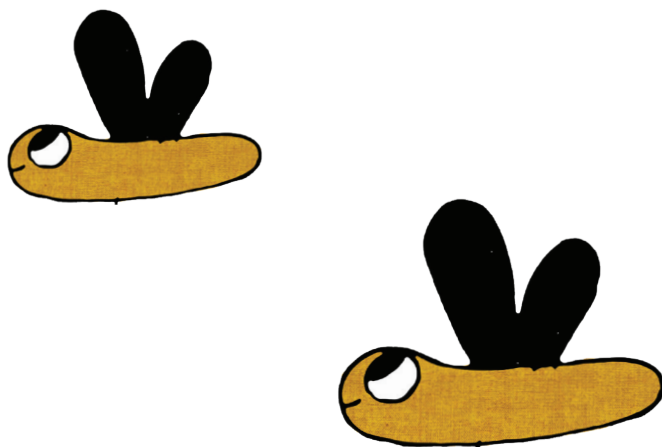




ART EQUAL  
**IMPLEMENTATION STRATEGY**



Art EQUAL Implementation Strategy  
Published in 2019

This publication summarises the experiences, reflections and conclusions derived from the Erasmus+ project “Art EQUAL - explore, question, act, learn! Inclusive education for children through artistic and cultural activities”.

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## FOREWORD: The art of implementation

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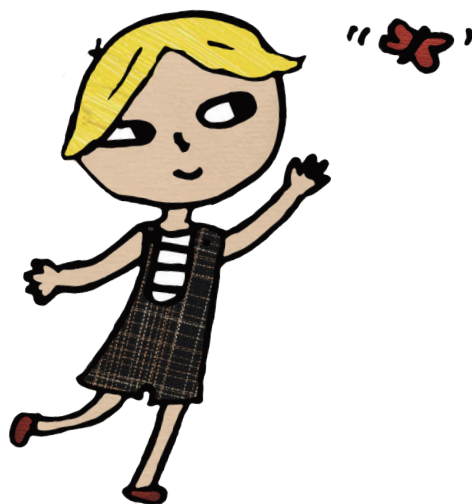
"Implementation refers to a set of planned, intentional activities that aim to put into practice evidence-informed practices in real-world services. The goal of effective implementation is to benefit end-users of services: children, youth, adults, families, and communities."

European Implementation Collaborative

How can art and culture in children's everyday lives promote supportive and inclusive environments, where all children have the opportunity to express themselves and learn about a relationship with the world? This has been the key question of the Art EQUAL project. Based on earlier experiences the project partners provided a range of collaborations, hands-on activities, observations and joint reflections between early years professionals, artists and culture workers. All these have formed the basis of a joint methodology and a set of associated educational resources that can be used widely beyond the project's partnership and lifetime.

The aim of the Art EQUAL Implementation Strategy is thus to help early years professionals, artists, cultural workers, decision makers and other relevant stakeholders to implement and use the Art EQUAL methodology and resources. In the longer term the aim is to improve and empower the development of inclusive education for children through art- and culture-based activities, at local, regional, national and international level. The project therefore supports the important role of the arts and cultural sector as a promoter of social change and cultural awareness.

The Implementation Strategy will take you through the different aspects of implementation in the Art EQUAL project and present the partner's basic ideas and recommendations to relevant professionals and stakeholders in early childhood education and care.



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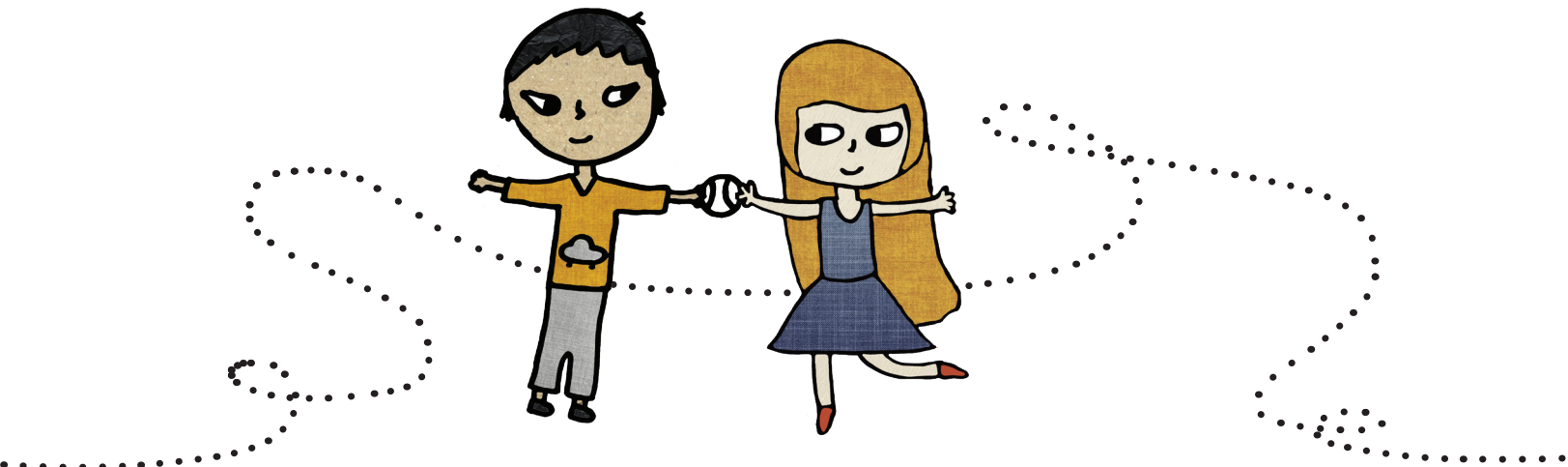
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## Part 1 – Implementation of the Art EQUAL methodology

### WHY DO WE NEED AN IMPLEMENTATION STRATEGY?

- To ensure our short-term results have long-term impact and are a source for change in pedagogical practice
- To reach out to the community and share our good experiences with professionals who are not directly involved in the project
- To involve policy makers and promote change at political level
- To measure the potential of our own work by sharing it with others



### HOW DO WE ENSURE OUR RESULTS GO INTO REAL-WORLD PRACTICE AND BENEFIT BOTH ADULTS AND CHILDREN?

The overall objective of Art EQUAL is to ensure all children meet art and culture in their everyday lives to promote their well-being, participation and sense of community.

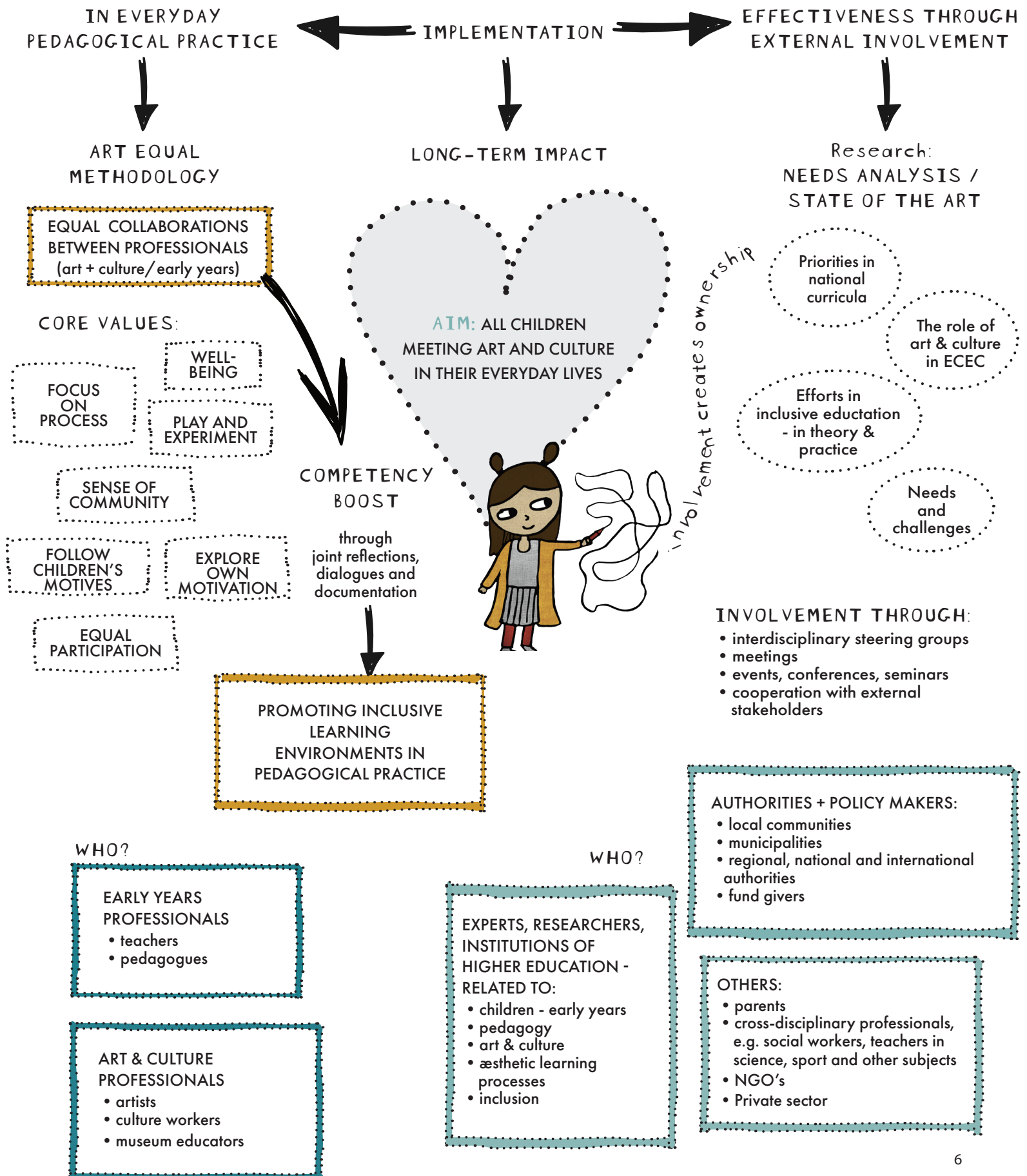
The Art EQUAL project therefore has worked with implementation at two different levels:

1. Implementing the Art EQUAL methodology in everyday pedagogical practice through collaborations between early years professionals and artists/culture workers
2. Achieving effectiveness through external involvement at local, regional, national and international level

See an overview of the different stages of implementation on next page



# ART EQUAL IMPLEMENTATION STRATEGY - OVERVIEW



## 1. Implementing the Art EQUAL methodology in everyday pedagogical practice

The collective experiences from the project's activities demonstrate the benefits of collaborating across sectors. Early years professionals and artists/culture workers have worked side by side with respect for each other's competences and experiences of what happens in activities with children. To move beyond 'here and now' experiences and integrate art and culture in the everyday pedagogical practice, it has been important to provide a room for equal collaboration and involvement where everyone has a voice and is listened to.

