continue someone else's drawing.

  At the end of the project children were already less protective of their "territory" and their drawings on the big sheet of paper. They started sharing pens and even their drawings with one another more eagerly. Children became more tolerant to the creative ideas of their classmates, even if the continuations of the drawings were unexpected.

- Supporting young people to accept increasing and greater levels of personal responsibility

  The plan at the beginning of the project was for the children to film a movie. However, the creative practitioner suggested that the creative activity should be less challenging for the first graders in order to give them a more active role in the process and as a result give them the opportunity to feel more pride for owning the final result. Instead, the team decided to create an animation movie by using all the stages of creation process as a tool for developing collaboration habits. Despite their young age, children were able to be actively involved in all animation production stages: drawing, choosing frames, taking pictures of them, combining them into sequences, recording the sound, and, finally, organizing a screening for the audience.

  For Dalius Kederys it was important to see as little as possible of his own input in the final results of the project and to see as much as possible the work of the children.

  „From the beginning of the project I tried to create a feeling that the work of the children depends on their personal input and not from my or teachers' decisions. For example, almost all agreements on conduct and rules of behaviour were suggested by the children. So when they used to break the rules they had the feeling that they are breaking something that they created themselves". Creative practitioner Dalius Kederys

Supporting positive approaches to managing behaviour

- Evidence: Agreeing ground rules and approaches to managing behaviour with others and being willing to challenge constructively when these are forgotten

  In the beginning of the project, the creative practitioner invited the children to create a list of rules of conduct that they thought were important to keep during their common work. After every workshop the artist invited the children to reflect on their behaviour during the workshop. During the reflection, Dalius Kederys used to read out loud the list of agreements

and rules created together with the children. Everyone, who thought that he/she violated a particular rule, was invited to raise his/her hand. During the first reflection only a few children raised their hands. During the second reflection already more children dared to admit that they did not keep some of the agreements. This method created an atmosphere of openness and taught the participants to admit their mistakes.

2. **How would the Creative Practitioner describe the behaviour connected to the competence (eg. being collaborative, being organised etc.)?**

The creative practitioner connected the competence of face to face delivery to

- adjusting activity to the needs and previous competences of the learners;

- being attentive to details;

- observing the group.

"I divided the activity in certain phases that were unusual to me. Every activity had its purpose and goal. I observed a lot. I paid a lot of attention to details, which in my opinion, are often more important than grand things. All of this was new to me. I have never worked with children by using such methods. The time spent with children in this project was a very valuable experience for me". Creative practitioner Dalius Kederys

3. **What are the examples of methods and approaches connected to the competence?**

The competence of face to face delivery manifested itself in the project "Image Laboratory" through the following methods and approaches:

Face to face delivery approaches:

- equal participation of everyone in the creative activities (including "the adults" - teachers and artists);

- clear, fair and just rules and agreements of conduct;

- clear structure of creative learning sessions and clear role of every participant;

- openness in communicating to children;

- treating and valuing every individual child as a personality;

- reflection of activities and emotions.

"During every workshop I made an effort to participate on equal terms with the children. I also tried to include the teacher in workshops as well. If they were drawing, we were drawing too, if they were playing, we were playing as well. In my opinion, it is very important to allow children to understand that you are the same as them, if you want to make a mutual connection. Only then trust appears and the barrier of age difference fades away. Children are no longer afraid to speak from their hearts ". Creative practitioner Dalius Kederys

Face to face delivery methods:

Common drawing

During the "Image Laboratory" visual art workshops the artist used to draw together with the children on a big sheet of paper. The rules of drawing were always different but always had the same goal – to challenge the lack of trust and develop collaboration. For example, children had to paint only for 20 seconds and then switch places, or they were allowed to draw only with one colour and had to find ways how to ask for other colours from their classmates.

The sheet of paper was as big as to accommodate around it the whole group of children. The children were asked to bring one marker with them and place it in the centre of the sheet. There were as many markers as participating children. Children were not allowed to use their own markers, they had to share and pick someone else's marker.

In the centre of the sheet, Dalius Kederys drew a big circle that provided structure for the drawings of children. In the opinion of the artist, it is very useful to give a primary structure for the children because the common drawing is more orderly and the children themselves are then happier with the result.

