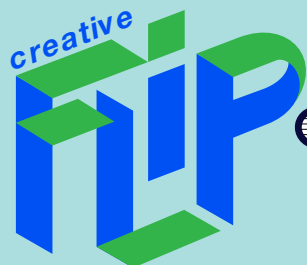# Creative Partnerships

Learning Labs

creative FLIP

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EDUCATING THROUGH MAKING

Guidelines developed from pilot projects, collaborations and learning exchanges between Creative Hubs and Educational Institutions. Reflecting on future policies.

GOETHE INSTITUT

european creative hubs network

VVA Valdani Vicari & Associati ECONOMICS & POLICY

IDEA CONSULT thinking ahead

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Contents

The purpose of this document is:

1 [to serve the project, especially participating **Creative Hubs and Educational partners** in taking a next step in their work;

2 [to encourage and support those **organisations** that have never worked in a creative partnership and seek orientation;

3 [to help **policy makers** at national and international level to identify future funding priorities and urgent challenges to address in the legal and regulatory frameworks.

[Whatever your background as a reader, we hope these guidelines will help you develop an understanding of the context and the content, as well as the struggle and the beauty, to be found in cross-sectoral collaborations. We hope these pages are helpful in developing, sustaining or supporting new ways of learning through making.]

Introduction

Creative FLIP is a pilot project co-funded by the European Union (EU) and a consortium of six partners across Europe, led by the Goethe-Institut. The project's main objective is to support healthy and sustainable ecosystems for Cultural and Creative Industries (CCIs) with respect to the key policy areas of Finance, Learning, Innovation and Patenting.

The project covers a range of objectives, one of which puts a focus on enhancing cross-sectoral benefits between CCIs and the educational sector by fostering **transversal skills** and promoting the role of creativity in curricula. An important part of its activities is devoted to fostering **cooperation between Creative Hubs** and educational institutions with a firm belief in its **value for the students.** In this context, 15 Learning Labs have been selected from responses to an open call and received financial support from the project.

Learning Labs

Learning Labs are joint pilot projects between Creative Hubs and various types of formal and non-formal educational institutions. These pilots tested the inclusion of transversal and creative skills in curricula based on the process of making, creating or practice-led research.

The experience of the pilots has provided crucial insights into the opportunities and pitfalls of collaborating across 'silos' and across different institutional practices and cultures, covering areas of planning (strategy), implementation (operations), communication and decision making (management), evaluation (enhancement and sustainability) and ethics (values-based approach).

What do these terms mean in a partnership of fundamentally different organisations that want to collaborate on a level playing field?

The purpose of piloting such collaborations was motivated by a simple but crucial observation: curricula across Europe on all levels of education often fail to deliver the skills that make students fit for the work and social reality of the 21st century.[1] Sometimes they even lack the awareness of these skills and of their importance as such. Whereas the Davos World Economic Forum ranks Creativity, Critical Thinking and Problem Solving as the top 3 skills needed for humans to live a meaningful and self-sustaining life in the 21st century, schools across Europe largely lag behind this finding. In the light of the 4th industrial revolution, automation,

artificial intelligence (AI) and the changing meaning of work, it makes sense to rethink the position of creativity in society and therefore in our curricula. This process of stocktaking covers a broad spectrum: from the more applied and broadly established paradigm of design thinking to meaning-making, and further to social skills that target togetherness and belonging, exclusion and inclusion.

A variety of initiatives are currently developing innovative ways to respond to these new needs with new skill sets that can be included in existing curricula or in new curricula as such.[2]`

These guidelines are developed against the experience of 15 such initiatives that have been piloted and supported by the Creative FLIP project. These 15 initiatives are unique and diverse in nature. Their partners and combinations of partners:

[represent different sorts of organisations: hubs, makerspaces, incubators;

[work with different levels of education: primary, secondary, higher education providers or vocational training;

[are situated in different cultural and social environments: in different European regions, in cities and in the countryside, disadvantaged or well-off neighbourhoods;

[focus on different disciplines or fields: creativity, entrepreneurship, technology.

In all this subjectivity, there are common experiences, a reality that became apparent to all initiatives in one way or another. Those common experiences are the basis for these guidelines. They have been identified in written evaluations, in conversations between the Labs and the author, and during the online working session Creative Campus.

Whereas the word 'guidelines' suggests that there is a right way to collaborate, these guidelines are rather meant to be used as a frame of reference to find one's own unique way of working, in the same way that good online maps help you to reach your destination in the way that suits you best: the shortest distance? the fastest trajectory? the most beautiful or rewarding journey? Whatever you choose, only the questions will remain the same; the answers will always be different and unique to your own situation. These guidelines therefore take the form of structured reflections on these questions, that will hopefully help you, the reader, find your own individual answers.

[1] OECD (2020), What Students Learn Matters: Towards a 21st Century Curriculum, OECD Publishing, Paris, https://doi.org/10.1787/d86d4d9a-en.

[2] For example, Training Artists for Innovation: Competencies for new Contexts. Edited by Joost Heinsius and Kai Lehikoinen, Helsinki, 2013.

Depending on your needs, you may read this document from different angles:

1 [As a **Creative Hub or educational institution,** and thus one party of a creative partnership, you may find the discursive framework of Chapter 2 especially helpful in the conversation with your funders or your governing body. At the same time, you may want to include new colleagues in your work that lack your experience, in which case Chapter 3 will bring them up to speed.

2 [If you have never worked in a creative partnership but **you are already motivated to embark on a collaboration project,** Chapter 3 will serve as inspiration and give you an insight on why, how and with whom to start your collaboration.

3 [**Policy makers and funders will be interested in reading** the condensed findings in Chapter 5, but can also gain an in-depth understanding of the everyday reality in collaboration projects, described in Chapter 3. This will help the reader to develop an empathetic understanding of the challenges and opportunities of cross-sectoral collaborations.

What are we talking about?
Mapping the territory

Education has been pushed towards market thinking and in analogy, culture has been challenged to adapt entrepreneurial concepts. We have realised that creative industries hold a potential for future employment and innovation, and civil society initiatives have taken up responsibilities overlooked by state structures. As a consequence of all these particular shifts within the sectors as such, their relationship and interdependency has also changed towards an enhanced collaboration, or at least towards an awareness of the complementary assets each sector has to offer to the others.

One of the factors that has contributed to this dynamic is the Bologna Process, set in motion in 1999, that has made the structural nature of educational processes comparable across the European Higher Education Area, without standardising content. It has facilitated transnational mobility and with an eye on Lifelong Learning, it set out to improve upward social mobility. In this context, the third mission of education – to contribute to society and communities – has received increased attention and triggered new forms of partnerships between education and industry, but also between education

and social partners. Discussions around subjects such as Public Private Partnerships bear witness to these movements. Very recent initiatives like the EU's European Universities[3] reveal the political will to go even further in breaking down silos. This new type of university collaborations sets up curricula across borders and disciplines, with a strong role for non-educational partners in the provision of forward-thinking learning pathways.

On the background of the 4th industrial revolution (automation and AI), the role of human beings changes and so do the skills that will in the future enable them to live a meaningful life.

The discussion on e.g. artistic research and practice-based or practice-led artistic PhD programmes shows the potential of making and creative processes for the generation of new knowledge, skills and competences, as opposed to the more traditional, theoretical forms of research, learning and teaching. In the example of artistic research, the creative processes of an artist serve as experimental methodologies that help create new knowledge and extend the boundaries of the discipline.

The 15 Creative FLIP Learning Labs have tested how projects carried out jointly by makerspaces or Creative Hubs with educational partners can offer new learning environments led by a making process. In the following section, we will explore some basic notions that constitute common ground for these projects that are otherwise diverse and unique.

[3] https://ec.europa.eu/education/education-in-the-eu/european-education-area/european-universities-initiative_en

Making and Learning

Many of the Creative Hubs that participated in the Learning Labs Program define themselves as a space of making.

They all share various forms of activities, of which the most common ones are:

facilitating encounters and collaboration between their users – think for instance of the collaboration between a copy editor, a designer and a creative producer that would each be individual users of a co-working environment

provision of space to experiment with specific equipment (e.g. fablabs, makerspaces)

provision of materials and tools – think of repair cafés, upcycling activities, or highly specific workshops for a broad range of creatives

provision of expertise and guidance (e.g. for start-ups).

Each of these spaces will call themselves differently: hub, makerspace, incubator, accelerator, co-working-space.[4] What they all have in common is the process of making as a central and defining aspect. Making or any kind of creative practice can serve not only as a method of producing things and services, but also – and increasingly so – as a method of learning, teaching and researching. The latter three, classically, form interdependent pillars. They come together in the notion of life-wide learning, which recognises that learning takes place in all parts of our lives, not only in formal, institutionalised settings but also and especially in informal or non-formal environments such as in family situations (nursing family members, raising children, managing a household), in voluntary work (in a communal garden for instance or in

working with refugees) or in creative processes.

Practice-based approaches often go hand in hand with theory-based approaches. Textbook knowledge can be used or challenged by practice; creative or 'messy' methods that give space for experiment and the unexpected can be framed and exploited by using theory.

Further down, under Section 2.4 'New Skills Sets'(p.19), this offers a structure in which the creative approach of learning by making can be seen and delivered against a simple framework of competences made up of knowledge, skills and attitudes.

[4] A structured overview is given for instance by Joost Heinsius in: Careers in the arts: visions for the future, published by ELIA, Amsterdam, 2018.

Creative Partnerships

Attempt at a definition
The 15 Learning Labs piloted a form of collaboration between Creative Hubs and educational providers that we could call Creative Partnerships.

The term refers to a broad concept that is characterised by a diverse range of realisations. Although the term suggests an emphasis on 'making', it distinctly also includes the educational partner with the student at the heart of all endeavours. It is therefore defined here as an innovative and mutually beneficial collaboration between an educational institution and a cultural, industrial or social partner organisation.