Action learning has worked as a common method throughout the project's different activities to ensure the different professionals' joint reflections on the activity and learning from practice. Furthermore, the project has defined a set of recurring values such as a specific focus on the children's own motives, sense of community, playful and experimental approaches as well as the adults' own motivation to participate.

The project's collaborations have opened to a new understanding of working with art and culture as a part of pedagogical practice. It has given early years professionals (pedagogues and teachers) the opportunity to document, examine and reflect on their own practice from new perspectives. They have learned how to experiment and become conversant with artistic disciplines and materials, and they have discovered new ways to communicate culture and use cultural experiences in their daily practice. The artists and the culture workers involved have in comparison achieved new insights into and perspectives on pedagogical approaches and practice.

The Art EQUAL resources can be found on the online platform: <http://artequal.eu/en/>

The platform contains a reflection and documentation tool, a methodology handbook including a step-by-step process guide and inspirational examples from practice.

For a thorough insight into the Art EQUAL methodology and the partners' practical experiences, please open the Art EQUAL Handbook here: <http://artequal.eu/en/publications-6/methodology-handbook>



## 2. Achieving effectiveness through external involvement

Sharing experience is one of the project's mutual aims. The experience gained, good practice and evidence should be shared not only with other professionals in early childhood education and art and culture, but also relevant stakeholders, including governments, communities, higher education, the media, NGOs and the private sector. This gives the opportunity to promote good practice by inspiring others to use and continue it.



## Needs analysis/state-of-the-art

The first step in the Art EQUAL project was to make a needs analysis/state-of-the-art report where the partners provided a study in the priority of art and culture in early childhood education and care and the situation of inclusive education at national level. The partners interviewed relevant experts and politicians based on following questions:

- In short, what are the values and priorities in the national curricula concerning children from 0-8 years old?
- What is the role of art and culture? And how is it practiced in pedagogical practice? Do children meet art and culture on a daily basis?
- What are the efforts in inclusive education and how are these practiced in “real life”?
- Are there any specific needs and challenges at national level concerning the inclusion of children at risk of exclusion?

[See the results of the partners interviews on the following pages ...](#)

## Involvement creates ownership

Regardless of issue, we all tend to support and bring to life, things that we feel we own. Feeling a sense of ownership about something brings about a sense of commitment. On the other hand, when we feel something is being “done for us”, we tend to not support, or even get in the way of the initiative. Ownership has been a focal point of the Art EQUAL project – the more that people felt a sense of ownership in the project, the more they have been committed to the implementation of the project’s results. Therefore, it has been important to get relevant people involved from the beginning through an inclusive approach and openness to external needs and challenges.

Throughout the project, the partners have been active in involving relevant stakeholders through setting up steering groups and arranging meetings and events, seminars and conferences. The aim of involving external stakeholders has been to ensure the project’s resources are measured by relevant professionals outside the project, so anyone who find them relevant can use them independently or adapt them further.

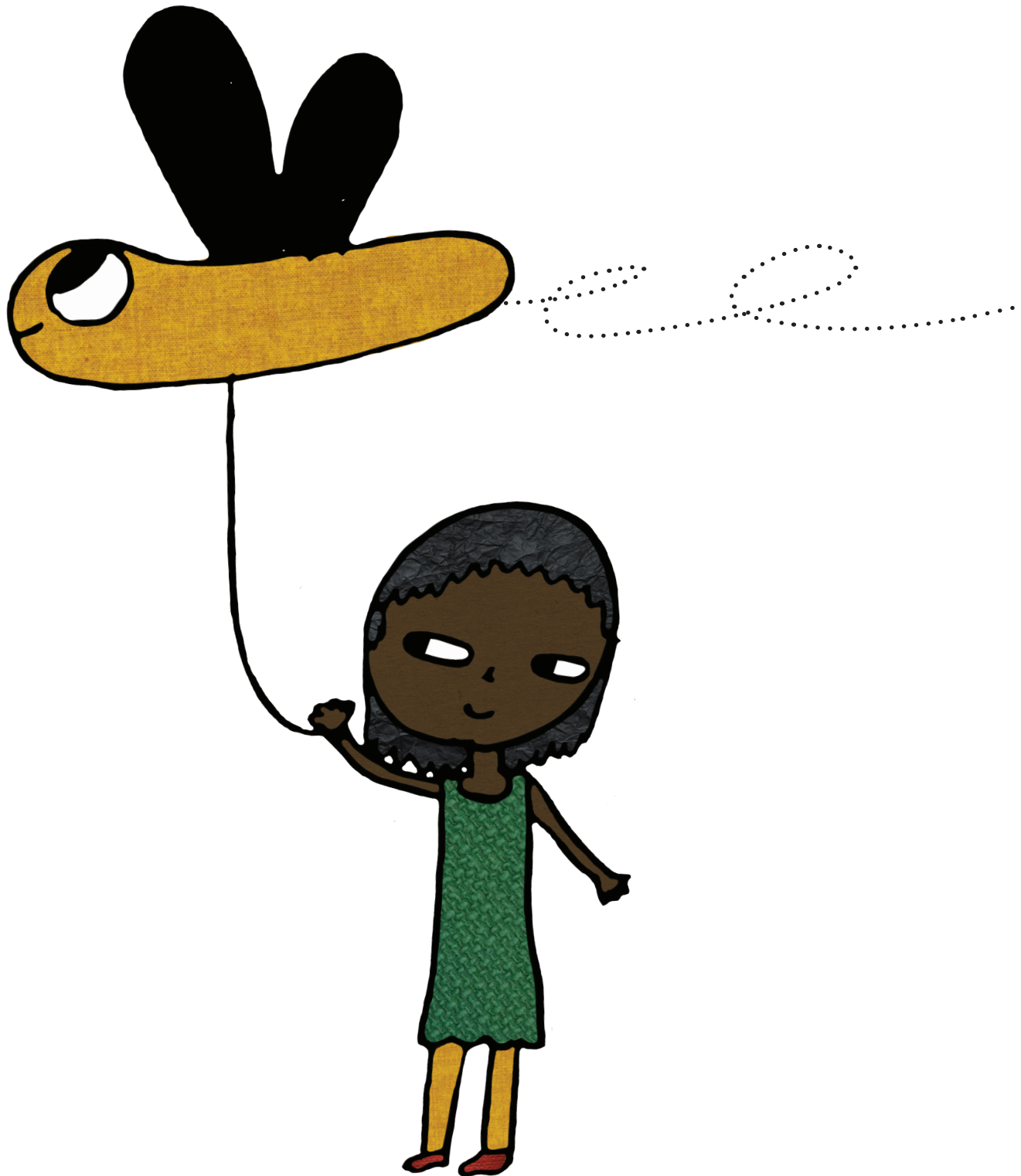
The project’s methodology and resources are aimed at:

- Professionals working in early childhood education and care (pedagogues and teachers)
- Professionals working in the arts and cultural sector, such as musicians, visual and performing artists
- Cultural educators
- Researchers in early childhood education, pedagogy, art and culture, aesthetic studies
- Local and regional authorities, such as the cultural departments and childcare services departments in municipalities and regions
- Institutions at national and international level
- Fund givers
- Parents
- Cross-disciplinary professionals



# STATE-OF-THE-ART INTERVIEWS

Iceland - Denmark - Latvia - Sweden - Norway



## ICELAND

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Interview with Sigfríður Björnsdóttir, Director of Arts Educations, and Kristin Hildur Ólafsdóttir, Preschool Consultant, Reykjavik Department of Education and Youth

### How is art and culture prioritized in ECEC at national level and what is the situation of inclusive education?

The focus on art and culture is one of the main emphasis in The Icelandic National Curriculum Guide for Preschools (Ministry of Education, Science and Culture, 2011). Art is the subject that has always been blooming in the preschool's practice and has really been its specialty. The participation of preschool students in cultural happenings and exhibitions has become more and more visual in just few years for example with the advent of children's art festivals. The city of Reykjavik supports it with counseling, courses and in various other ways.

The primary school has certain obligations and research show that art education has diminished, both in certain subjects of the arts and as a whole, but there is a great will to react to this development. There is more understanding and will to deal with this in a systematic way as art and culture have been acknowledged as important subjects and part of modern practices and that it is not only a matter of teaching art but also to teach in an artistic way. One of the main focus in Reykjavik city's education policy is creation and recently the city has signed contracts with art educational institutions like the Reykjavik School of Visual Art and others.