The drawing process had its own rules. Once the start had been announced, every child was allowed to pick only one marker from the centre. When one minute of drawing had passed, the drawing process was stopped and all the markers had to be placed back in the centre. When drawing was announced again, children were allowed to pick another colour. After couple of stages, children were asked to switch places and continue drawing someone else's drawing.

This method develops collaboration and sharing skills in primary school children. The common drawing activity is challenging enough as children in the beginning are unwilling to share neither their markers nor their personal drawings. The method is also commonly engaging, as drawing is an activity where everyone can join in without any previous knowledge or experience. Collaborative drawing also provides the creative professionals with important information on changes in the group.

For example, one day the creative practitioner noticed that one boy asked a girl sitting nearby to make a line on his drawing in her marker in a colour different from the marker he was using. He invented a way to have more colours in his drawing by keeping to the rules of the common drawing. This occurrence signalled to the practitioner that changes were already taking place and children were learning to share and collaborate.

"Drawing workshops gave me a lot of information on potential problems in the group, this activity also provided me with knowledge on how deep the problems are and even how they might be solved. In other words, in the drawing process itself I "concealed" tasks that helped me to see and solve problems". Creative practitioner Dalius Kederys

4. **How did the Creative Practitioner developed skills in this competency area?**

- The creative practitioner developed his competence in **partnership with students and including them into creativity process by shared ownership and responsibility**. Before the project Dalius Kederys was already experienced in working with children of this young age (6-7 years old), however he had never worked in a school environment. During the project, the artist learnt to plan his activities in a school setting and adjust art workshops to timetables and spaces.

- Dalius Kederys also developed his competence in **applying his professional experience for creativity education by sharing his knowledge, skills and values in an educational context.** Before the project, the creative practitioner had no experience in how to transfer his professional knowledge in an educational context. During the project he learnt how to share his knowledge with children of a young age. He gained experience how to divide the process of creating animation or other video art according to the skills and knowledge that the children had. Dalius also benefited from having the chance to connect his professional knowledge and the curriculum.

5. **Why is the Creative Practitioner successful in his/her work?**

In the opinion of the curating teacher Ausra Plytnikaite, Dalius Kederys was very successful in positively managing the behaviour of first graders. The introverted visual artist coped with the active and energetic children perfectly by **treating them seriously and agreeing with them about certain rules of conduct**.

"The artist was striving for a certain result with every task he gave to the children. He found ways how to reach agreements with the group, in order for them to work according to some rules. We observed this with great interest. Teachers usually work with the first graders in a more forgiving manner, allowing them less discipline. In contrast, Dalius Kederys worked with the children very seriously, as if they were university students". Curating teacher Ausra Plytininkaite

The artist himself thinks that he succeeded developing collaboration skills of the children because of his **strategy to use metaphor** in explaining tasks to the group. By "hiding" the tasks behind metaphors, he sparked the curiosity of the group. This was a well chosen strategy for kids of this young age.

The creative agent Danute Gambickaite explained that the success of Dalius practice was based on **"little tricks"** such as a calm speaking tone and agreements which were crucial in creating a collaborative atmosphere. In the opinion of the creative agent, in order to reach an efficient learning environment, it was very important to create working rules that would appear intriguing. As **provocative and intriguing tasks** foster curiosity and motivation, Dalius Kederys' work strategy with children proved to be very successful.

6. **What was the main challenge/difficulty/limitation and how it was negotiated and overcome?**

The main challenge that the creative practitioner faced in this project was **working with many children at the same time** (26 children). Sometimes Dalius Kederys organised workshops based on working in groups, but often he preferred to address and involve the whole class at the same time. In the latter case he faced the challenge of coping with the need for attention and energy of many children at once.
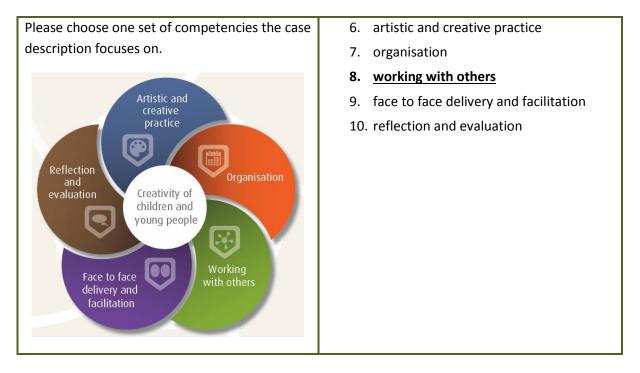
In the opinion of the practitioner, based on this project experience, he would create **more activities based on group work**. Group work would also create an even more collaborative atmosphere and the children would be less eager to compete with one another, as they tend to in a big group.