The level of education may vary from primary school to higher education, from vocational training to adult learning. The same applies to the 'creative' partner, which can be a hub, a community centre, an incubator unit, a co-working space etc. The form of collaboration will always be tailor-made, as will be its duration: from a one-off project to a structural long term collaboration.

What we know as **'learning by doing'** is intrinsically connected to **'teaching by doing'** and **'researching by doing'**, also known as practice-based or practice-led research.

It made a forceful appearance in the academic artistic sphere, where the process of art-making today is broadly recognised for its potential to create new knowledge and to expand the limits of its discipline.

It applies to each maker – the maker of music as well as the maker of upcycled objects – that by making, new knowledge is acquired, and by making collaboratively, new knowledge is transferred in a horizontal way: a full circle!

Creative Partnerships

Mutual benefit
In a Creative Partnership, both organisations will benefit from the joint activity.

The educational partners will increase the relevance of their curriculum by:

offering a state-of-the-art or a 'real-life' experience to their students

including processes of making in their portfolio

using the collaboration as a feedback mechanism to keep in touch with the world of work for which they educate

broadly maintaining currency of content and form of teaching

taking a role in an ecosystem towards sustainable actions.

The creative partners will increase their impact by:

exploiting the educational dimension of their regular work

enhancing their work in dialogue with pedagogy

developing future target groups

taking a role in an ecosystem towards sustainable actions

contribute to education's need to deliver transversal skills sets.

The question of sustainability has become central to all that we do and aim for. Sustainability is typically understood to be a guiding principle towards more ecological processes, but if we zoom out a little bit, we see a shared understanding of sustainability that rests on three pillars: a social, an environmental and an economic pillar.

There are voices that call for **a fourth, cultural pillar to define sustainable action.*** They base this demand on the assumption that culture – and creativity at large – is needed to create collective narratives, consolidate communities and foster diversity as a central element in sustainability. Creativity has been experienced in the Creative FLIP project to have a transformative power that is crucial for building a sustainable future for all.

* See for example: https://cultureactioneurope.org/files/2019/09/Implementing-Culture-in-Sustainable-Development-Goals-SDGs.pdf

Creative Partnerships

Sustainaiblity in Ecosystems
From 3 to 4 pillars of sustainability

SUSTAINABILITY

SOCIAL
ENVIRONMENTAL
ECONOMIC
CULTURE
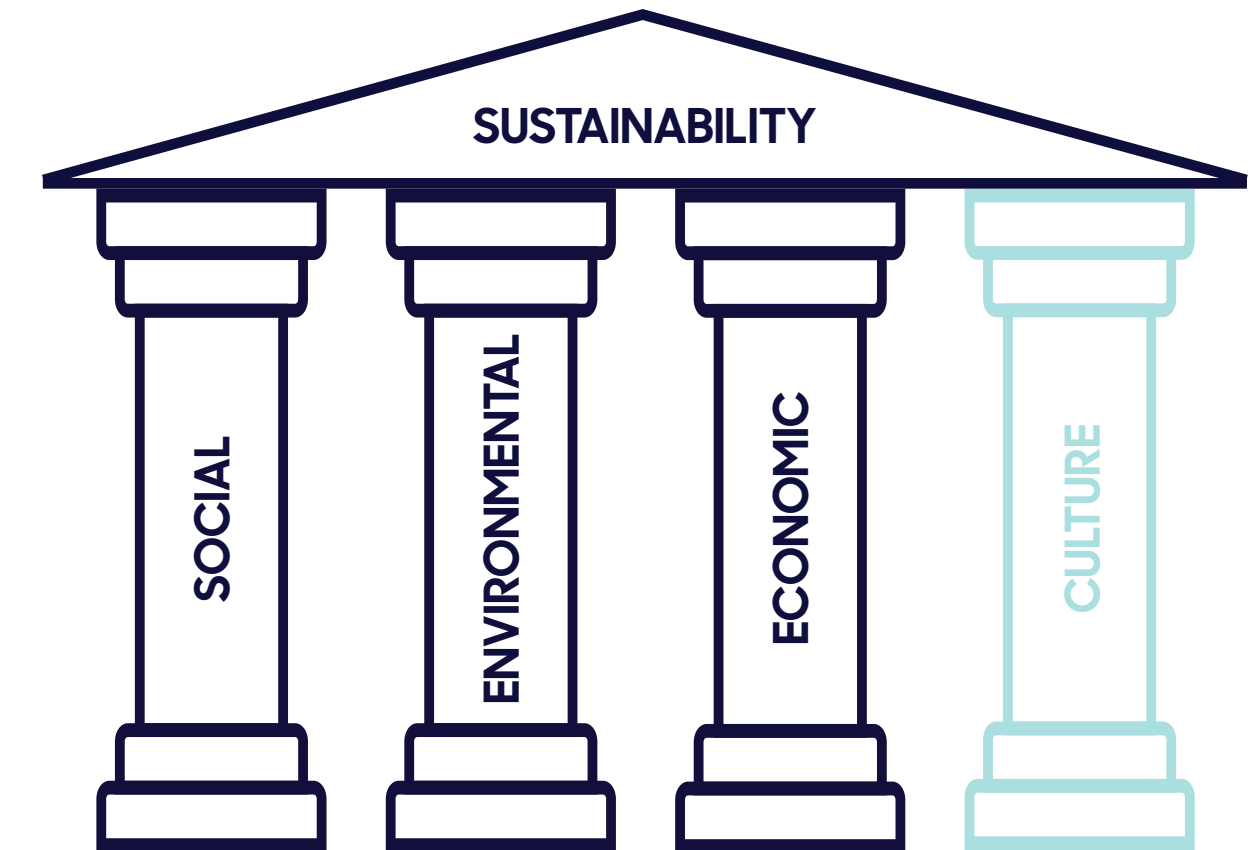
> ## "The realm of creative partnerships is part of an ecosystem."

When thinking of the sustainability of a collaboration, we can see it as an ecosystem. The sustainability of a natural ecosystem can be threatened by farming based on monoculture. Models of permaculture have been developed as a sustainable alternative.[5] In the same way, we can see Creative Partnerships being part of a cultural or social ecosystem. Instead of taking care of only one sort of institution or only one field (monoculture!), Creative Partnerships take as preconditions the aims and objectives of each partner and the resources they need to achieve them, and make sure that all the different parts of their actions can benefit from one another to secure a long-term impact. By analogy to permaculture, we no longer see the differences of organisations as separations, but rather as opportunities to connect and benefit from one another, as a fertile ground for the co-operation between diverse players. Hubs (private 'industry' entities), community centres ('civil society') and education ('public' service) as well as service staff, artists, teachers, entrepreneurs, researchers, administrators, leaders, students and managers are complementary parts of a complex and fertile ground for more inclusive and sustainable societies.

[5] See https://www.transitionmonty.org/uploads/6/5/4/9/6549206/essence_of_pc_ebook_1.pdf

New Skill Sets

Key Competences

In 2019, the Council of the European Union adopted a Recommendation on Key Competences for Lifelong Learning based on a Commission proposal and with a lot of input of the various stakeholder representatives from the different fields and disciplines.

[6] Note that literacy and multilingualism have not been covered during the Learning Labs Program.

The Council Recommendation provides a common European Reference Framework on key competences for policy makers, education and training providers, social partners and learners themselves.

Reviewing the 15 Learning Labs that have piloted Creative Partnerships within Creative FLIP Project, it becomes apparent that each of them addresses at least 3 of the 8 key competences. [6]

The Recommendation identifies eight key competences needed for personal fulfilment, a healthy and sustainable lifestyle, employability, active citizenship and social inclusion:

1. Literacy
2. Multilingualism
3. Numerical, scientific and engineering skills
4. Digital and technology-based competences
5. Interpersonal skills, and the ability to adopt new competences
6. Active citizenship
7. Entrepreneurship
8. Cultural awareness and expression.

Creative Partnerships: Creative Hub &educational partner

Key Competences

Creative Hub & educational partner	Numerical, scientific and engineering skills	Digital and technology-based competences	Interpersonal skills and adaptability	Active citizenship	Entrepreneurship	Cultural awareness and expression
UPTEC & University of Porto		X	X		X	X
BASIS & Landesberufsschule Schlanders	X	X	X	X		
Lottozero & Accademia di Belle Arti Rosario Gagliardi Siracusa		X	X			X
Buinho Creative Hub & Agrupamento de Escolas n°1 de Beja	X	X	X	X		

	Numerical, scientific and engineering skills	Digital and technology-based competences	Interpersonal skills and adaptability	Active citizenship	Entrepreneurship	Cultural awareness and expression
FAB LAB Barcelona & Escola Sant Martí del PobleNou		X	X	X		X
TransfoLAB BCN & CEIP La Llacuna del Poblenou	X		X	X		X
Tinderbox Collective & Craigroyston Community High School		X	X	X		X
FabLab Oberlab e.V. & Grund- und Mittelschule Rottach-Egern	X		X	X		X

	Numerical, scientific and engineering skills	Digital and technology-based competences	Interpersonal skills and adaptability	Active citizenship	Entrepreneurship	Cultural awareness and expression
Impact Hub Athens & 41st High School of Athens			X	X		X
TUZLA & Gimnazija "Meša Selimović"	X		X		X	X
RogLab, MGML (Museum and Galleries of Ljubljana) & Primary schools of Ljubljana: Osnovna šola Toneta Čufarja; Osnovna šola Log Dragomer	X	X	X			
BULB & Sint Barbara College	X	X	X		X	

	Numerical, scientific and engineering skills	Digital and technology-based competences	Interpersonal skills and adaptability	Active citizenship	Entrepreneurship	Cultural awareness and expression
FOR & Scoala Gimnaziala Babel	X	X	X			X
Vechtclub XL & X11 Media en Vormgeving Pre-vocational secondary education (vmbo/havo)	X	X	X		X	
CICIA & Liceul tehnologic "Dimitrie Leonida" Piatra Neamt		X	X	X	X	X

New Skill Sets

European Qualifications Framework

Any kind of formal education provider in the European Union will relate its provision to the European Qualifications Framework (EQF).