The city of Reykjavik works by strict policy of inclusive education. The school is supposed to meet the children where they stand individually. In the primary school and the preschool the children are in groups, nobody should be excluded. In the leisure activities the city is for example providing opportunities for studying music, which is an addition to the mandatory education. The city also has special schools for children with disabilities and it seems that in these schools the artistic approach and participation is very good.

### In short, what is the values and priorities in the national curricula concerning children from 0-8 years old?

There hasn't much been published of specific educational material for the preschool age group, but there is a curriculum guide. What applies to this age group is to take initiative by using and working with the material we have at hand and adjusting it. It is about using the whole environment as a material, cultural institutions, libraries and whatever there is around. There is a connection between the preschool and the primary school and influences between them.

When it comes to the primary school we have fundamental pillars of education in special editions as an addition to the national curriculum guide, and how successful the implementation of prioritizing the values is, is varying, and creativity is one of the main focus, along with democracy and more choice and freedom. The values and priorities in the curriculum in general are about supporting independent way of thinking, working in a group and taking initiative. Right now empowerment is one of the main emphasis in the city's

## What is the role of art and culture? And how is it practiced in the pedagogical practice?

In the preschool integration is a main focus and the arts are supposed to integrate in everyday life and practice. In that way the goal is to have a good basic knowledge and ability when the children move up to the primary school in working with various factors of the arts as forms of expression. When it comes to the primary school there are various teaching methods in use, in some of the schools the focus is more on separate subjects and in others there is more integration, and we are looking in to how we can support more integration in education. It has been very common that the arts have been used as icing on the cake, because it is easier than having the conversation and working parallel with the other subjects from the beginning in the purpose of integrating.

A revolution of the educational system is something that is talked about a lot these days. We do need to take initiative in our approach using knowledge from different fields in an individual way in a cooperation where each one has something to add, mixing everything together and finding shared solutions. This is obviously what the arts and the culture can provide to the system.

What are the efforts in inclusive education and how are these practiced in "real life"?

In the school the support should take place in, and as part of the group, so the learning happens beside the other children, not isolated in a closed room. The most recent critics are in connection with the focus on the diagnosis. How it is possible to do this more openly and in a more organic way is what is being looked in to right now. What the system needs is more specialists, special knowledge, and all the main perspectives that are the basis to the "human values ideology" we want to focus on and for it to be fulfilled the schools need the professionals to be constantly aware of what is possible to improve. We need to look into whether we have enough options to meet the needs of the individuals. Also if the range of special needs could be met more effectively, not only for the individuals but also for the groups as a whole. There we also need to look in to the housing conditions and facilities, the implementation of the group work, the counseling and the whole form of the system and the people that are part of it.

## Are there any specific needs and challenges at national level concerning the inclusion of children at risk of exclusion?

It is very important to get to this group of children and art and culture is the perfect way. The system administration and counseling on behalf of the city of Reykjavik has grown in extent in conjunction with population growth, for example of bilingual children. The school needs to take good care of this group of children and start soon enough to build bridges. Compulsory education laws require children to attend a public or state-accredited private school for a certain period of time, so the primary school is the community's greatest equality tool. The school needs to use every possible opportunity to have an open conversation with all parties who are able to make the opportunities, cultural and art institutions and different kinds of leisure opportunities.

Outside of Reykjavik a few towns have come up with a tradition of children's art festivals. It is important to nourish these projects and to be open to new ideas on different kinds of projects. For the schools it is not mandatory to take part in these kind of projects and some of them find themselves not capable of doing so. In relation to that we are looking in to the time and the finance to be able to travel between places. The city of Reykjavik has signed a contract between the city and the national TV station to formally support an ambitious TV show for children about culture and society, which is serving the whole country, and there are many other exciting projects in the making.

## DENMARK

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Interview with Hanne Kusk, MA (ED) in Arts Education, Associated Professor at University College of Northern Denmark

Hanne Kusk (born 1966) has participated in several research projects regarding aesthetic education, performance, drama, visual arts and media literacy, and has written articles of the same subjects. Hanne is a part of the Norwegian project Drama, Theatre and Democracy, and participated as a member of the panel discussion "Democratic challenges and possibilities for theatre for and with children" at the conference "Democracy in play" in Oslo 2017. At the Nordic Drama Boreale 2015, Hanne had a laboratory called "Caution-contains poetrysnow", about remediation as a drama-method, together with the Danish author, Mette Hegnhøj.

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Date: April 20, 2018 - Interviewer: Maria Bach Boserup

The Danish government is currently working on a new curriculum for early childhood education and care. In this, do you find any special attention to children at risk of exclusion and inequalities in life opportunities?

For several years there has been a great focus on how to integrate children at risk of exclusion in mainstream childcare services. However, despite all good intentions and qualified initiatives, research shows that children in a vulnerable position still form 15% of all year groups, as it has for many years. It is therefore still a focus area that needs improvement, and this is one of the key objectives of the new curriculum. In the FORSK2025 catalogue (RESEARCH2025) published by the Ministry of Higher Education and Science, they particularly call for research that has attention to developing and testing initiatives and methods that can improve the education, learning and well-being of children with special educational, personal and social challenges. This demonstrates that this is an area that needs to be upgraded in the Danish curricula concerning early childhood, and we expect that things will start to happen this autumn.

How do you think this will be practiced in real life?

I know that 300 million DKK has been devoted to this area, and some of the specific efforts are: 1) Increasing the amounts of pedagogues and teachers in services and institutions with a high percent of children at risk of exclusion. 2) Cooperating with parents – reaching the individual child is much more effective when we have support and engagement from the parents. 3) Improving the efforts and programmes of the municipalities, especially to ensure good quality services to children at risk of exclusion.

What is a good quality service to you?

Well, basically there is a variety in the early childhood services in terms of staffing, language skills, staff training, etc. For children who are more challenged it is important that they meet qualified pedagogical staff who have attention to the needs and skills of the individual child, and who provide a learning environment where the child can be a part of the group and discover new personal skills. In the new learning curriculum, it says: "It is important that children are challenged and experience coping in child- and adult-initiated activities and in play, that the adults have positive expectations to them, and that the children are a meaningful part of the group...". As I see it, it is crucial that we have high expectations to the children. This is one of the problems with children at risk – the expectations to them are often not very high.

Inclusive learning environments is high on the agenda in various education curricula in Denmark. How do you relate to inclusion in this context?

Basically, I connect “learning environments” with inclusion – a room for all children to interact with each other and discover and learn new skills in a meaningful way. It is the responsibility of the pedagogical staff to provide a learning environment of high quality which is a big challenge. It can sound easy but it is not. Many things must come together when we talk about good inclusive learning environments, it is extremely complex. But as I see it, one thing is certain, it must be diverse and flexible to adjust it to children with very different needs and conditions. We know that working with social inclusion is not always successful. As we have seen in the Danish state schools, sometimes when we put all efforts into including children at risk, we end up excluding other children, and consequently we experience the opposite effect. With the new curriculum in early childhood education, we hope that these experiences are considered, and the focus now is on how we can work with inclusive learning environments in successful ways.

At University College you are a lecturer in pedagogy and visual arts. How do you think artistic and cultural activities can contribute to the inclusion of children in vulnerable positions?

Something happens when we work with art, culture and aesthetics. Activities based upon artistic and cultural processes have a good effect on the learning environment, the individual child, the child group as well as the pedagogical staff. The children experience they have a voice that interacts with other voices in a way they might not find in other learning situations. In my opinion, children’s encounter with art and culture is fundamental for the development of individual and social skills. When we talk about inclusive learning environments, our experiences show that artistic and cultural activities have a natural inclusive approach. Most important, there is room for all expressions and nothing is right or wrong. When it works well, it is not about getting good at something – it is more about exploring and playing and finding your own expression in a group with others. In this way, we see the children in new ways and get new expectations to them which is very important when you work with children at risk. Therefore, I certainly think art and culture has something special to offer the pedagogical work with inclusive learning environments.

How do you see the role of art and culture in the new curriculum? How is it prioritised?

In 2016 the Ministry of Culture presented the results of a national survey and mapping of art and culture in Danish childcare services and kindergartens. It was shocking to find that many children do not meet art and culture in their everyday at all. Some places didn’t even have paper or colour pencils. Research show that artistic and cultural activities can have a preventative impact on socially challenged children (0-6 years) in terms of self-empowerment and getting ready for education. This of course can contribute to preventing inequality. Again, it is about challenging the children, encourage them to be part of the group and support their individuality. If we are too reluctant to deal with new things and stay with what we know, the children will not be challenged and stimulated enough.

In the coming curricula there is a new focus on culture, aesthetics and concepts like community, informal education, play and learning environments. This sounds good from an art and culture perspective. Education is not only about formal learning, it also about exploring and sensing the world around us – it is good for us to be more experimental and playful. In this way, I believe the coming curriculum calls for new important agendas, and we can only hope they will be practiced in real life.

As it is now, what role do you experience art and culture plays in the daily pedagogical practice?

As I already mentioned, the research developed by the Ministry of Culture show that art and culture is non-existing in some places. At the same time the research kick-started many new initiatives with financial support from the state, especially in the peripheral regions. The focus has been on setting up collaborations with professional artists. Furthermore, my experience is that there a lot of talented pedagogues all over who would like to have more focus on artistic and cultural activities, but unfortunately, they do not have much time to bring it into practice.