7. The Netherlands: case study exploring the competency "working with others"

PART I BASIC INFORMATION

I.1 General information	
Name of the artist/creative practitioner	Ben Hekkema
Title of the chosen programme/project (in English)	Cre8 East Africa, Amka project
Country of implementation	Tanzania
Contact information and website link (if any)	Cre8eastafrica.org
Organisation selecting the case (the TraksforA partner organisation or ICEnet member)	Cultuur-Ondernemen, Mocca
I.2 Project timeframe and target group	
When did the project start? (year)	2009
When did it end? (year)	2010
Is it still ongoing project? (please, circle the relevant answer)	1. yes **2. <u>no</u>**
Where did the project take place? (please circle the relevant answer)	1. at school 2. in afternoon school 3. at cultural organisation **4. <u>other as rehabilitation centre for vulnerable (street)children</u>**
What was the target group of the project? (please circle the relevant answer)	1. children: 0-10 years old **2. <u>teenagers: 10-20 years old</u>** **3. <u>young adults: 20-25 years old</u>** 4. adults: above 25 years old 5. other …………………………………….
I.3 Project objectives	

What were the main objectives of the project?	To identify talents To give the participants a creative platform To help children and youth who used to live on the streets and children and youths still living on the streets to think about possibilities to shape a better future
Please list its main activities.	Workshops in dance, drama, visual arts, music, juggling, acrobatics, costume design, theatre techniques, video and photography, focus group discussions (FGD). Story building for the (street)theatre, rehearsals, performances
Who were involved in the project? (please circle ALL relevant actors)	1. **teachers** 2. **members of cultural organisations** 3. parents 4. **local experts** 5. university students 6. **other: 60 (rehabilitated) street children**
Please give information on the policy and funding programme the project was framed within.	Initiated by three organisations Cre8 East Africa, a Netherlands based NGO that works for and with youth groups in East Africa through arts education; YADEN, a Kenya based, pan East African organisation that works with youth (groups on creativity and entrepreneurship skills; Mkombozi, a rehabilitation centre for vulnerable children and youth living in the streets in Moshi and Arusha, Tanzania
Please write a short summary of the project's main achievements.	• We managed to train a group of children and youths in designing and performing a multidisciplinary show based on stories from their own community (children and youth living in the streets) • We trained a couple of their group leaders in sustaining the work with our methodology (the Cre8 in 8 approach) and they still apply this method today. • A lot of children and youths found meaningful things to do after the 2009 – 2010 project: they started a dance performance group, a community arts

	school and a yearly Cre8 festival for children and youths living in the streets.

PART 2 DESCRIPTION OF THE CASE

Please choose one set of competencies the case description focuses on. 	6. artistic and creative practice 7. organisation **8. working with others** 9. face to face delivery and facilitation 10. reflection and evaluation

1. **How is the chosen competency manifested in the project work?**

2. **How would the Creative Practitioner desribe the behaviour connected to the competency (eg. being collaborative, being organised etc.)?**

3. **What are the examples of methods and approaches connected to the competency?**

4. **How did the Creative Practitioner develop skills in this competency area?**

5. **Why is the Creative Practitioner successful in his/her work?**

6. **What was the main challenge/difficulty/limitation and how was it negotiated and overcome?**

In the AMKA ("Wake Up" in KiSwahili) I, as a dance teacher and project coordinator had to work with a large group of people from very diverse backgrounds: cultural as well as professional. A team from the Cre8 East Africa Organisation linked up with professionals from the Yaden organisation, most of them artists/ teachers (from the Netherlands, Kenya and Tanzania) but also people in charge of production (from the Netherlands) and one Monitoring and evaluation expert (from Kenya).