Some of them will reference their specific and uniquely defined Learning Outcomes to the corresponding level of the framework in a direct manner. Others will do so in an indirect way, through their national framework, which itself will refer to the European Framework. Or they relate their educational offer to discipline-specific Frameworks, like the Sectoral Qualifications Framework for the Creative and Performing Disciplines.[7] With each class, with each course or each module they offer, they will need to define a set of Learning Outcomes based on Competences that describe which specific combination of Knowledge, Skills and Attitudes they expect a student to acquire, how they plan to deliver it, and how they will assess the learning.

The Creative FLIP Learning Labs sometimes challenged the existing set of competences used by their educational partner: for example, they addressed skills that are not covered in the existing curricula, such as technological skills like 3D printing or transversal skills like teamwork. Other projects challenged the method of delivery of certain competences, such as using upcycling to address the skills and attitudes related to problem-solving.

[7] http://www.eq-arts.org/wp-content/uploads/2016/09/sectorial-qualifications-framework.pdf

New Skill Sets

Which skill sets are we talking about exactly?

A proposal for Generic Competences

[8] In the past, Qualifications Frameworks often described Learning Outcomes in terms of knowledge, skills and competences, – see https://europa.eu/europass/system/files/2020-05/EQF-Archives-EN.pdf. In more recent years, it has become common practice to rather speak of competences in terms of Knowledge, Skills and Attitudes. The term Learning Outcomes is still used, but rather to explain the goals of a certain class, course, module or project in a way that relates very concrete goals to the more abstract competences of a given framework.

Students in a Creative Partnership can acquire a broad range of specific competences (knowledge, skills, attitudes)[8] that range from material knowledge (e.g. textiles), to technical skills (e.g. 3D printing), to social attitudes (e.g. sharing). The scope of possibilities is endless, and is linked to the diversity of educational offers that are specific to a certain cultural context. A framework of competences can thus only be described on an abstract level, to serve as a reference point that can be helpful to define the very specific and unique learning outcomes of one's course or project. These learning outcomes will need to be written anew in each specific situation by all the players involved in a collaboration. The following structure proposes an exemplary framework and can be challenged. It puts the generic or transversal skills at the fore that are likely to be addressed across the spectrum of possible partnerships.

Students in Creative Partnerships will acquire:

to the extent defined by the level of education

knowledge of:

the contextual perspective of processes of making and contemporary examples, including current debates such as authorship and ownership in collaborative practice

research tools and methods to enable them to reflect (critically) on their own practice

creative processes and strategies

the ethics and principles of collaborative practice including working in diverse teams

how teams work and different leadership models

social entrepreneurial strategies

risk management including health and safety issues

relevant ecological and sustainability issues.

skills in:

initiating, generating and exploring relevant ideas, propositions and challenges

devising the appropriate strategies and/or methodologies for a particular project

applying collaborative processes and working with co-creation methodologies

communicating with diverse groups of people

working in unfamiliar contexts

enabling and/or empowering others.

attitudes of:

self-reflection and critical engagement with their own practice and that of others

resilience and openness to uncertainty, experiment and the value of failure

empathy and team spirit (solidarity and sharing)

responding responsibly and ethically to complex situations

This set of competences offers just an abstract framework that will need to be spelled out differently for each collaboration.

What is defined here on a meta-level needs to result in very concrete proposals. For instance, what is listed above under 'knowledge' as 'risk management including health and safety issues' in a project that includes the use of a laser cutter could translate into: 'develop awareness of the danger of a laser cutter and how to use it safely in the presence of an adult'.

This requires a fundamental process of preparation and dialogue between the partners, in which not only the goals (competencies and learning outcomes) are defined, but also the method of delivery and quality assurance (see p.28) as well as – in a final step – the question of assessment. How do we know the learning outcomes have been achieved and to which extent? The question of evaluation, assessment and even grading may be part of the joint delivery of a Creative Partnership.

The basic **quality cycle of PLAN-DO-CHECK-ACT** provides a set of questions that we need to ask along the delivery of a collaboration, either formally or informally, but in any case in a conscious way:

1 [What are we trying to do?

2 [How are we trying to do it?

3 [How do we know that it works?

4 [What do we do in order to improve?

These questions support a self-critical attitude of all actors within a partnership (including students) that can be seen as an ongoing feedback loop, not as a judgement about outcomes (summative assessment) but rather as an enhancement tool of the process (formative assessment).

New Skill Sets

Process or product?
Education in general has shifted – or is in the process of shifting – the perspective from the teacher to the student.

This shift is best described by the widely acknowledged term of 'student–centred learning'.[9] Whereas we are still familiar with the idea that the professor is the defining factor of a learning environment, educational reforms of the last decades and more generally an ever more complex and volatile society require ever more lean and tailor–made learning pathways for students, who for their part need to be ever more mobile – in all respects – to find a niche in the labour market. This notion leads

to the student as the centre of an educational system and consequently the student's learning experience as the key factor of a successful education. The specific experience of a teacher, the specific outcomes of a process and achievements are still relevant, but they are no longer of central importance. It is the accountable quality of a learning experience that makes for a successful education. The emphasis in current discourse on experience is the opportunity – and one of the raisons

d'être – for Creative Partnerships to develop and offer new and meaningful processes of experiential learning. Recognising that the world around us keeps changing, so must our learning experiences in order to make them relevant to the world we live in. This is where quality assurance thinking, or 'quality enhancement–based processes' can be of value. If a collaboration develops a quality culture, it will strive to enhance its provision, its method of implementation, from one edition to the next.
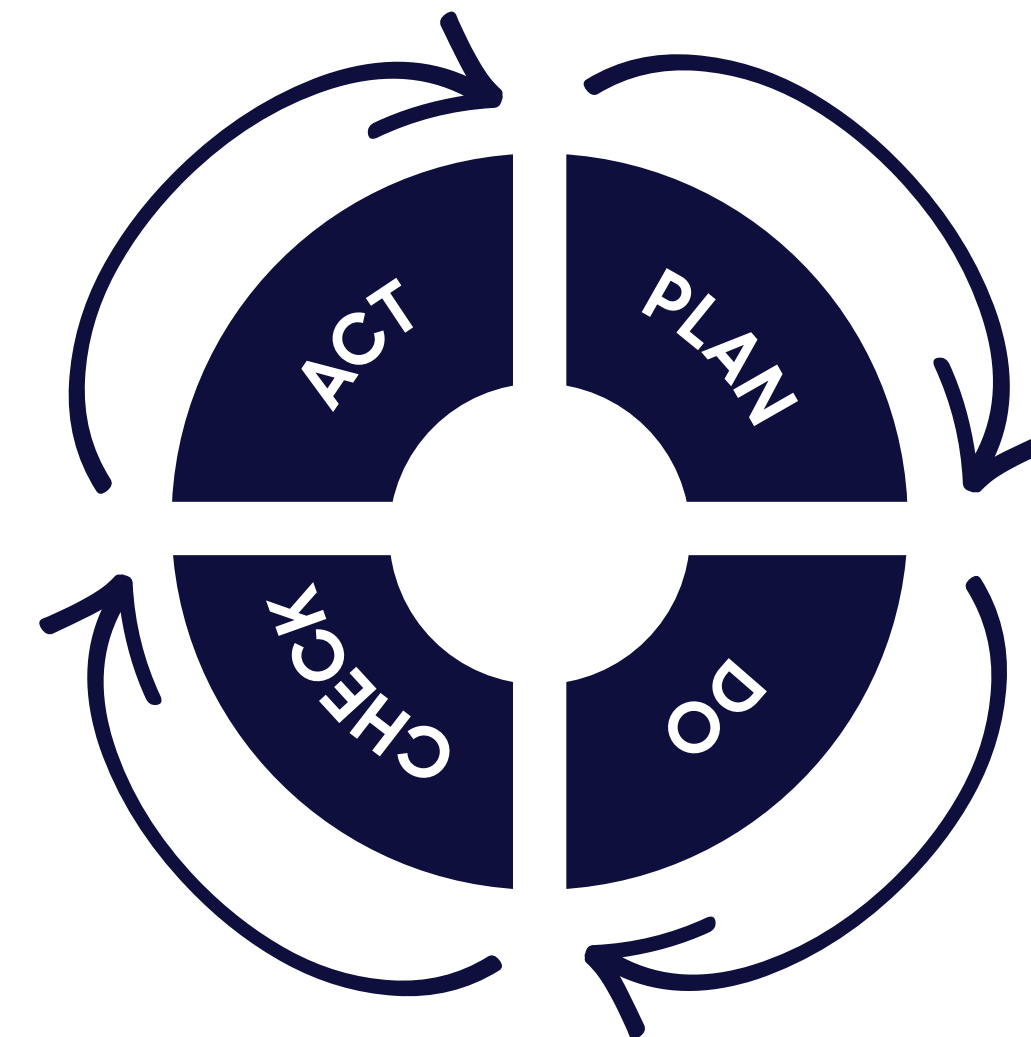
[9] See for instance: Standards and Guidelines for Quality Assurance in the European Higher Education Area (ESG, 2015)

Building, maintaining and thriving on Trust

Aide-mémoire for creative partnerships

The last chapter sketched a background against which all Creative Partnerships will find themselves operating. It offered a rationale that may be helpful to identify some broad dynamics that will in one way or another have an impact on innovative forms of collaboration.

The purpose of this chapter is to take the next step and look at concrete partnerships. As we recognise that the field of Creative Partnerships is defined by diversity and draws its strength from the endless possibilities of concrete projects to be designed and implemented, it does not aim to provide an answer on the best way of doing things.