A project like Art EQUAL can have a great impact on this development, I believe. I am convinced that working with art and culture and the dialogues and reflections these experiences brings along, is one of the efforts you can make to prevent inequality and support children at risk. Aesthetic processes stimulate engagement, curiosity, senses, feelings, intellect, body, sense of community, identity, play and much more. So yes, from my point of view, art and culture can have a significant influence on children's fundamental chances in life.



From the project Everyday Magic, Limfjordsteatret, DK



## SWEDEN

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Interview with Carin Henricsson Byström, head of F-3 school of Skärpe, F-3 school of Änget.

### How is art and culture prioritized in ECEC at national level and what is the situation of inclusive education?

In pre-school, pre-school class and grade 1 - 3, the aesthetic expressions and the importance of creative activities are clearly enrolled. Preschool has striving goals where culture is / should be a natural element in the student's everyday life. The pre-school class curriculum states that the school's mission for instance is that "Students will experience different expressions of knowledge. They will try and develop different forms of expression and experience feelings and moods." In the elementary school curriculum it says "The school will stimulate each pupil to form and grow with his duties. In school work, the intellectual as well as the practical, sensual and aesthetic aspects shall be noted".

In pre-school syllabus, it is read that "Pre-school will support children in developing a positive perception of themselves as learning and creative individuals. They will be helped to get faith in their own ability to think for themselves, act, move and learn from various aspects such as intellectual, linguistic, ethical, practical, sensual and aesthetic".

For the preschool class: "Creative work and play are essential elements of active learning. Especially during the early school years, play has a great deal of importance for students to acquire knowledge. In school work, the intellectual as well as the practical, sensual and aesthetic aspects shall be noted".

"Students will experience different expressions of knowledge. They will try and develop different forms of expression and experience feelings and moods. Drama, rhythm, dance, music and creativity in image, text and form will be part of the school's activities".

The elementary school curriculum describes the importance of art and culture for the students, in this way: "can use and understand many different forms of expression such as language, image, music, drama and dance, and have developed knowledge of the society's cultural offerings". In the subject of mathematics, it is stated that the teaching "will also give students the opportunity to experience aesthetic values in meetings with mathematical patterns, forms and relationships".

Compulsory school. As an example, it is stated in the syllabus for mathematics that "Teaching should also help students to experience mathematics as an aesthetic and creative activity that can be used in problem solving and mathematical.

### What is the situation of inclusive education?

"The school should be characterized by a democratic community, where all students are involved, an environment where pupils have the opportunity to develop and learn and where differences are seen as an asset. Sweden also has written on international governing documents where you commit to undertake to work for the development of an inclusive school. It is entirely in line with the National Plan for Disability Policy". (excerpt from the book Inclusive education SPSM-Kerstin Göransson)

Five criteria must be met:

- Community at different levels
- A single system (unlike one for "ordinary students and one for students in need of support)
- A democratic community
- Participation from the students
- Inequality is seen as an asset



### The big change – from inclusion to exclusion

(From the dissertation "Educational pathways and transitions in early schoolyears. Special educational needs, Support provisions and inclusive education" Johanna Lundqvist - Special Education Department, Stockholm University)

"From pre-school, through pre-class to first grade, some children meet solutions while others are segregated. Children with a high need for support face the greatest changes during their "education path" and are exposed to the risk of losing comrade contacts. The result in the dissertation indicates that established comrades are not as important as for other children".

Lundqvist analyzed and categorized 8 preschools, 17 preschool classes, 20 first class and 20 leisure time based on the extent to which they were inclusive, integrating or segregating.

There were preschools, preschool classes and leisure homes described as fully inclusive.

However, there was no school class (year one) that was fully inclusive.

The time span for how long the child was staying in an inclusive learning environment was influenced by the amount of support needs that the student had. A pupil's education route with very high support needs was described as follows:

"The child participated in a fully inclusive kindergarten but pre-school class and leisure-time as first class were completely segregated".

A student with high support needs participated in a fully inclusive kindergarten, pre-school class, leisure center, but partly including in first class.

School challenges in relation to inclusion - reflections and future perspectives - Susan Tetler - Malmö University and Aarhus University.

### To change the view of a movement –

- From the pupil as problem bearer - to see the difficulties that arise as a relationship between the student's prerequisites and the pedagogical context the pupil meets
- From inclusion as an overall ideology - to translate the idea of inclusion into practical action
- From a primary focus on efforts aimed at students in difficulty - to also create good learning environments for all children, regardless of the circumstances, experiences, interests and needs
- From the child's subject to the expert's assessments - that the child's learning environment forms the basis for joint reflection and supervision of the child's teachers and educators
- From frustration among school employees - to talks about possible solutions

Patience, patience and further patience are needed. Development of an inclusive school requires a changing mindset, cultural change and a new view of learning in school activities.

Basically, it is based on creating a common image that is owned by all actors in the school's activities.

In this, there is also a basic understanding that inclusion is a principle that must permeate the entire school's practice. The common learning must be based on a "we" that advocates diversity and differences, as well as the foundation for the classroom climate and the school culture that is created.

## NORWAY

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Interview with Kim Bratland, Manager SFO, Møhlenpris skole, Bergen Municipality

**In short, what are the values and priorities in the national curricula concerning children from 0–8 years old?**

The purpose of art and crafts in the curriculum is to give the children's experience, understanding, and awareness of the cultural heritage and not least stimulate the children's imagination, creativity and creative work. Arts and culture is not just about colors, designs or form. It is also about being able to express them verbally, in writing or visually.

**What is the role of art and culture? And how is it practiced in the pedagogical practice?**

Arts and culture play an important role in the development of the cultural general habit. The subject strengthens aesthetic competence that supports development on many levels such as personal growth and influence on one's own environment for creative innovation in a larger social perspective. In daily education, children are given the opportunity and space for exploration in art and culture, from familiarizing with colors, different materials, senses, emotions through visual communication (shape, color, composition, ideology ...), design, architecture, art, theater in various forms (narratives, puzzles, role-playing games, ...) in order to develop themselves artistically, both verbally, in writing and visually. Arts and culture provide nutrition in children's cognitive thinking and strengthen children's physical, mental and balance development.

**What are the efforts in inclusive education and how are these practiced in "real life"?**

To me, the intentions for inclusive education in the plan are to give the children a holistic experience and create a comprehensive understanding. In practice, we use forms and colors in mathematics teaching, role-playing in religion / history or English, poetry and song in Norwegian and English. Having access to all types of materials, being presented to different art forms and stimulated free play in the SFO (after school) also strengthens the children's curiosity to play with, try and explore the unknown. Getting to know different cultures creates understanding between children, strengthens the empathy of children and respect for each other.

**Are there any specific needs and challenges at national level concerning the inclusion of children at risk of exclusion?**

As I know, there is a need to use art and culture in the inclusion of children in different contexts such as to give bilingual children an understanding of the culture the children live in to create a supportive and inclusive community where all children have the opportunity to express themselves and to make themselves understood. Challenges are if all teachers have enough knowledge in art and culture to create enough creativity in teaching. It is easier for the children to understand if teaching in all subjects (mathematics, Norwegian, English, social studies, religion, etc.) could use visual explanation or demonstration through group work.

At the moment the National Centre for Education in Latvia (VISC) is developing new curricula and learning materials for children in preschools and schools (from 1.5 to 18 years). According to researches and attachment theory for development of psyche it is very important that children are in close connection with mothers within the period till 1,5 years. Starting from 2018/2019 the project "A Competency Approach to Learning Content" anticipates to begin gradual transition to the improved content of education and the corresponding change of teaching approach with the result that pupils will develop knowledge, skills and attitudes important for life in the 21st century. The project provides the creation of support mechanisms for schools and teachers, municipality and parents to successfully change the teaching approach within five years.

### What are the values and priorities in the national curricula concerning children from 0-10 years old?

The new approach is based on values which are the most important for the development of children's self-knowledge and self-management, cooperation skills to find the ways how to collaborate with others, exploring nature and world in general and in real life, thinking and creativity to find new possibilities and new inventions.

For children in age 1,5-10 years the most important is to identify themselves while exploring their body, needs, skills and interests, identifying and expressing emotions, feelings and senses, with the help of teachers learning to plan, overcome difficulties and realise activities in the context of the world, evaluate themselves and others, learn to express their opinion and develop self-esteem.

The other competence of children's development is thinking and creativity. This includes children's skills to tell about situations, activities, objects and their properties, formulate simple regularities, see separate parts of the whole and creating whole from the separate parts, learn to find and use all available materials to create art work and fulfil their creative ideas.

The next competence is collaboration, learning to listen, talk and understand others, learning to express emotional attitude, feelings and senses in dialog, learning to ask for help and helping others, learning to respect needs and rights of others, learning to arrange working place after activities and act environmentally friendly.

The fourth competence is digital skills, which includes understanding the role, purpose and possibilities of these tools, learning to use digital resources responsible and purposeful. In this field the most important for the development of children's psyche is to learn distinguish virtual reality and real life.

### What is the role of art and culture? and how is it practiced in the pedagogical practice?

Art and culture is one of the six fields of studies. Cultural understanding and self-expression in art is just as important as language, social, natural sciences, mathematic, health and physical activities. Speaking about 1,5-10 years old children four levels are allocated. The concept of art includes all kind of art (visual, dance, music, drama...) in preschools and schools.

In the first level when children are 1,5-3 years old the main idea is to give a chance to realise that children can express themselves using colours, materials, textures, their body and making sounds. It so important in this age to support their creativity in art activities, to give a chance, to draw, glue, cut, grab, roll and build, remove and put together, tell stories, sing and dance.