Alongside a team of youth leaders and teachers from the Mkombozi organisation (Tanzanians) we formed, for the duration of the project, a Cre8 team. The project was in two parts. A 10 day working session in August 2009 and a four week working session in august 2010. Before, in between and after the team members stayed in contact through e-mail, SMS and Skype.

As a project coordinator I was responsible for most of the internal and external communication and therefore set up a mechanism of team briefings and de-briefings during the works sessions as well as a system of informing team members through e-mail updates and occasional Skype-sessions during, before, and in between (work sessions) and after the project. We spoke, wrote and communicated in English although a lot of the one on one communication between team members would be in their own languages (Kiswahili and Dutch).

This ensured a very well prepared and strict communication strategy. For example the briefing and de-briefing sessions during the working session days were planned at specific times in the morning (9.00am) and evening (5.00pm) and led by me. During these sessions we prepared the day's work and or the work for the next day, and discussed the progress of the project, helped each other in solving difficulties with participants, decided on artistic as well as production matters and also got to know each other very well since most of the work, during the day, was done in separate groups and these sessions brought everybody together.

Special attention was given to explaining the process of creative learning to the trainer/ teachers involved and guiding them to develop their understanding during the project. Most of the team members were used to work in a setting where teachers 'teach' and pupils follow instructions. In the Cre8 approach it is the journey of discovering, trying out and helping each other (peer training) that is central and teachers/ trainers, experienced and skilful as they are, need to facilitate that process in the Cre8 approach instead of putting themselves and their 'professionalism' in the forefront. In this way they are very important in the creative process, but the creative process is key in itself.

As a coordinator I also was in close (separate) contact with:

A. the producer, to discuss all aspects of the production, for example: buying materials, preparing locations, arranging transport, financial matters.

B. the artistic director, to discuss the artistic process, discuss functioning of the individual artists and how to coach them etc.

C. Monitoring and Evaluation coordinator. In this project we had an M&E expert in our team who had set up an M&E procedure based on Most Significant Change and Outcome Mapping techniques. He was in charge of this M&E process but I, as coordinator, had to plan for interviews, focus group discussion meetings and the distribution and collecting of interview forms etc.

As one of the artists/ teachers, namely the one in charge of the contemporary dance workshops, I also participated in the daily workshop and rehearsal program, which was sometimes a challenge to combine with the coordination work. I had to restrict the dance work be able to give my time and energy to the coordination work.

Working with such a big and diverse group and under the pressure of having to design and produce a stage show with such a large (60) and demanding group of participants one needs to have the following competencies, and skills:

Understanding the cultural background of the people involved

> Before I started my work as a project coordinator/ dance teacher in the Cre8 projects I did a lot of research on the cultural, artistic and educational context that I would work in. I spent

three years travelling through East Africa, talking to experts, reading books on the subject and connecting to other organisations that did more or less the same work.

Being strict in structure and easy with people

I guess my character makes it easier for me to work with a diverse group of people. Although I am not necessary a patient person I do find myself to be patient with others. I have learned from the many visits to East Africa and interaction with my East African friends and colleagues to be understanding of the cultural context that sometimes is very different from where I grew up. Issues such as being direct/ indirect, timekeeping, priorities etc. may differ between Europeans and East Africans although those differences are even bigger between individuals.

Being able to organise a project effectively and efficiently

Thanks to my project management studies in Utrecht and years of management experience in the field of arts education combined with previous experience in working with multi-cultural groups (I worked with refugees for a couple of years) I think I'm able to organise a challenging multicultural team/ project very well.