The Creative FLIP Learning Labs have shown that there is no 'one-size-fits-all' solution and that each new Creative Partnership needs to develop its unique form and content.

The concepts presented in the last chapter can offer a frame of reference for this process, and this chapter sets out a range of questions that should also be considered.

The answers will be different for each project, but we believe that it is crucial to ask all of the following questions within the ongoing dialogue between partners.

Establishing a common language and goals

Building Trust
Why? Who?

Designing a project

Building Ownership
What? Who?

Implementing a project

Impacting the Target group
How? For whom?
When and where?

Learning from it (enhancement)
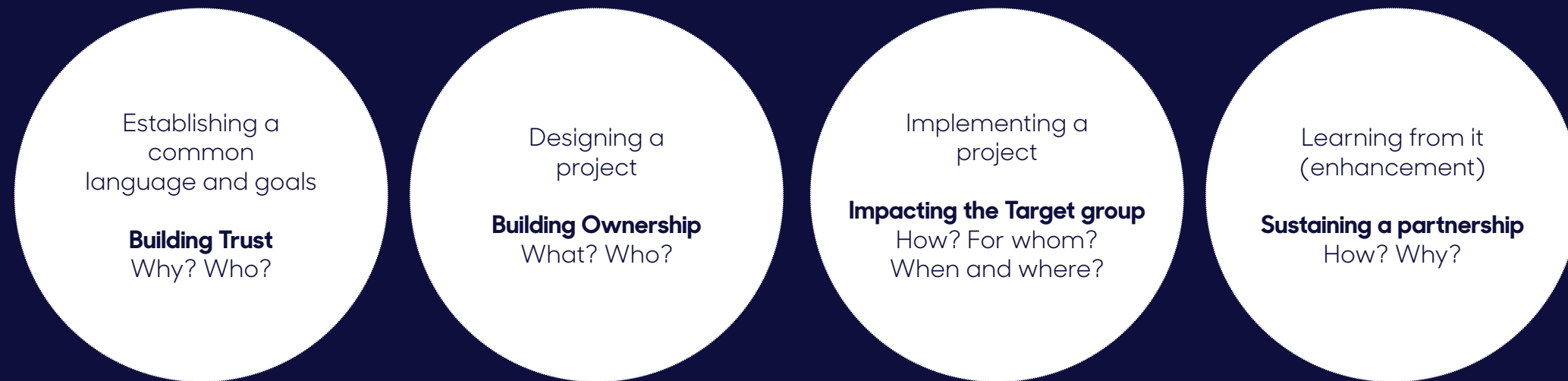
Sustaining a partnership
How? Why?

We can think of an endless list of reasons to start a Creative Partnership. Although the 'Why?' can be different for each partner involved, it is crucial to understand the various motivations of both partners for collaborating.

Together they will lead to a genuine need, a unique 'Why?' that reflects in one way or another the thought of sustainability and can be positioned or 'rooted' in the image of an ecosystem (see p.17). The establishment of such a system or the awareness of the need to maintain it can be an added value that emerges when the 'Why?' question is answered for each individual partner.

Sometimes, the common purpose may not be clear in the first conversations despite a strong feeling, on one or both sides, that they will benefit from collaborating. In such cases, a first collaboration could usefully be a pilot in which the joint 'Why?' will be investigated. In this scenario, the pilot will be used not only to implement a project perfectly and to achieve the expected results for the students, but also to learn about the partnership and its purpose. The goal of the cooperation can subsequently be reformulated to identify new ways of cooperation, communication or co-production, as well as new structures that may be obvious in hindsight but that could not be thought of at the drawing table. Throughout this process, enhancement-based monitoring with formative evaluation moments can help you reach the goal of your pilot (see 'quality cycle' in p.29).

Why?

A process of conscious 'learning by doing' can serve as a trust-building exercise. Trust is a key ingredient that was identified by all participants of Creative FLIP Learning Labs.

The 'Why' of the School: updating the curriculum

+

The 'Why' of the Hub: aligning with community needs

=

The common 'Why': contributing to a more inclusive future

Example of such 'added value' creation

Who?

The 'Who?' may sound like an easy question to answer: two organisations, one creative sector representative and one educational organisation. Voilà! However in reality, organisations don't collaborate. People do.

So who in both organisations will represent, implement, follow up, or carry responsibility in general? Of course, it is often not only one person involved and the choice of people must ensure a correct 'match', as they will need to develop a joint understanding, a rapport, a 'click', or, as the Germans would say: the chemistry must be right!

In this respect, almost all Learning Labs have reported the importance of having the right people at the table, but have had different experiences of what 'right' means. Whereas some found it crucial to begin on the level of leadership (the Director of a hub talking to the School Head), others had better experiences establishing the first contact at the level of teachers and makers.

It may be worthwhile doing a little mapping of who (which institutional roles) needs to buy into the idea for the various aspects of a collaboration:

The strategic value must be understood by **leadership**

Pedagogical, methodological and generally conversations about implementation issues must be led by **teachers and makers**

Administration and management must be part of the conversation on planning, budgeting, fundraising

Support staff must have a say when it comes to organising an appropriate and safe learning environment.

"

It is important that there is one person in the partner organisation who is enthusiastic about this kind of experiment and is willing to initiate the process. It doesn't matter if this person is a teacher or a director. It is this person who knows the structure and knows who in the institution could be interested to support the collaboration and open the way for a fruitful communication. Willingness and curiosity are the prerequisites of learning and experimenting with something new. You don't always have to follow the usual bureaucratic process, but sometimes you have to take a leap of faith and find new paths.

"

So how do we find the right organisation?
In some cases, you may encounter a person with an institutional background and off you go! Generally, a good piece of advice seems to be to "…begin with your local community, including local schools, as you will probably already have an on-going relationship with them or with some of the parents or staff. Maybe even start with a school at which one of your team members is a parent."

In the end, it is all about building ownership across institutions. Most Learning Labs reported that bottom-up worked best for them: identifying one key teacher who is an enthusiastic and committed champion of the project and of your partnership. At the same time, it will be important to have the Principal or Head Teacher on board in order to provide flexibility around the curriculum and the eventual sustainability of the project. This is especially important as the 'champion' teacher may leave or be absent for a time, and the impetus around the project would otherwise be lost. This person can also act as mediator between the school system and the creative approaches to learning that the collaborating partner might want to take.

"

An important part of establishing this relationship can be to make a clear offer to teachers, involving them right from the beginning, including an introduction to the creative process.

"

For whom?

The question of why we engage in a partnership is intrinsically linked to the question for whom we do it**.** In this question we may look at two categories: our target groups and our stakeholders.

The target groups are those that benefit directly from the project: students, teachers, makers, – in any case the main actors of the project. The stakeholders are those parties that together with the two implementing partners, benefit from the collaboration in an indirect way. Think of the community in which both partners are embedded, the city, a parents' organisation, an NGO that advocates for more inclusive societies, a sustainable development initiative, a funder or any other player in the shared ecosystem (see p.17)

Target groups

Students
Teachers
Makers

Stakeholders

Parent's organisation
Funders
Communities

What?

One-off project or sustainable collaboration?

The Learning Labs piloted in this project have been designed as one-off projects in which a collaboration was tested.

Many of them have reported that it triggered an appetite for more. In some cases, this means more one-off or stand-alone projects that are developed around one idea that is urgent at a certain moment and in a certain context. In other cases it means a structural collaboration, in which a certain project is offered anew on a yearly basis or every semester. This can of course be further developed from one edition to the next: see the quality cycle above and the notion of enhancement.

Content

What problem, what area of making, what method, technique, tradition or material do you want to address?

Many answers are valid, but the important thing is that it is genuinely identified from within your practice and that it can be mapped against the skills you have jointly identified with your partners (see p.19).

The content can address specific skills, transversal skills, or a combination of both (T-shaped), depending on the goal of the collaboration and its beneficiaries.

T-Shaped personalities: [10]

Content can be split into two categories that together form a T-shaped profile:

"I-shaped"
Expert at one thing

Generalist
Capable in a lot of things
but not expert in any

"T-shaped"
Capable in a lot of things
and expert in one of them

Specific content
(expert knowledge and skills):

most likely to be identified and 'offered' by the Creative Hub.
(Think of recycling, collective identity, seasons.)

Generic content
(general knowledge and skills):

team working, communication, problem solving, creativity.

A T-Shaped profile can be described in terms of knowledge, skills, and attitudes. Here is a simple template you could fill in as a preparatory exercise:

The content choices can be made with the answers to the question 'For whom?' in mind. You may for instance identify projects that will enable students to engage with solutions to issues within their local communities: from rubbish disposal to climate change or traffic impact, – everything is possible.

	Specific	Generic
Attitudes		
Skills		
Knowledge		

Method

The method is intrinsically linked to the content and not all methods are appropriate for all content:

design thinking may be appropriate to solve a community problem

e.g. missing recharging stations for electric bikes, see Learning Lab in p.54,

engineering may be matched with seasonal activities

e.g. building electric circuit postcards for the New Year, see Learning Lab in p.68.

A mapping of content and method may help find the right way to agree on and deliver partnership goals. This template suggests a simple way of mapping out the goals, prior to starting a creative partnership.

Method \ Content	Social themes (community infrastructure, inclusion, etc.)	Environmental themes (pollution, waste, energy, water)	Cultural themes (festivals, traditions, etc.)	Economic themes (entrepreneurial thinking, etc.)	...
Design thinking					
Serious play					
...					
...					
...					
...					

How?

The 'How?' will also be different in each individual case. Here too, all organisations implementing the Learning Labs experience highlighted the importance of a thorough and honest dialogue between the partners to make it a satisfying experience for both. There are no short-cuts to be taken in this sense.

It is key to ensure an open and transparent communication about everything from budgets, to timelines, to working processes to potential outcomes.

This also means acknowledging possible differences in the use of 'language' and foreseeing sufficient time to ensure there is always space for people to ask questions.