For development of 3-5 years old children is important to realise that in art work is possible to express their feelings and emotions. Children can choose the materials for realisation their idea and concrete objects. They can make art, tell stories, dance and sing in order to develop self-confidence.

In the next level children (5-6 years) are being invited to discover and refine their skills, to be pleased with satisfaction while creating art work and showing it to others.

During the first years of school children (7-10 years) are more seriously invited to explore language of art, express emotions and feelings while making art, to gain knowledge about appropriate and available materials, learn technics and methods, to collaborate and understand the role of art within society and in world, to enjoy art while developing their aesthetic and ethics experience, to create the basis of their identity, value system and world of view while exploring cultural heritage and creating new innovations.

What are the efforts in including education and how are these practiced in "in real life"?

Culture is part of the educational content. It is not differentiate so far. Today, in the content of the curriculum, the field of cultural awareness and expression in the arts is being strengthened, and the inclusive aspect becomes particularly important in the implementation of the skilful approach. (Ineta Upeniece - VISC - Head of Division for General Education Content)

Latvia is on the way toward inclusive education. At the moment a lot of discussions are about deinstitutionalization of specialised schools for children with special needs and inclusion them in general education schools. Inclusive education is more on the paper than in real life. The idea of new curriculum is to provide for all diversities the same frame of content. (Zane Olina - National coordinator of the project "A Competency Approach to Learning Content"). Generally speaking culture and art is available for everybody.

Are there any specific needs and challenges at the national level concerning the inclusion of children at the risk of exclusion?

By now the questions about equal opportunities and inclusive education were secondhand. Now on the government level is started to look for solutions, which gives availability for individual learning. The weakest point is lack of financial support (Marija Golubeva - Researcher of Education Policy).

The new curriculum, which is on the development provides for special needs children that support what is necessary considering equity principle. The main idea is provide a team around the child. (Z. Olina )

### 3. LIST OF ABBREVIATIONS/GLOSSARY

#### Diversity

People's differences which may relate to their race, ethnicity, gender, sexual orientation, language, culture, religion, class, immigration status, mental and physical ability

#### Education for all

EFA is an international initiative first launched in 1990 to bring the benefits of education to 'every citizen in every society'

#### Equity

Ensuring that there is a concern with fairness, such that the education of all learners is seen as being of equal importance

#### Inclusion

A process that helps to overcome barriers limiting the presence, participation and achievement of learners

#### Inclusive education

Process of strengthening the capacity of the education system to reach out to all learners

#### Inclusive pedagogy

An approach to training and learning that supports educators to respond to individual differences between learners, but avoids the marginalisation that can occur when some students are treated differently

#### Integration

Learners labelled as having 'special educational needs' are placed in mainstream education settings with some adaptations and resources, but on condition that they can fit in with pre-existing structures, attitudes and an unaltered environment

#### Mainstream education

The practice of educating students with learning challenges in regular classes during specific time-periods based on their skills

#### Special education

Classes or instruction designed for learners categorised as having special educational needs



## 4. TERMS OF REFERENCE

Art Equal has its starting point in the premise that every human being has rights and responsibilities, that are considered essential for their development. The United Nations Convention on the Rights of the Child notes: "The education of the child shall be directed to ... the development of the child's personality, talents and mental and physical abilities to their fullest potential..." (Article 29 ). The "Road Map for Arts Education. Building Creative Capacities for the 21st Century" held in Lisbon, 2006, designated a conceptual and practical framework, which provides advocacy and guidance for the strengthening of Arts Education at national and EU level. It establishes a basic framework of understanding of the concept of arts education; advocate the importance and essential role of arts education; offer strategic recommendations for policy related decisions and actions in implementing arts education. "The Seoul Agenda: Goals for the Development of Arts Education" is a major outcome of UNESCO's Second World Conference on Arts Education held in Seoul, the Republic of Korea, 2010. The Seoul Agenda calls to realise the full potential of high-quality arts education to positively renew educational systems, to achieve crucial social and cultural objectives, and ultimately to benefit children, youth and life-long learners of all ages.

Taking into consideration the local/national contexts and daily practices, the key terms of reference for children meeting art and culture in their everyday life with a link to inclusive learning environments opportunities were explored by the Art EQUAL project and the following can be considered:

### Art and Culture as "universal language"

There is a general need to use art and culture in the inclusion of children in different contexts. Arts and culture have a "universal language". It is a field that has the potential to develop joint solutions in reducing inequality and promoting the social and individual competences of all children.

### Personal and social inclusion

A significant aspect of an open and sustainable society is an inclusive mindset. Actions that demonstrate it are creation of conditions that gives every child equal opportunity to fulfil their potential for learning in inclusive communities. This involves both professional, social and personal inclusion. "Importance of patience while working with children with special needs as well as development of an inclusive school requires a changing mindset, cultural change and a new view of learning in school activities."

### Learning environments

A learning environment supports the children's development of basic emotional, social, cognitive and physical skills. Kindergartens and schools are places where children learn daily. Art and culture schools, after school activities offers diverse and wide regular learning opportunities for children. Museums, theatres, libraries and other cultural and art places are increasingly developing educational programs for different target audiences, including children with special needs and social backgrounds. Art and culture is considered as necessary component of children activities and there are many positive examples of access to art and culture for children. But in real praxis accessibility of art and culture can differs for different circumstances, for example, teacher education, social inequality, accessibility, language barriers, elitism, etc. «The challenge is to use the whole environment as a material - cultural institutions, libraries and whatever there is around!"

### Support

Sometimes good initiatives in the field of culture can also emerge outside educational or art and culture institutions. They can occur locally as a good idea project. It can also occur as a collaborative product between children, families, schools and kindergartens, community organisations and institutions. There are

several examples how municipalities support children with special needs, for example, offering the opportunity for attending art therapy lessons, courses at cultural schools, to participate in various festivals and outdoor events. "From inclusion as an overall ideology - to translate the idea of inclusion into practical action".

### Art and Culture in the National Curriculum

There is more and more emphasis on the role of art and culture in national curricula in all countries. Art and culture have a crucial role in curricula because they have a natural inclusive approach. Art and culture is fundamental to the development of individual and social skills especially in inclusive learning environments. The most important issue for children in age 1,5-10 years is the development of feeling, sensing, supporting an independent way of thinking and creativity while helping them identify as themselves, possibility to gain experience as well in collaboration, communication and dialog skills with others. For pre-school students and during the early school years creative work and play should be a natural element in the student's everyday life. It has a great deal of importance for students to acquire knowledge.

There are examples of how art is integrated in other disciplines, for example, in the subject of mathematics, it is stated that the teaching will also give students the opportunity to experience aesthetic values in meetings with mathematical patterns, forms and relationships. But in practice it could also become a negative aspect, where arts have been used as the "icing on the cake", rather than an independent subject, because it is easier than having the conversation and working parallel with the other subjects from the beginning for the purpose of integration".

### Inclusion as principle in the learning environment

For several years there has been a great focus on how to integrate children at risk of exclusion in mainstream childcare services. The main idea is that children and young people should fulfil their potential for learning in inclusive communities. This involves both professional, social and personal inclusion. This will contribute to the development of an inclusive and sustainable society in which we all participate jointly.

However, practice show that working with social inclusion is not always successful. Some negative examples show, that efforts to help include children at risk excludes other children, and consequently they experience the opposite effect. The solution is cooperation between professionals in the child and his / her family to find a better solution. Educating educators with examples of difficult cases as well as good practice in pedagogical work is to be supported.

"From frustration among school employees - to talks about possible solutions".

"Common learning should be based on models that advocate diversity and differences, and the foundation of a good classroom climate and school culture"

"Nobody should be excluded!"





## 5. ART EQUAL CONCEPTUAL MODELS

The conceptual model behind Art EQUAL result from a local study in all partners' countries and are in the basis on which the project outcomes are built.

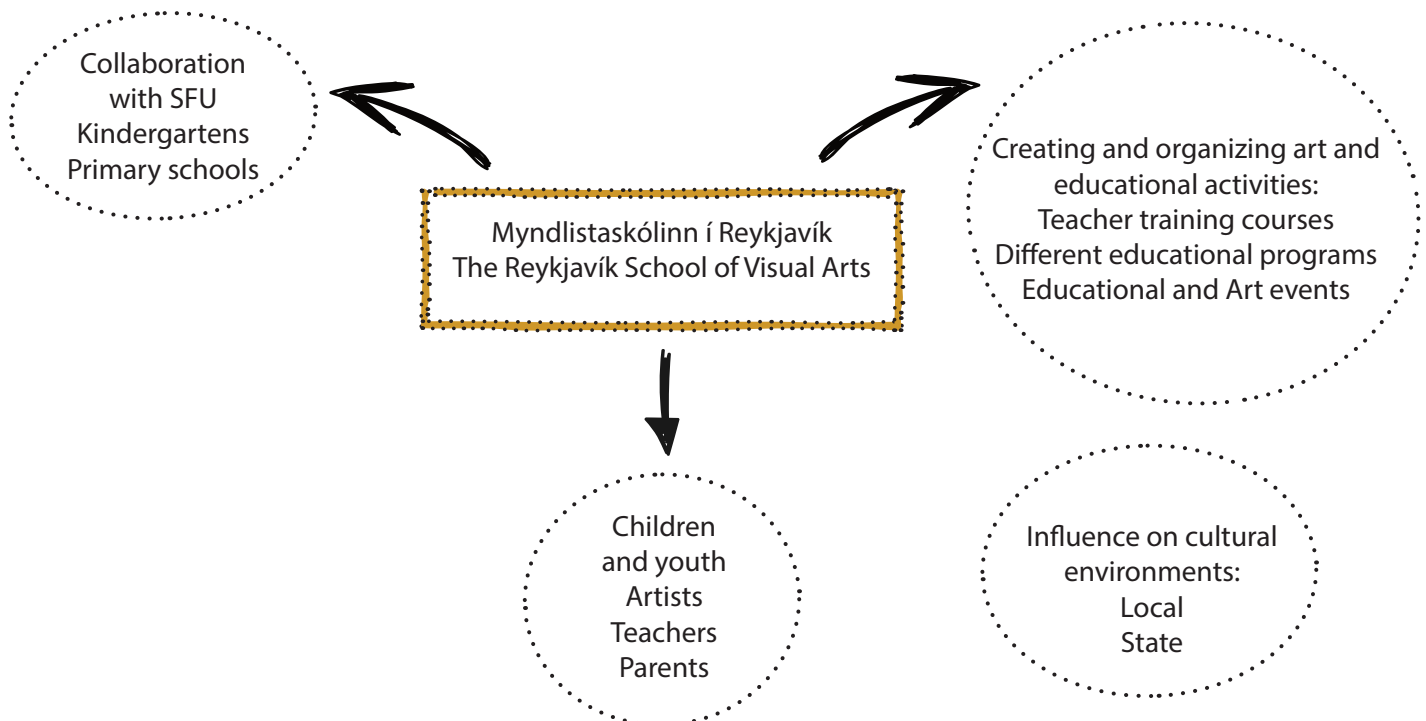
Successful partnerships depend upon mutual understanding of the goals towards which the partners are working, and mutual respect for each other's competencies. Setting the common goal - to encourage children's engagement in art and culture activities is the groundwork for future collaboration between early years professionals and artists/culture workers. The Art EQUAL project focused on the finding and testing organisational tools for institutions to help children meet culture. The main method, tested in the project, is the method of action learning.