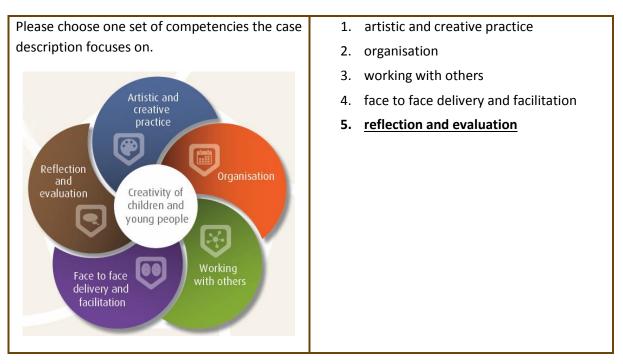## 8. Norway: case study exploring the competency "reflection and evaluation"

PART I BASIC INFORMATION

I.1 General information	
Title of the chosen programme/project (in English)	Making economy and geometry relevant in vocational training through nursery design
Country of implementation	Norway
Contact information and website link (if any)	vivian.haverstadlokken@oppland.org www.oppland.org
Organisation selecting the case (the TraksforA partner organisation or ICEnet member)	Oppland county
I.2 Project timeframe and target group	
When did the project start? (year)	12.01.2015
When did it end? (year)	12.05.2015
Is it still ongoing project? (please circle the relevant answer)	1. Yes **2. No**
Where did the project take place? (please circle the relevant answer)	**1. at school** 2. in afternoon school 3. at cultural organisation 4. other ………………………
What was the target group of the project? (please circle the relevant answer)	1. children: 0-10 years old **2. teenagers: 10-20 years old** 3. young adults: 20-25 years old 4. adults: above 25 years old 5. other……………………………………..
I.3 Project objectives	
What were the main objectives of the project?	• To gain motivation and reduce the difference in understanding of maths by

	making maths teaching more practical and connected to relevant situations.
	• To develop a better social environment in the class and reduce noise in the classroom
	• To increase the students confidence.
Please list its main activities.	The students were designing their "dream nursery". The project started off with work on motivation with a creative practitioner, it went on with making mood boards and brainstorming ideas. The students also visited an existing nursery and the actual space where there was a new one to be built. The students then drew the nursery using a mathematical scale and a sketch of the terrain to define the outdoor area of the nursery. They planned the staff room, following different regulations, and they set up a budget for salaries. Finally the project was presented to other groups and teachers and different aspects were awarded, like architectural potential, concept, etc. All groups were specially awarded.
Who were involved in the project? (please circle ALL relevant actors)	1. **teachers** 2. members of cultural organisations 3. parents 4. local experts 5. university students 6. other…………………………….
Please give information on the policy and funding programme the project was framed within.	Oppland county pilot project.
Please write a short summary of the project's main achievements.	Teachers: Have got a more complete picture of their students. Result: better relations and more individually designed teaching. Teachers also have got new inspiration and ideas for teaching methods. Students' creativity: More collaborative and supportive towards each other. More inquisitive than usual throughout the project. Some of them regard themselves as more imaginative and persistent in their schoolwork in general. Socially: Much better, more inclusive social environment in the class.

	Maths result: Grades not yet ready, but no significant change on ordinary test results. Teachers not satisfied with the projects' impact on maths learning. The students' opinions differ; some have learned a lot, some have improved their understanding through a more practical example and some feel the project was waste of time. Other learning results: Both teachers and students have learned a lot about building and running a nursery. Students practising at nurseries are reported to have a higher level of reflections on running and organising than normal.

PART 2 DESCRIPTION OF THE CASE

Please choose one set of competencies the case description focuses on. 	1. artistic and creative practice 2. organisation 3. working with others 4. face to face delivery and facilitation 5. **reflection and evaluation**

1. **How is the chosen competency manifested in the project work?**

Talks between creative agent and teachers, creative agent and individual students and creative agent and school coordinator required and developed reflection and evaluation before, during and after the project period. Teachers were asked to observe the students' oral activity during the project. One of the classes used a questionnaire on motivation and mastery, and self evaluation on subject competence.

2. **How would the Creative Practitioner describe the behaviour connected to the competency (eg. being collaborative, being organised etc.)?**

Good reflection means being able to SEE the student and his/hers needs, limits and potential.

3. What are the examples of methods and approaches connected to the competency?

Talks, observation, questionnaires, self evaluation, written comments from individual students in the middle of the project were used. See point 1.

4. How did the Creative Practitioner develop skills in this competency area?

We were using problem solving connected to the students own lives, problems they understand and can relate to. The practitioner does not report on developing his own creative skill, but emphasis the value of encouraging the students.