Creating Trust

All of the above questions may appear simple on paper, but in reality they must be embedded in the structures of at least two partners that have vastly different organisational cultures.

What is seen as a normal practice in a Creative Hub that doesn't even need to be mentioned (for instance, collaborative decision making over coffee breaks), may be totally unknown in a formalised school environment. On the other hand, what may be common practice in a university faculty (e.g. to follow a complex paper trail with a year of advance notice in order to earmark a small production budget), may need to be explained to a non-educational partner. Sometimes, the challenge lies in the language used: within education one may talk about 'evaluation, assessment and feedback,' and a non-educational partner might not necessarily be aware of the differences between them. A makerspace may use terminology related to 3D-printing or laser cutting that may be new to the educational colleague and trigger health and safety questions that may be self-evident for a makerspace. For these reasons, it is important from the outset to create an atmosphere in which basic questions can always be asked. Only a full understanding of one another leads to an atmosphere of trust.

"

Honesty and clarity of purpose are crucial to building trust, as is taking time. You need to have a long breath.

Vechtclub XL.

"

Transparency

Transparency is not only about a shared language, it is also about honesty.

In a school it may be common practice to have strictly regulated working hours. In a makerspace it may be common practice to work irregular hours, sometimes nightshifts or weekends. The more artistic and free or autonomous attitude of makers may clash with strict regulations and they may therefore apply –subconsciously – other strategies to get the job done. This can lead to irritations on both sides, and requires an honest dialogue as soon as these differences of working cultures become clear. The dialogue must clarify the question of how the different cultures can be respected, or how both cultures can be adapted in order to create common ground.

The dialogue will start with the two partners – on whichever level: between a maker and a teacher, between a Director and a School Head, between parents and teachers etc. – but quite early on, the question should be asked about who else should be at the drawing table. When is the right moment to include the target groups and stakeholders (see p.38 above) in the conversation and decision making?

The Learning Labs experience has shown that learning through making, and sharing more collaborative and collective approaches, can be challenging within more formal, traditional educational systems. It may be a good idea to write down what happens during the process of making.

You should also talk about how to collaboratively implement your idea (including division of tasks):

Management – contractual arrangements, practical implementation, administrative aspects

Learning, teaching, assessment – validation, recognition, etc.

Evaluation

By giving all stages of a making process a name, it will be easier to link these stages to a skills set that a more classroom-based educator may then relate to other forms of learning, such as reading or watching a video.

In the end, it will probably turn out that both forms of learning are complementary.

By introducing notetaking, transparency will also be extended to those (target groups or stakeholders) who are not at the conversation table. Notetaking not only reduces the potential for misunderstandings, but also increases accountability within your community/ ecosystem.

Several of the Creative FLIP Learning Labs have reported that one side, mostly the Creative Hubs, brings the idea, methodology, etc. to the table and the other has to understand it and buy into it.

But instead of convincing the other to enable your project, it may be more effective to put your tools and possibilities onto the table and ask "what can we do together?"

This approach may still result in the idea that the initiator of the dialogue originally had in mind, but now it will be 'owned' by both sides.

Equal opportunities

It is crucial to ensure inclusion.

Excluding factors can be disability, dyslexia, gender factors, sexual orientation, and particularly also economic factors. Especially in times when digital learning has become so important, many young people will not have the necessary online access, or the computers/tablet, or space to work in the way these approaches demand. Finding ways to ensure that all members of the target group are able to contribute to and be part of the creative process is an important part of such projects.

Values

Values and ethics are not carved in stone but emerge from working and thinking about them together.

It is good practice to spend a little time sharing and agreeing on key principles together with the young people and their teachers. Doing this can enable students to feel trusted to contribute to ways of working and behaving which will create a safe space for everyone, rather than having rules imposed on them from above.

Students also need help to understand that the creative space is one in which 'the usual rules' do not apply. Different kinds of knowledge are welcome, no ideas are unwelcome, nothing is 'wrong', even failures and mistakes can contribute to a successful outcome or learning experience. This can be difficult to understand for those whose learning processes have already been shaped by the system. By projecting to students that the focus is on the process, it will be possible to demonstrate that everyone's contributions are welcome.

Some creatives may need support in gaining the confidence to share their knowledge and skills. Sometimes, an artist or a 'maker' is fearful of being dominant, sometimes too shy or not used to communicating verbally. In such cases, it may be important to have coaching sessions that help them understand how to approach working collaboratively with a group, and to accept that everything will not always be under their control, unlike what they are used to in their own work. The educational partner could also perhaps provide an introduction to the basic principles of pedagogy.

When and where?

Finding the right moment

Representatives of the Learning Labs have reported that some moments are better than others.

In a higher education semester cycle, June and July may for instance be exam periods, and everyone will be busy with no extra head space for testing experimental or new forms of collaborations or curriculum provision. From one of the Creative FLIP Learning Labs, it was reported that in its collaboration with a primary school, it turned out that seasonal activities were already embedded in the curriculum and special projects (such as making seasonal cards with pupils) presented a welcome opportunity to start a collaboration. The conversation about the right moment should be open-ended and should take place at a very early stage of investigating how to collaborate.

My place or yours? The appropriate learning environment

The term 'learning environment' can be defined or conceptualised in different ways:

"Learning environment refers to the diverse physical locations, contexts, and cultures in which students learn. Since students may learn in a wide variety of settings, such as outside-of-school locations and outdoor environments, the term is often used as a more accurate or preferred alternative to classroom, which has more limited and traditional connotations – a room with rows of desks and a chalkboard, for example" (Glossary of Educational Reform). The Organisation for Economic Cooperation and Development (OECD) describes a learning environment as one which "includes the activity and outcomes of learning, rather than being just a location where learning takes place." In the case of the Creative FLIP

Learning Labs, it seemed inevitable that sometimes a collaboration project could only happen in the hub or makerspace, as this is the place with the appropriate equipment and material – for instance Laser Cutters or 3D printers. In other cases, it may be more appropriate that the makers visit the school and set up a makeshift makerspace there, or use the tools and materials at hand with their specific method being the added value. It may also happen that both collaboration partners choose a third space to implement their activity: outdoors, at a recycling facility or at a third partner's or stakeholder's place like a community centre, a textile factory or a playground.

[For Creative Partnerships, the bottom line remains: wherever you go, a learning environment is a making environment.

The 15 Learning Labs

Vom Handwerk zum Design – From Craft to Design

A Creative Partnership between **BASIS Vinschgau Venosta** & **Landesberufsschule Schlanders**

The Director and teachers at the vocational school Landesberufsschule Schlanders had long nursed the wish to bring the subjects of design, creativity and recycling into the school curriculum.

A creative partnership with the Social Activation Hub BASIS Vinschgau Venosta was an excellent opportunity to develop a Learning Lab on the subject of **design and the use of different and recycled materials for students of metal, marble and woodworking.** Importantly, the school and BASIS developed the Learning Lab collaboratively, and the emphasis was on fostering creative skills in the craft sector.

The Learning Lab took the form of an elective workshop, in which students designed and built a **functional e-bike stand from recycled materials** which fit aesthetically into the natural and built environment

of South Tyrol. With just a few changes to the initial plans – mostly introducing distance learning – the Learning Lab also worked well during the pandemic.

Initially, the students focussed principally on the technical aspects but with a little help, their creativity quickly emerged. The students gained a basic understanding of different aspects of craft and handicraft as well as the value of interdisciplinary work, critical thinking and a progressive mind set.

The lecturers were impressed by how hard the students worked. Most importantly, everyone – lecturers and students – found it to be a valuable experience, learned a lot, and had a lot of fun.

BASIS VINSCHGAU VENOSTA

Landesberufsschule Schlanders

"The theme of design was new to us, normally we only build something without thinking too much of how an object looks like; the most important thing for us is the technical function. Now we got another point of view which for sure becomes more and more important in the handicrafts sector."

© BASIS Vinschgau Venosta

Deita-Gatos

A Creative Partnership between the **School of Santa Maria** & **Buinho**

Deita-Gatos was designed as a Learning Lab for young people who are at risk of early school drop-out. It offered alternative learning incentives based on and inspired by the repair movement, with a focus on hardware hacking. Deita-Gatos focused on **creativity and digital competencies** through **educational and civic engagement.**

A class of disadvantaged young people from socially weak ethnic minorities, aged between 14 and 18 years, participated in three working sessions in which they built their own **makerspace at school:** this created a sense of ownership in addition to learning about different tools, security measures and craft activities. Students also established a stronger sense of belonging in what tends to be a rather exclusionary system for this particular group.

Through this project, a new partnership was established with the regional recycling company 'Resialentejo'. Being enthusiastic about the Creative Partnership with the Santa Maria school, the company has offered to support more repair cafés on a regional level. "This is an unexpected but strategically extremely valuable output, an asset to our creative ecosystem, as it will give us the opportunity to set up more learning environments in the future on a larger scale."

The project served as a pilot for future collaboration initiatives between Buinho and other schools in the region.

Buinho

AGRUPAMENTO DE ESCOLAS 1 DE BEJA

56

"This experience has shown us that Creative Hubs can be instruments of change by reinforcing motivation, promoting digital inclusiveness, and experimenting with new methodologies."

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My Personal Heritage

A Creative Partnership between **Lottozero** & **Accademia di Belle Arti**

This online workshop for creative practitioners used **design tools and techniques to work with archival materials** from a textile collection. The starting point for all creative work was Lottozero's textile archive, which was digitalised so that it could be used for online learning.

Through a series of on-line lessons and workshops, students received **practical tools on research, heritage and archives.** They learned about new search engines, online archives and open online resources. Specific practical exercises kept the workshop dynamic.