Here are examples of the Art EQUAL partners' conceptual models at local level:

### Myndlistaskólinn í Reykjavík / The Reykjavík School of Visual Arts - Iceland

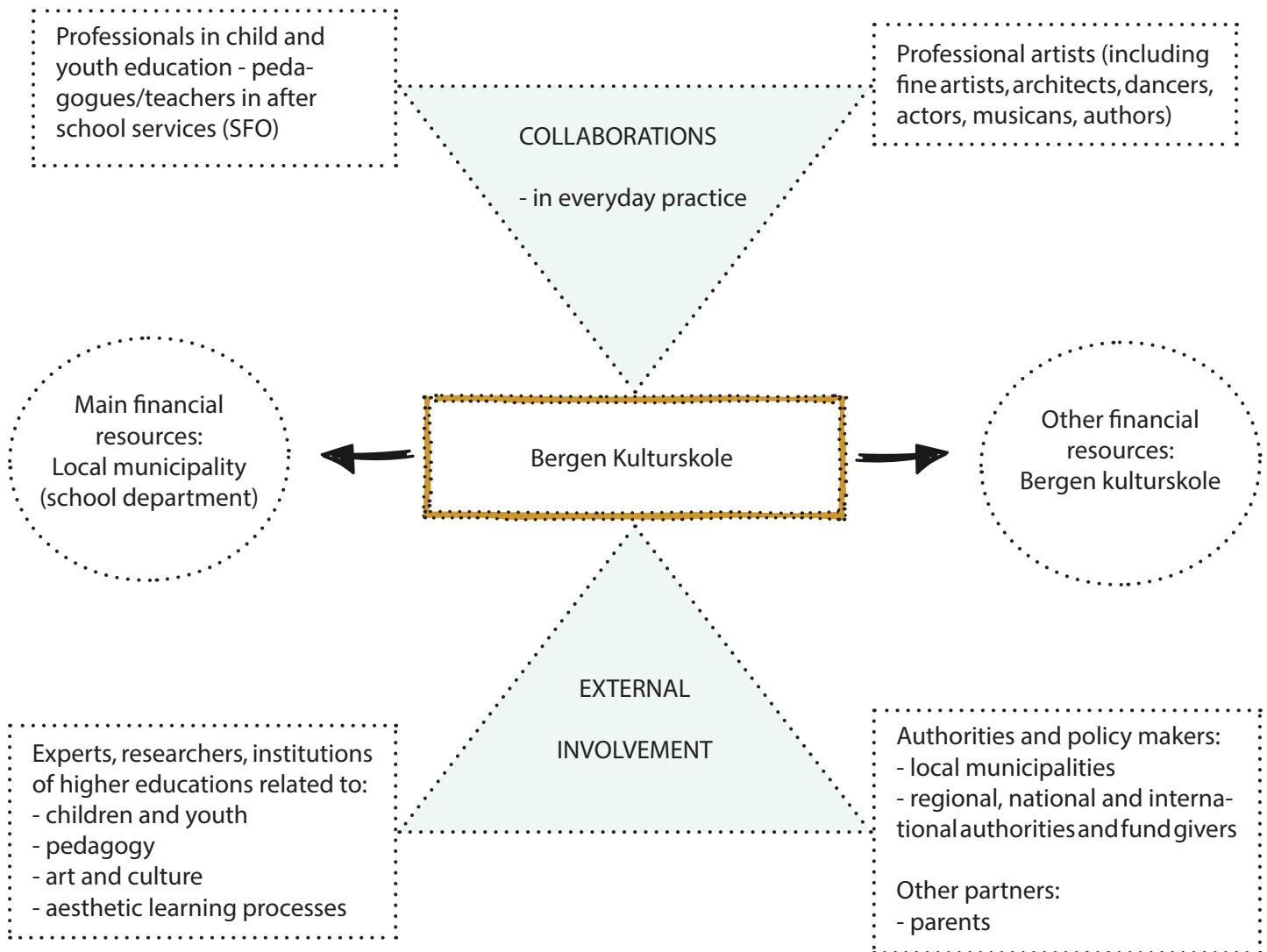
The Reykjavík School of Visual Arts is a non-profit organisation, operated by artists and designers. The school has accreditation of the Directorate of Education as a private secondary school teaching study courses with completion at 3rd and 4th level according to the Icelandic Qualification Framework in Education (equivalent to 4th and 5th level according to the European Framework).

An annual service contract is signed with the Reykjavík City's Department of Education and Youth, providing for extracurricular professional art education for pupils from preschool to lower secondary school age.



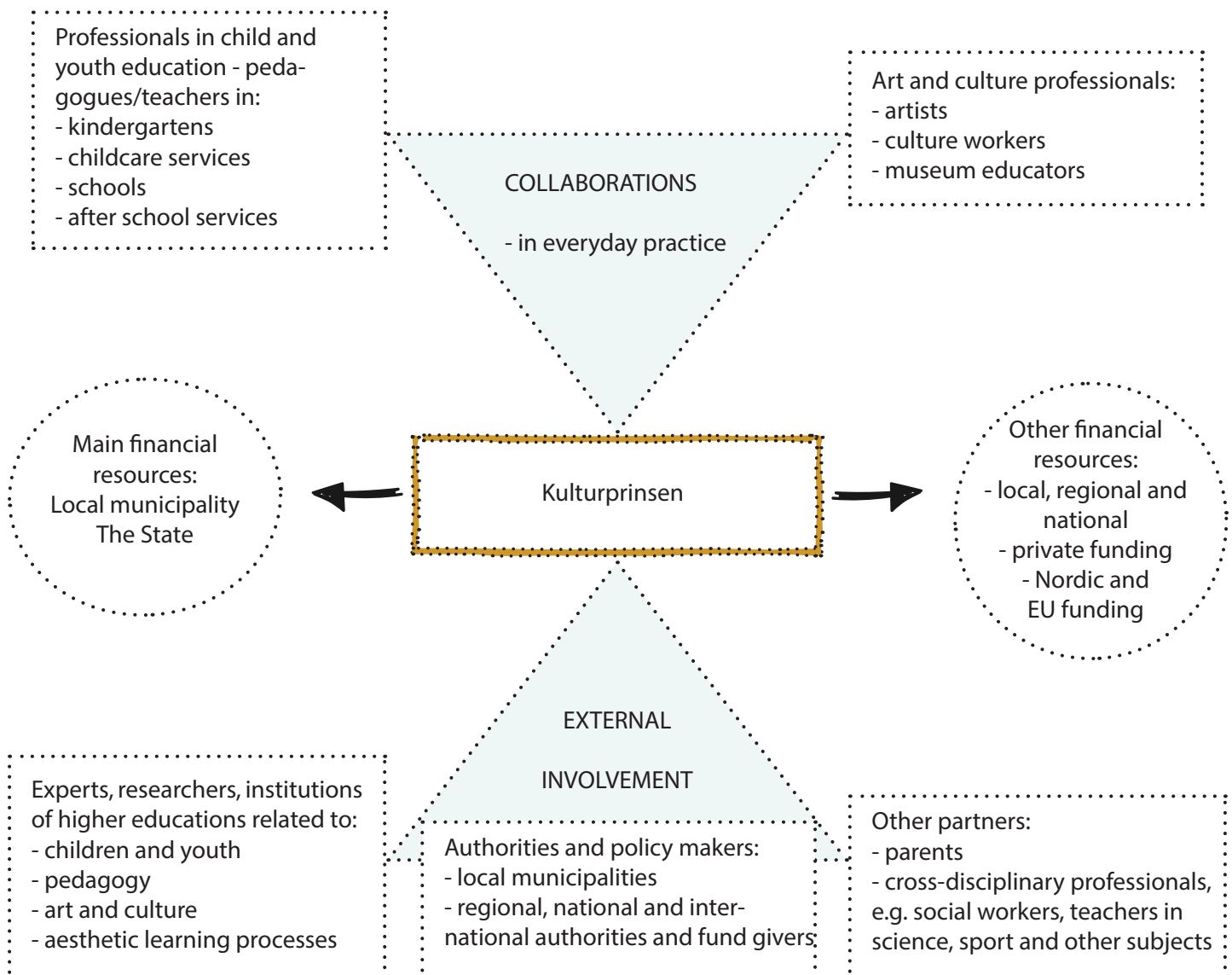
## Bergen Kulturskole, Norway

Bergen Kulturskole/Bergen Cultural School offers a specially arranged programme “Kulturkarusell” for afterschool services where different artists (e.g. musicians, visual and performing, dancers and architects) collaborates with pedagogues and teachers.