5. Why is the Creative Practitioner successful in his/her work?

There was a very good focus on the process and the students didn't have to focus on results. This gave the students time to reflect on both what was successful and what was not, and why. Questions like "why have you chosen this solution", "what were you thinking here", "What if you had considered this", were the main questions throughout the project period. The practitioners sat down with the groups and reflected with them, focused on the positives and suggested solutions to problems. In the end every group was awarded and given reflected reasons for the different prices.

6. What was the main challenge/difficulty/limitation and how it was negotiated and overcome?

Many students were initially unwilling to present their work and the teachers supported them in their wish. Through constructive dialogues with the practitioners and focus on process and not results they all performed presentations in the end.

9. United Kingdom: case study exploring the competency "reflection and evaluation"
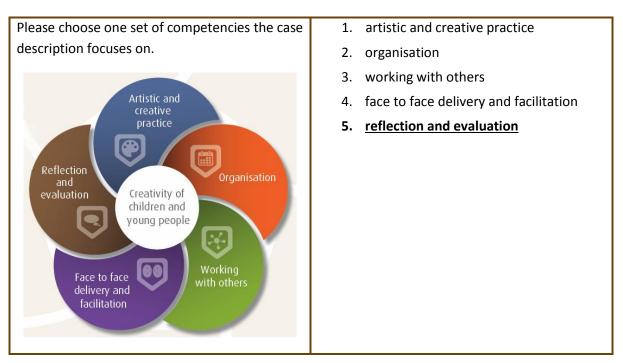
PART I BASIC INFORMATION

I.1 General information	
Name of the artist/creative practitioner	Claire Webster Saaremets Skimstone Arts
Title of the chosen programme/project (in English)	Louder than Words
Country of implementation	England, the UK
Contact information and website link (if any)	http://skimstone.org.uk/louder-than-words/
Organisation selecting the case (the TraksforA partner organisation or ICEnet member)	Creativity, Culture and Education (CCE)
I.2 Project timeframe and target group	
When did the project start? (year)	2013
When did it end? (year)	N/A – Ongoing
Is it still ongoing project? (please, circle the relevant answer)	1. **yes** 2. no
Where did the project take place? (please circle the relevant answer)	1. at school 2. in afternoon school 3. at a cultural organisation 4. **other: practitioner's studio**
What was the target group of the project? (please circle the relevant answer)	1. children: 0-10 years old 2. **teenagers: 10-20 years old** 3. **young adults: 20-25 years old** 4. adults: above 25 years old 5. other……………………………………..
I.3 Project objectives	

What were the main objectives of the project?	Youth music-related: Own musical competencies (e.g. learning musical instruments) Being able to work collectively / Developing young people's creative skills, including their ability to be collaborative, disciplined and imaginative Being able to extend their own learning and language about ideas to lyrics and song-writing Exploring young people's rights, identity
Please list its main activities.	Skimstone Arts have now been running their music project for eighteen months with their Young Artists Collective (YAC) with many outcomes to celebrate. This report will focus on the last eight (8) months of the project in order to continue on from the last milestone report submitted to Youth Music. The group members have explored the idea of Young People's rights taking as starting points the Universal Declaration of Human Rights and the UN Convention on the Rights of a Child and used these as part of their inspiration to write songs, instrumental compositions and Sound illustrated Poetry. The group have engaged in an average of three sessions a week: • One session (Wednesday) focusing on written word/lyrics and visual aspects of the project including: album art; photographic collage pieces for exhibition at the exi-gig and album launch; a projected Manifesto based upon exploring the idea of rights for young people. • The other two days (Thursday and Friday) focusing on musical skills, instrumental and vocal technique, music theory, composition (inventing melody and harmony for lyrics developed on the Wednesday session), band rehearsals, recording the album and arrangement.
Who was involved in the project? (please circle ALL relevant actors)	1. Teachers 2. members of cultural organisations