Students were intrigued by the novelty of working on very physical materials on a purely digital level. They enjoyed the wealth of images and the fact that the digitalised content did not create any limits but could be used in all ways imaginable.
As a learning outcome of the workshop, the student's approach shifted visibly towards a new-found

curiosity and desire to work in a more cross-disciplinary way. They developed a more in-depth reflection on what it means to work with inspiration based on archive material, and how to underpin design decisions with a self-defined creative vision.

For the educational partner, the workshop offered a possibility for a cross-disciplinary learning experience for their students, outside their regular courses with new and diverse content.

The Hub used the opportunity to organise and structure knowledge they had acquired over the years on heritage and archive material. For the Hub team, it was also an opportunity to keep the archive material 'dynamic'. It also gave Lottozero a specific educational profile.

Both partners want to repeat the experience for future classes.

LOTTOZERO

M A —DE Program | Accademia di Belle Arti Rosario Gagliardi Siracusa

textile laboratories

The theme of heritage is of essential importance to many areas, especially in the creative field. The workshop can be adapted to a variety of needs and requests.

FIX or MIX
A Creative Partnership between **Bulb** & **Sint-Barbaracollege**

This Learning Lab introduced principles of **circular economy** to the students of Sint-Barbaracollege, illustrating its principles through the reuse of materials and products.

By using different fields of expertise and the creative mind set of the members of BULB, the project focussed on **repairing (FIX)** broken products and on **creatively reusing (MIX)** components of unrepairable products.

For the MIX part – which due to the Covid-19 restrictions, became the focus of the workshops – students disassembled the objects with the online supervision of a BULB member, analysed the original function and materials, and then looked for new possibilities and combinations. At the BULB makerspace, the students assembled new objects under the supervision of the BULB experts. Some of these objects were functional, others had a purely aesthetic focus.

And what did participants think of this Creative Partnership?

· The students learned about materials and tools: "We learned a lot from the professionals!"

· Within the hub, they collaborated with different generations (30 to 75) and a diversity of expertise: the older colleagues of BULB found this project to be a lot of fun. Working with young people and explaining their skills energised them.

· The teachers came out of their comfort zone into a process involving unintentional learning, an open-ended creative process with no pre-determined results.

· The school now wants to do more of these collaborations.

BULB

"This project transferred a Creative Hub's tools and mind set to an educational setting: a value-driven approach focussing on the circular economy, respect for materials and well-engineered and designed products."

Power of Play

A Creative Partnership between **Centrul de Incubare Creativ-Inovativ de Afaceri (Cicia)** & **Liceul Tehnologic 'Dimitrie Leonida' Piatra Neamt**

Power of Play is a concept that complements the already existing sets of learning/teaching activities, tools and methods, allowing teachers and students to vary the approach to different topics according to the learners' specific needs and requirements.

This project created an interactive learning environment based on LEGO Serious Play®, Business Model YOU and Gamification.

A workshop also offered encounters with successful and less successful entrepreneurs (video testimonials) and advice from entrepreneurship experts.

"Power of Play" encouraged learning and helped to develop soft skills such as team building, communication, decision-making and critical thinking.

Students especially developed:

· entrepreneurial skills

· a creative attitude

· an understanding of innovation

· self-motivation

· a business mind set.

CICIA
ROBOV - NEAMT

Liceul Tehnologic
„Dimitrie Leonida" Piatra Neamț

"Power of Play provides students with the skills required by the labour market and gives them an insight into what it means to be an entrepreneur."

Our magic powers – Learning Lab for changing things around you

A Creative Partnership between **FOR** & **Şcoala Gimnaziala Babel**

This Learning Lab involved a group of 11 school children, aged between 9 and 13 years. Over a period of one week (4 sessions) and guided by 2 professional creatives, they solved a practical problem in relation to their home learning environment, going through a complete circle of a **design-thinking** process.

The entire process was carried out as a workshop, based on a detailed plan that the partners had drafted collaboratively. After each session, this detailed plan was re-evaluated and adapted. This helped to support an environment of debate and negotiation between participants; it also created flexibility and ownership.

"It was a great opportunity for our students to meet and work in a real-life creative environment and to go through a process which benefited their development as both thinkers and doers."

"Our students discovered the path from generating and selecting ideas to making them come true with the use of the latest technologies, which has **empowered** them to **believe in their own creativity** and **the impact their ideas can have** in the world."

The teachers indicated that the continuous dialogue with the facilitators of FOR gave them an in-depth understanding of the potential of design thinking for a school.

Working with children was new for FOR. The challenge of designing new formats for learning and encouraging kids' creativity brought a new dynamic in the hub and created and raised the profile of the co-working space, creating both a playful learning experience for kids and a joyful environment for the co-workers.

FOR

şcoala Babel

©Ovidiu Zimcea

©Ovidiu Zimcea

"We envisage further collaborations with the FOR team, given the success of Creative FLIP and the impact of design thinking on the process of young people's development.

Remix The School (RTS)

A Creative Partnership between **IAAC Fab Lab Barcelona** & **Escola Sant Martí**

Remix The School was co-created by the ecosystem of people from Escola Sant Martí and IAAC Fab Lab Barcelona to accompany children on their way to a more sustainable, green, creative and free life through experiential and active learning.

Students aged 9-11 were invited to express themselves artistically while learning how to **design** their own **biomaterials with food waste** using artisanal and digital fabrication techniques. The process of co-creation with the school community involved managers, teachers and families with the main objective of enhancing the school experience for students.

Although the initial plan was affected by the Covid-19 measures

that were implemented in the school, the project was a great experience for all involved, mostly through online sessions and coaching of teachers and students.

As Hub members could not enter the classroom, teachers took over the delivery of practical sessions with the students. This helped build trust and ownership. The partners are planning to repeat the project next year.

FAB LAB BCN

Escola Sant Martí

Jointly developed Remix The School Methodology:

Preparation: Collect organic waste. Dry and shred raw materials. Collect or manufacture possible casting moulds.

Cooking: Implement the recipe in the kitchen, using the collected materials, and pour the material into the mould.

Observation: Observe the material and its drying process. Through the use of our senses, we can observe the transformation of the material from a liquid state to a solid and dry state, which will be rigid or flexible depending on how the recipe has been executed.

Imaging: When the material is dry, its shape will have changed and it will not be exactly the same as in the mould, as it can shrink or curve. Consider the questions "What does it want to be?" or "What do I see there?" Through the co-creation game "Silent Game", observe and manipulate the results, position it in space to imagine what it can be.

Results: Describe the results (outcomes, material and non-material) that your Learning Lab has generated.

Technology of today, to be (innova+crea)-tive tomorrow!

A Creative Partnership between **FabLab Oberland e.V.** & **Grund- und Mittelschule Rottach-Egern**

This Learning Lab actively engaged students and teachers in learning about creative approaches and practical **experimentation.**

Through a series of workshops that were specifically tailored to students of different ages (primary and secondary school level), the hub introduced students (and their teachers) to tools such as laser cutters and 3D printers, as well as to skills and techniques such as 3D modelling, architecture, electric circuits, mosaics and painting techniques.

These were practical workshops, where all students were able to work on their own creation, be it a seasonal greeting card with an electric circuit or a mosaic-decorated plywood house. The workshops were delivered to different groups of students; the experience and feedback of each workshop were used to enhance and further develop subsequent workshops.

Students and teachers have both discovered a new way of playful learning. And they want more! The students learned that they can express themselves creatively; the guided approach also helped them discover their own individual freedom within set boundaries.

As a follow-up, both partners are developing a makerspace similar to Oberlab that will take teachers step-by-step through the creative process so that they can implement these new creative learning approaches in the classroom.

OBERLAB

In one of the meetings, the Dean of the school asked: 'Wie geht's jetzt weiter? [What's next?]', thereby indicating a willingness to partici-pate in a follow-up pro-ject.

Fab Lab Zoo

A Creative Partnership between **RogLab** & **Osnovna Šola Toneta Čufarja** & **Osnovna Šola Log Dragomer**

This Learning Lab offered two workshops for the students of two primary schools: one on e-textiles and the other on the topic of 3D paper objects. In the e-textiles workshops, students worked from a kit to create their very own working **e-textile** bracelet with flashing LED lights. For the 3D objects, students created their own Carnival mask, while also learning the basics of **3D design and assembly.**

Both workshops also supported training in fine handiwork and motor skills. The students gained new knowledge in the field of **digital technologies**, aligned with their school's curriculum.
Teachers and students were introduced to new software and modelling environments and were guided through the workshop process via an online platform.