## Kulturprinsen - Denmark

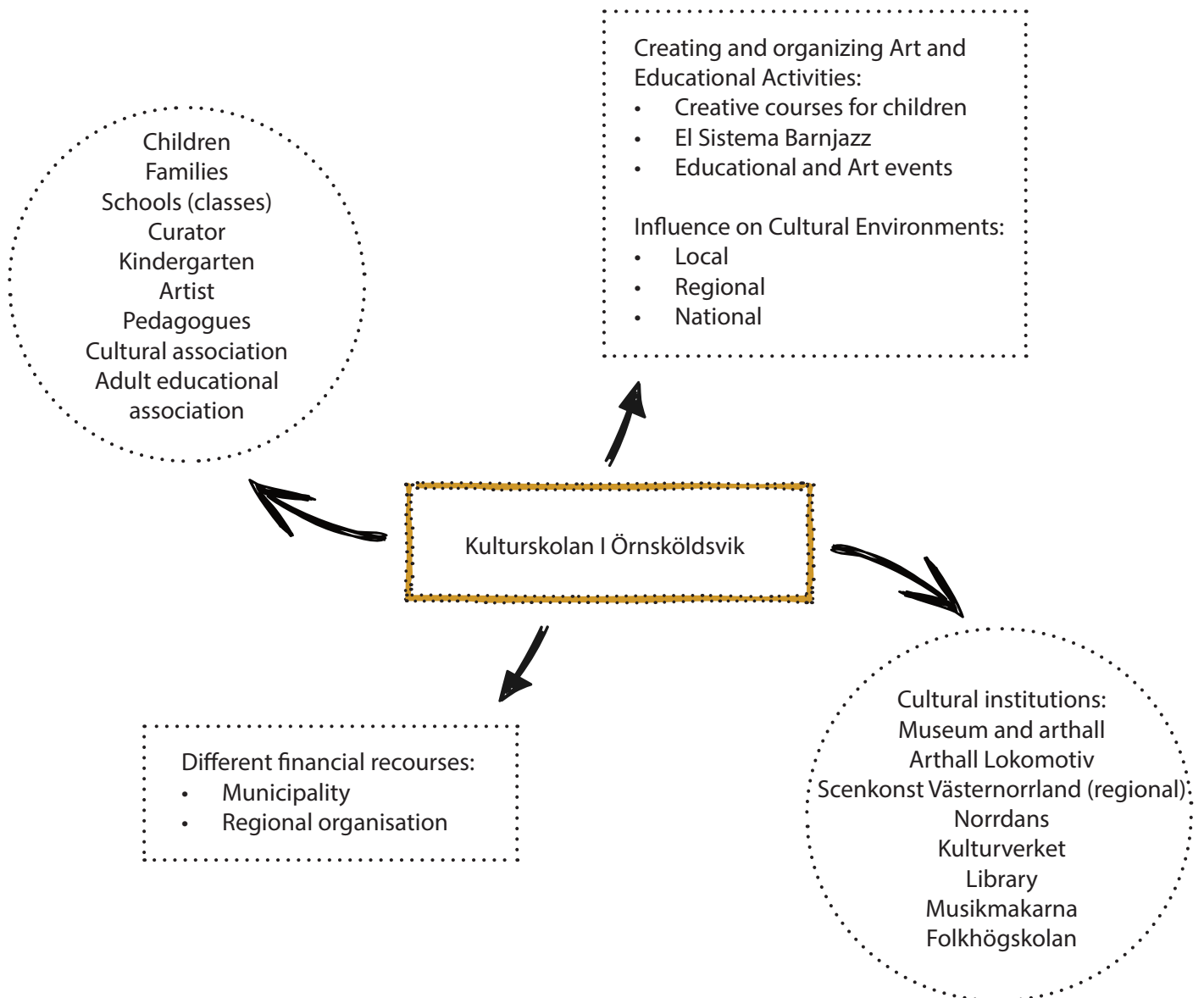
Kulturprinsen is a project development centre devoted to arts and cultural participation among children and young people. Through partnerships, networks and collaborations at national and international level, Kulturprinsen works to ensure art and culture is an integrated part of all children's everyday lives.



## Kulturskolan in Örnsköldsvik – Sweden

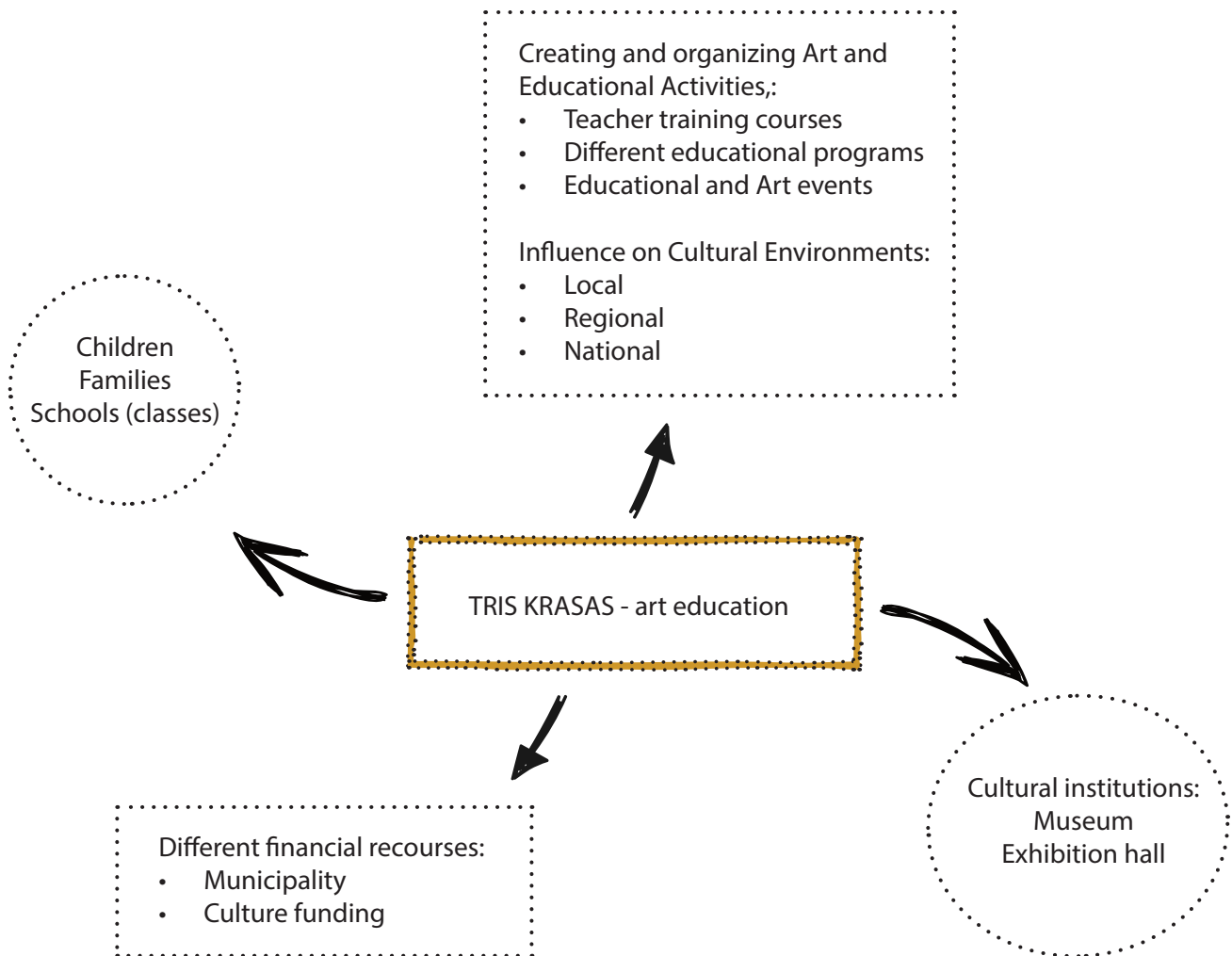
Kulturskolan in Örnsköldsvik is a music/dance/film/art/drama school that are not compulsory. We act as partner locally, regionally and nationally. We are a strong and important culture carrier in our municipality. We organise courses, teacher training courses, different educational programs, educational performances, exhibitions, workshops, happenings locally, regionally and nationally.

Financial recourses: From the municipality, the region and from the state up until 31.12.2018.