	3. parents 4. local experts 5. university students 6. other …………………………….
Please give information on the policy and funding programme the project was framed within.	Funded from multiple sources (grants: Newcastle City Council, Youth Music, Northern Rock Foundation + matched funding)
Please write a short summary of the project's main achievements.	The YAC have demonstrated a distinct increase in confidence and skill in their ability to perform their own songs at a competent level at two public events since the last report. They include an exhibition/gig on 10th April at Newcastle Arts Centre and the launch of their completed album on 30th October as part of the Juice Festival 2014 at Gateshead Old Town Hall. Feedback from gigs and evaluation sessions Here is a quote from session recording on 8th August 2014: Sophie "is developing a new sense of leadership and is expressing more musical ideas in a band context (1.1, 4.3). She seems more confident in suggesting arrangements for songs and is acquiring a more professional attitude towards sustained rehearsals". Examples from Evaluation data collected during a session by Evaluator An observation of Jess made by another YAC member: • emotionally supportive to Carlene whilst also challenging • good concise input into band rehearsals • tenacious practice of the Ocarina. Observation by Lead Music Leader Peter Saaremets For the album launch on 31st October Jess had: 1. Written a piece of music for Ocarina in response to a poem co-written with another member of the YAC. The piece was written on Sibelius, music writing software for piano, harpsichord and ocarina.

2. Learned to play the piece on ocarina and recorded it for the album.
3. Played the piece in a live performance twice on the night of the album launch.
4. Learned to play keyboard.
5. Played keyboard on both the "Louder Than Words" album, exi-gig and album launch.

At the beginning of this project Jess could not play an instrument, had no knowledge of written music or music theory and had never written any music or used music writing software before.

Jess: "I understand 7th chords now. I'm now playing a very varied change of chords and notes and so now feel I can create my own melodies for songs easily, on my own."

Other key evidence includes:

Writing and practising lyrics and instruments to a level required to record each track on their album Reality Boots LOUDER Than Words.

Each player showed a commitment in recording their own track as an individual musician, with a sound engineer, recording on their own with a backing track. This has its own personal challenges of pressure to get their part right, apply musical techniques and the tenacity to be able to repeat parts until they are correct.

PART 2 DESCRIPTION OF THE CASE

Please choose one set of competencies the case description focuses on. 	1. artistic and creative practice 2. organisation 3. working with others 4. face to face delivery and facilitation 5. **reflection and evaluation**

1. **How would the Creative Practitioner describe the behaviour connected to the competency (eg. being collaborative, being organised etc.)?**

The artist identified the following as qualities or habits linked with the competency:

- questioning;
- critical thinking;
- analysis;
- pursuing reflection tools that are "able to inform" further action, roles within the project or development needs;
- "being able to articulate clearly […] how you feel", reflecting at a deeper level, being specific and explaining why;
- progression within the level of reflection.

When thinking about dealing with differing feedback, she also acknowledged that "there's a responsibility for articulating and communicating clearly when there is disagreement"; the practitioner needs to help people understand the "bigger picture" and the various constraints. There needs to be honesty about the process and willingness to explore it together, a "consultation approach".

2. **How is the chosen competency manifested in the project work? What are examples of methods and approaches connected to the competency?**

What the practitioner considers crucial is having a "ritual of reflection" after every session, with the young people, the professional artists and the producer, "to develop critical thinking, because you're analysing what has taken place". The young people run it themselves and identify questions that will be asked.

There are three layers to this reflection:

I.   the young people "commenting on each other as well as themselves";
II. the artists commenting on what they have noticed;
III. the practitioner "commenting on both those layers".

Everybody attends the ritual of reflection, including the financial administrator and the producer.

Another regular reflection activity is a "campfire" where participants draw upon what happened the previous day or week and how this impacts on what they will do in this session.

A feature quite unique to their company is frequent use of external evaluators whose work is funded from external grants. The evaluators get involved before the project begins, sometimes they have input into the funding application too. The evaluator for this project uses conversational approach and works mainly with social values, which balances her focus on artistic values; he "introduces other lenses to look through" within the reflection.

As for her own personal reflective style and method, the creative practitioner is a "big journal person". She uses a journal for different levels of reflection. It helps her to reflect on what has gone on in a session, what could be improved, how she has done in her role, what she needs to research for the next day, etc. From the point of view of an artistic director, she also reflects on how that particular work fits in with the vision they have for the company or the project. Furthermore, she uses a phone app which transcribes spoken word into written text or takes ad-hoc notes as other ways to always reflect in the moment. In this way, the "filing cabinet of her head becomes much more organised into something where she can look backwards and forwards".