ROGLAB
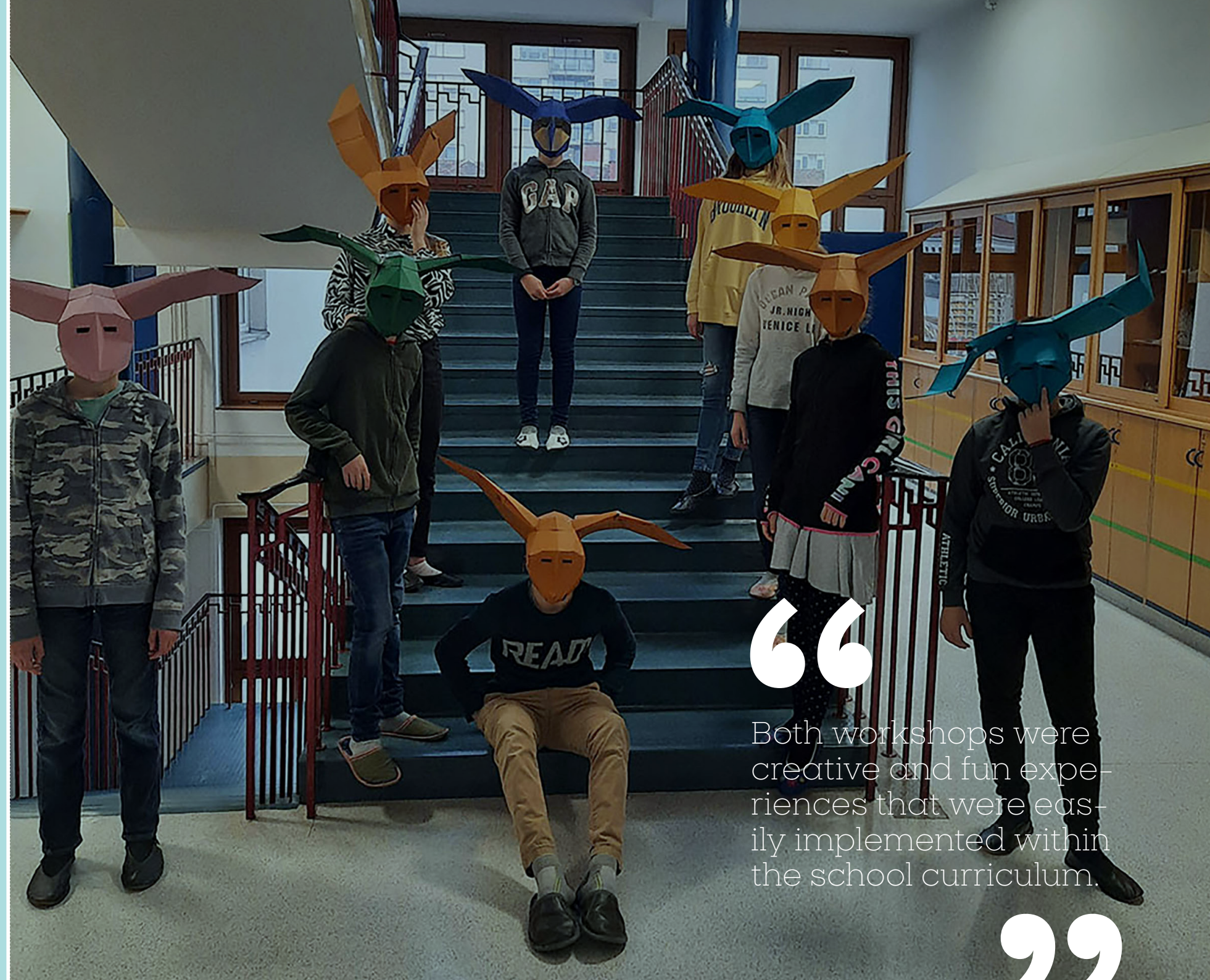
"Both workshops were creative and fun experiences that were easily implemented within the school curriculum.

Smart-Board Music, composition & digital music production

A Creative partnership between **Tinderbox Collective** & **Craigroyston Community High School**

This Learning Lab supported pupils to write and record individual and group musical compositions.

Using a variety of technologies (smart boards, ipads, phones, several different apps) tutors from Tinderbox were able to interact with students, and students with each other, in a process of learning and creativity: students learned how to **write and record their own piece of music.**

Very importantly especially during times of pandemic restrictions, this project also supported creative interaction: Through an informal 'Café' space in a zoom room, students could share songs, artwork, poems and chat as a group. From there they headed into breakout rooms where they had 30-minute lessons on an instrument of their choice, in small groups.

One of the most powerful benefits of the online video conferencing format is that other musicians from the Tinderbox Orchestra visited the sessions to demonstrate their instruments and ask pupils to participate in writing the different instrumental parts for the music. Pupils were also able to observe the musicians recording their parts for the music live into the Bandlab software.

For Craigroyston High School, this project enabled students to discover their creative ambitions and possibilities, and brought out a different type of response from students than that which the teachers would get in school.

For Tinderbox, this project allowed them to developed new ways of working with groups, both from a technical point of view and a creative point of view. In the end, Tinderbox worked with 77 pupils over 13 sessions including 105 small group instrumental lessons. Together with the students, they produced 3 recorded group compositions and 8 solo digital tracks.

TinderBox

CRAIGROYSTON
Community High School, Edinburgh
CCHS

Craigroyston Songwriting Group 1
Made with creativity

Jed Milroy • 17 • 6d

Feedback/ Final Thoughts

Add comment

t's the one 😂

Add comment

te it

Add comment

the trumbone without the mpet again

Add comment

a vibe

Questions for Xander

What about life makes u smile at the moment

Add comment

Do u like Christmas 🎄

Add comment

Why do u like music

Add comment

Sup

Add comment

What made u like music

Add comment

Thoughts/ Questions

It do be a vibe

Add comment

Sup

Add comment

U should play or they isn't the link

https://...

t's a so

Verse 1

(Blue theme)
I went out on a walk land

Add comment

Feels like I'm hit b
My head's in the sand

> "Both students and teachers found that participation helped them feel happier, more connected to other people, and more confident. One participant described it simply as 'fun, but you still learn at the same time'.

My favourite composer is mike morasky

SPAIN

From Cradle to Maker
A Creative Partnership between **TransfoLAB BCN** & **CEIP La Llacuna del Poblenou**

This Learning Lab brought primary school pupils to the TransfoLAB hub (centre for trash investigation) where they learned about and built on the concepts of **upcycling, circular economy, creative and design processes.**

Within the hub, the pupils participated in a guided visit, received age–appropriate theoretical training, and then participated in practical workshops, in which they collected and upcycled discarded materials, creating original objects with the help of hub members.

Thanks to this intensive Learning Lab, pupils became familiar with the concepts of upcycling, circular economy and making, got insights on the creative process when designing, and received guidelines on how to select, work with and optimally use different materials, and how these can best be

combined and joined.

The educational partner was very pleased with the results of this Creative Partnership: the school was able to improve its own creative Makerspace 'Andromines' and how the pupils use it, including more resourceful approaches to the use of materials.

TransfoLAB BCN learned how to organise extracurricular activities for children – including working with children with special needs – as well as the ethical perspective of such work. The Creative Hub also became more aware of the educational value of its activities.

TransfoLAB BCN
center for trash investigation

escola la llacuna del Poblenou

"Children are very expressive, so we could see their enthusiasm and excitement with the topic throughout the whole duration of the workshops. We received very positive feedback from the teachers and the administrators at the school. But the real proof of what they have learned are the fantastic creations that the children designed and produced by themselves."

THE 15 LEARNING LABS

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What's art got to do with it?

A Creative Partnership between **UPTEC – Science & Technology Park & University of Porto**

This Learning Lab explored the **intersection of art and management and how the two connect.** It was designed and developed to actively involve a group of students of Cultural Economics (Master of Economics) at the Faculty of Economics of Porto, but was also targeted to anyone interested in learning about creative practices and processes.

In a series of interviews, five artists (a film director, a performer, a choreographer, a sculptor and a composer) shared their management competences, tools and experience.

These interviews served as basis for five group discussions between the students and the artists, where they discussed the question "What's art got to do with it?" with respect to five management themes, namely **Leadership, Audience relationship, Team building, Planning and Innovation.** The exchange focused on the management competences of artists, how they can be enhanced, and how the artistic experience can inform other management practices.

UPTEC

U.PORTO
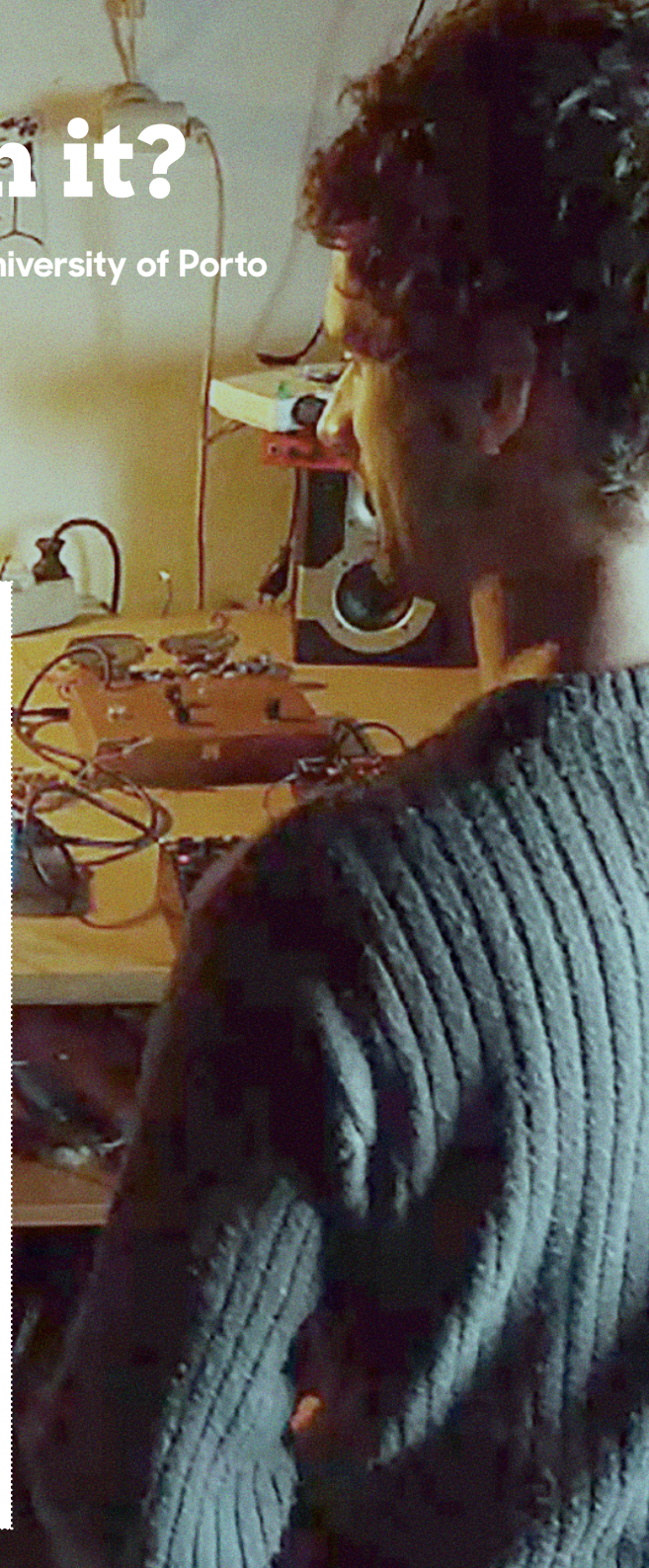
" The needs and wishes of the students steered the selection of artists and themes, and helped integrate the videos into the programme of the Cultural Economics course. The videos are openly licensed under Creative Commons and are available for other Universities to use as teaching material. "

The XL coaching sessions

A Creative Partnership between **Vechtclub XL** & **X11 Media en Vormgeving**

This Learning Lab was built on direct interaction between pre-vocational students from X11 – a creative secondary school – and ten creative entrepreneurs such as musicians, photographers, bike designers, tattoo artists and others, all members of the Creative Hub Vechtclub XL.