3. How did the Creative Practitioner develop skills in this competency area?

The artist believes she has always been a reflective person, and her teaching background might have contributed to it, while her artistic training helped formalise it. She believes she started with the "ritual of reflection" because she "wanted to hear what the people or the children thought […]; because it matters". Throughout the years she just learnt a little more about why it is important and got better at it.

She got some training as a Creative Agent in Creative Partnerships programme in England, including a session on reflective practice and one on collection of data.

She has learnt a lot from external evaluators she has worked with, such as:

- structuring of the feedback, which helps her to identify next steps and set up a system of gathering and using evidence systematically;
- having a bit of distance from the evaluation;
- reflecting on not just the artistic practice but also e.g. social capital.

They also help her articulate better what she does and report on it, find effective systems for presenting the company's work and applying for further funding.

There are several ways in which she reflects on her skills and any development needs:

- critiquing conversations from external artistic reviewers;
- peer mentoring conversations;

- board meetings;
- working at Arts Awards development with young people, in which they look at what skills the young people need to be an "arts leader", makes her consider her skills too.

However, she does not have a structured formalised personal development plan that she follows.

4. Why is the Creative Practitioner successful in his/her work?

There are several aspects of the practitioner's practice which seem to contribute to her success.

The transparency of her work and cohesion in the all-inclusive group are an important part of the effectiveness of her practice. Young people are involved in all elements of studio practice, including administration or grant application writing, and she shares her learning journey, fears about her own performance work, e.g. the vulnerability of performing your own ideas, and mental processes with them. Reflection allows everyone to critique and comment on each other, including the employees, as long as it is done "supportively and positively".

She acknowledges the diversity of people and their learning and reflection styles, giving a platform for this diversity, and thus ensuring that people can reflect in the way most comfortable for them while challenging them to develop other forms of reflection too. She often lets the young people decide on how they want to reflect on it while ensuring that the means of reflection are diverse enough by encouraging new methods and taking them out of their comfort zone at times. She also ensures that everybody can express their views and feel that they are heard and listened to. Thus, for instance, for people who would talk a lot she introduces reflection constraints, such as "in less than 20 words describe...", emphasising quality over quantity. Furthermore, she makes sure that reflection makes people progress and engage in deep thinking, by making them be specific, analyse, give reasons and find links.

5. What was the main challenge/difficulty/limitation and how was it negotiated and overcome?

In one extreme case of differing opinions within the group of young people, i.e. selecting and rejecting from the many creative ideas, almost a "mutiny" against her specific decisions, young people were encouraged to share their concerns and ideas with the external evaluator, and through this mediation and careful honest discussions later the group found a compromise. The young people fed back how much they had learned from the need to have one experienced person staying true to the vision of the theme of the work and not being side tracked by many other creative ideas.

10. Acknowledgements

We would like to thank all partners in this project and other collaborators, along with creative practitioners whose comments and suggestions as well as actual practice were invaluable.

List of partner organisations (in alphabetical order)

Creativity, Culture and Education (CCE), United Kingdom
Cultuur-Ondernemen ('Culture-Entrepreneurship'), the Netherlands
Interacta, Croatia
Oppland fylkeskommune, Den Kulturelle Skolesekken ('Oppland County Council, Cultural Rucksack'), Norway
Společnost pro kreativitu ve vzdělávání ('Association for Creativity in Education'), Czech Republic
T-Tudok, Hungary
Vitamine C, Belgium

List of collaborating organisations (in alphabetical order)

Annantalo, Helsingin kulttuurikeskus ('Annantalo Arts Centre, City of Helsinki Cultural Office'), Finland
Drömmarnas Hus ('House of Dreams'), Sweden
Mocca Amsterdam, the Netherlands
U2_Kulturelle Bildung ('Centre for Cultural Education'), Dortmunder U, Germany
Ugdymo plėtotės centras ('Education Development Centre'), Lithuania
Zètema Progetto Cultura, Italy

Contact

Email: ICEnet@cceengland.org

For more information about the project, its journey and outcomes and the organisations behind it please visit http://icenet.ning.com/page/traksfora-leonardo

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