After a series of online 'speed-dates' during which students began to learn about the work of each entrepreneur, each student was matched with an entrepreneur of their choice for an on-line workshop.

During the workshops, the **creative entrepreneurs connected virtually with a small group of students** to develop a **co-creation** relating to the entrepreneur's profession. This involved for example concept development, industrial design, digital design, application development.

The workshops allowed the entrepreneurs and the students to learn from each other, and also offered an opportunity for in-depth exchange touching upon life choices that led to becoming a creative entrepreneur.

Besides the valuable conversations and questions that were asked, students also created an album cover for a band, designed their own app and built decor. Three students also drafted their own business plan.

VECHT CLUB XL

X11
media en vormgeving

"It's different from school: it's more of a conversation, and you learn more.

Paint the Change

A Creative Partnership between **Impact Hub Athens** & **41st High School of Athens**

This Learning Lab focused on **street art to address questions of social justice.** Through a series of workshops and co-creation exercises between students from diverse backgrounds and a street artist, the teenage students defined a topic relevant to them as a group. The final outcome represents the students' perspective and amplifies their call for action and social change towards their community. Based on this joint preparatory work, the artist transferred the students' input to a mural in the Athenian neighbourhood of Kypseli.

These creative workshops taught students important **social and civic skills.** They were able to address with their classmates, teachers and the artists burning issues of their everyday life which they could not previously discuss in school.

In the end, the participants and the artworks that were produced facilitated discussions around difficult social issues within the school environment.

The teachers and the students acquired experience on how to use new tools for community building, awareness and advocacy. These are skills and knowledge that they can adapt and use beyond the classroom environment and in their local neighbourhoods.

IMPACT HUB Athens

41° ΓΥΜΝΑΣΙΟ ΑΘΗΝΩΝ

"

The workshops increased students' knowledge and understanding of the interplay between difficult social issues, their cultural and artistic articulation, and the routes and strategies for positive social action.

"

Schools & Hubs Coop

A Creative Partnership between **Tuzla Live Association** & **Gimnazija "Meša Selimović"**

The purpose of this Learning Lab was to motivate and educate a group of teenage students in the basics of **Craft and Trade at the intersection with entrepreneurship** through the development of creative projects and business ideas, shaping the students' future academic and job aspirations.
In a series of workshops facilitated by the hub community members, teenagers used graphic art, handicrafts, design-thinking and product design to focus on their own pressing needs and concerns such as Covid-19, school, parents, teachers.

One of the workshops on video production produced a small movie "Hard Times" to illustrate how a script and storyboard can be made, easily shot and edited. During a workshop on handicrafts, items such as artistic jewellery were made together with an experienced craftsperson. And during a graphic design workshop, the students

made linoleum prints on paper to practice printing on T-shirts.

During various workshops on Entrepreneurship, Leadership, Project management and Freelancing, the participants developed two project ideas:

·   one with the aim to produce a multipurpose picnic & skateboarding table/chair combination;

·   one to organise a public debate on the cultural needs of youth in the local community.

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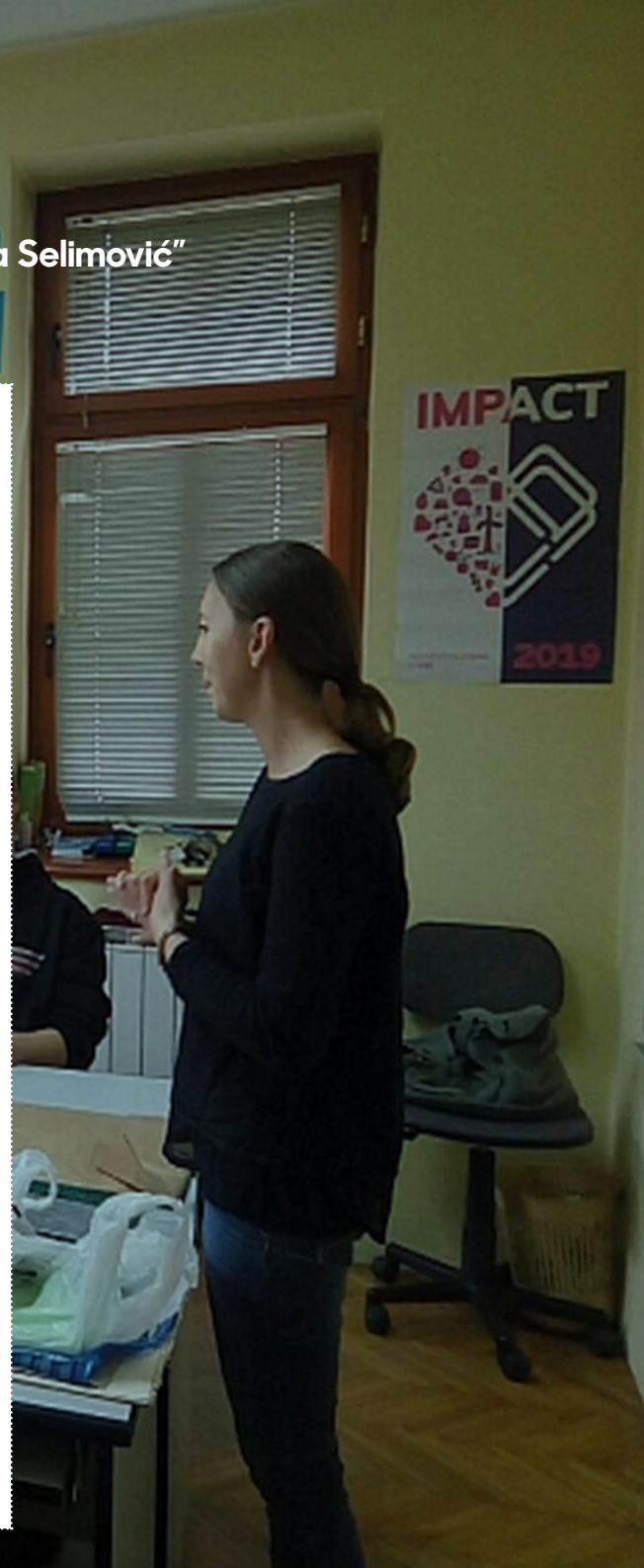
Participants and trainers felt they learned about the processes of making and reflecting, as well as planning and managing such processes.

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Learnings and Reflections for policy making

In light of the above observations and based on conversations with representatives of Creative Hubs, teachers and students involved in the Creative FLIP Learning Labs, three challenges have been identified as points of attention and action:

1 [Raising awareness about the benefit of Creative Partnerships for:

...students and teachers/trainers

Policy makers and funders need to support actions that showcase the benefits of Creative Partnerships for the students' learning experience.

...communities in which both parties of the partnership are embedded

Social engagement, as one of the three missions[11] of education which is already recognised within the higher education institutions, should be extended to all educational providers as a basis for embedding collaborations, such as Creative Partnerships, in the social fabric of their communities.

...Creative Hubs and educational institutions

For hubs as well as educational institutions, Creative Partnerships can lead towards a new, distinctive and unique institutional model in an ever more competitive environment. The added value of Creative Hubs as places of learning becomes more visible.

[11] Three missions: Education, Research and Social Engagement

2 [Future policies will need to further promote and follow up on:

Recognition, validation and support of learning through making (encouraged by Bologna).

...good practice examples such as practice-based/practice-led research or recognition of non-formal learning (LLL Frameworks);

...accreditation of Creative Hubs as educational spaces, joint delivery of curricula including assessment;

...train the trainer concepts. Teachers and trainers need support to develop curricular building blocks together, to deliver transversal skills through making, and to design and conduct joint assessments.

The European Qualifications Framework should be further utilised to serve as a reference that helps validate practice-based learning, teaching and research processes.

For example, the Sectoral Qualifications Framework for Creative and Performing Disciplines only covers the three Higher Education cycles and could be extended to all levels of education. Such an exercise will need to be stakeholder-driven to help validate Creative Hubs as educational spaces. Additional

pedagogical frameworks including assessment tools will support the integration of Creative Hubs' provision in existing or new curricula. This will require capacity building – think of train the trainer programmes – for both the educational partner as well as the Creative Hub.

3 [Financial support is needed and future policies should strive to:

...ensure **eligibility of Creative Spaces** for educational funding;

...allow **educational institutions to apply for funding** that enables them to **reform their curriculum,** for example through the added value of collaboration and creative partnerships;

...foster structural **availability of seed funding.** This type of direct financial support can make the difference and enable stakeholders to initiate collaborations.

European funding programmes are increasingly opening up to neighbouring sectors or to cross-sectoral collaboration.

Cultural institutions, for instance, can apply for Strategic Partnerships in the Erasmus+ programme, business and education can develop new approaches in a Knowledge Alliance, and other programmes are also slowly opening up. Creative Hubs will need support to

access these programmes. It has also been evidenced that on a local level, pilot Creative Partnership projects often require just a small amount of seed funding. From there, larger projects can be developed to achieve more sustainable collaborations.