## TRIS KRASAS - Latvia

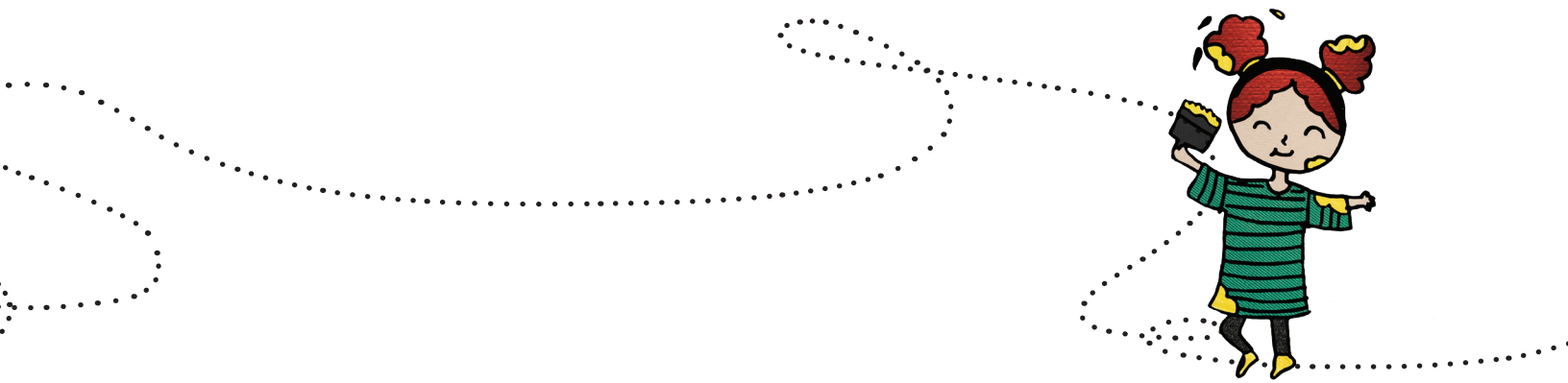
TRIS KRASAS is art educational organisation (NGO) and works as mediator between cultural institutions and children, families, schools (classes). TRIS KRASAS creates and organizes Art and Educational Activities, such as teacher training courses, different educational programs, educational and art events. Tris Krasas influence on local and state cultural environment. It uses different financial recourses, which is not permanent – municipality funding for projects, culture foundation funding for projects.



## PART 2: Who, Where, When, and How?

Implementation is the process that turns strategies and plans into actions in order to accomplish strategic objectives and goals. Implementing your strategic plan is as important, or even more important, than your strategy. The strategic plan addresses the what and why of activities, but implementation addresses the who, where, when, and how.

The Art EQUAL Implementation Plan Part 2 is a simple, easily accessible set of tips, dos and don'ts addressing who, where, when and how of supporting collaboration between early years professionals and arts and cultural professionals for the benefit of young children. Organisations, municipalities etc wishing to introduce art and culture into early years education, can gain help and advice from this document. In the following sections, you'll discover how to get support for your complete implementation plan and how to avoid some common mistakes.



### 1. IMPLEMENTATION TIPS FOR MANAGERS AND "DECISION MAKERS"

As a manager you want to introduce art and culture into your organisation. Here are some tips to help you succeed and stay away from the pitfalls of implementing your strategic plan.

Here are the most common reasons strategic plans fail:

#### Lack of ownership:

The most common reason a plan fails is lack of ownership. If people don't have a stake and responsibility in the plan, it'll be business as usual for all but a frustrated few.

#### Lack of communication:

The plan doesn't get communicated to employees, and they don't understand how they contribute. Getting mired in the day-to-day: Managers, consumed by daily operating problems, lose sight of long-term goals.

#### Out of the ordinary:

The plan is treated as something separate and removed from the management process.

#### An overwhelming plan:

The goals and actions generated in the strategic planning session are too numerous because the team failed to make tough choices to eliminate non-critical actions. Employees don't know where to begin.

#### A meaningless plan:

The vision, mission, and value statements are viewed as fluff and not supported by actions or don't have employee buy-in.

#### Annual strategy:

Strategy is only discussed at yearly weekend retreats.

#### Not considering implementation:

Implementation isn't discussed in the strategic planning process. The planning document is seen as an end in itself.

#### No progress report:

There's no method to track progress, and the plan only measures what's easy, not what's important. No one feels any forward momentum.

#### No accountability:

Accountability and high visibility help drive change. This means that each measure, objective, data source, and initiative must have an owner.

#### Lack of empowerment:

Although accountability may provide strong motivation for improving performance, employees must also have the authority, responsibility, and tools necessary to impact relevant measures. Otherwise, they may resist involvement and ownership.



As a manager, your job entails making sure you're set up for a successful implementation. Before you start this process, evaluate your strategic plan and how you may implement it by answering a few questions to keep yourself in check.

Take a moment to honestly answer the following questions:

- How committed are you to implementing the plan to move your staff and institution forward?
- How do you plan to communicate the plan throughout the institution?
- Are sufficient employees engaged to drive the plan forward?
- How are you going to motivate your employees?
- Have you identified internal processes that are key to driving the plan forward?
- Are you going to commit money, resources, and time to support the plan?
- What are the hinders to implementing and supporting the plan?
- How will you take available resources and achieve maximum results with them?

Often overlooked are the key components necessary to support implementation:

- Employees
- Resources
- Structure
- Systems
- Existing culture

All components must be in place in order to move from creating the plan to activating the plan.



### Employees:

The first stage of implementing your plan is to make sure to have the right employees on board. The right people include those with required competencies and skills that are needed to support the plan. In the months following the planning process, expand employee skills through Art EQUAL training.

### Resources:

You need to have sufficient funds and enough time to support implementation. Often, true costs are underestimated or not identified. True costs can include a realistic time commitment from staff to achieve a goal, a clear identification of expenses associated with a tactic, or unexpected cost overruns by a vendor. Additionally, staff must have enough time to implement what may be additional activities that they aren't currently performing.

### Structure:

Set your structure of management and appropriate lines of authority, and have clear, open lines of communication with your employees. A plan owner and regular strategy meetings are the two easiest ways to put a structure in place. Meetings to review the progress should be scheduled monthly or quarterly, depending on the level of activity and time frame of the plan.

### Systems:

Both management and technology systems help track the progress of the plan and make it faster to adapt to changes. As part of the system, build milestones into the plan that must be achieved within a specific time frame. A scorecard is one tool used by many organizations that incorporates progress tracking and milestones.

### Culture:

Create an environment that connects staff to the kindergarten's mission and that makes them feel comfortable. To reinforce the importance of focusing on strategy and vision, reward success. Develop some creative positive and negative consequences for achieving or not achieving the strategy. The rewards may be big or small, as long as they lift the strategy above the day-to-day so people make it a priority. The vision, mission, and value statements are viewed as fluff and not supported by actions or don't have employee buy-in.

### Determine Your Plan of Attack:

Implementing your plan includes several different pieces and can sometimes feel like it needs another plan of its own. But you don't need to go to that extent. Use the steps below as your base implementation plan:

- Modify it to make it your own timeline and fit your organization's culture and structure.
- Finalize your strategic plan for art and culture after obtaining input from all invested parties.
- Align your budget to annual goals based on your financial assessment.
- Produce the various versions of your plan for each group.
- Establish a system for tracking and monitoring your plan.
- Roll out your plan to the whole kindergarten.
- Build all department annual plans around the corporate plan.
- Set up monthly strategy meetings with established reporting to monitor your progress.
- Set up annual strategic review dates, including new assessments and a large group meeting for an annual plan review.

## 1.1 TRAINING - Training is needed to ensure Implementation

### Training for staff is a pre-requisite for Implementation

Training for instructors and/or administrators that enable staff to learn more about developing Art EQUAL programmes and best practices; often customized to serve specific kindergartens interests and goals. Implementation means that all stakeholders; early years staff, artists and cultural workers, managers etc are informed about how to implement the Art EQUAL programme. Art EQUAL provides a continuous professional development (CPD) programme and curriculum help implementation by giving access to relevant training needed to develop artistic and cultural programmes in kindergartens through collaboration.

The CPD is designed to meet the needs of a variety of audiences — from smaller capacity organisations and individual teachers or artists to larger capacity organisations — the program offerings can be tailor-made for all needs. The CPD provide 56 hours of directed training in:

- Leadership training supports kindergartens and arts/cultural partners in strategic planning, data management and evaluation, partnership readiness, capacity building, using the Art Equal tools, expertise, and information
- Advocacy, Research, and Policy - Training in advocacy and research results and EU, National policy
- Curriculum, Instruction, and Assessment - Training in curriculum, instruction and assessment
- Identifying kindergarten needs
- Establishing “best practice” strategies for partnerships
- Collaboration between all stakeholders
- Planning skills with colleagues and using the Art EQUAL tools, expertise, and information
- Documentation skills using the Art EQUAL tools, expertise, and information
- Reflection skills using the Art EQUAL tools, expertise, and information

### Content of the Art Equal Training Curriculum - Additional competences that educators should have to facilitate Art Equal

#### Learning Outcome1 - Understand Children's Needs:

- Individual support, guidance and monitoring
- Simple and objective explanation of the tasks to be developed
- Self-confidence and feel supported/welcome
- Self-awareness about own needs, values and strengths, in order to determine own goals
- Enough time to feel integrated
- Understanding own progression
- Accept own situation and support provided, without feeling resignation and disappointment
- Real inclusive learning environments that favours a positive and open vision
- Active participation in the experiential learning process
- Understanding the process of own skills validation
- Recording tool to keep track of tasks completed during projects and actions

## Learning Outcome 2 - Understand the Manager's Needs:

- Recruit the right educators/artists (insufficient competence among teachers in the arts sector to provide good quality in teaching arise)
- Leadership through coaching
- Active involvement in the promotion of specific training addressing not only own staff but also cultural companies' staff
- Sharing and discussing with peers but also employers, barriers and issues related with childrens' needs
- A review of existing curriculum to ensure that all children have a "art and culture" experience that is purposeful
- Clear planning of how much time and effort is needed in a company to cover for a Art EQUAL type action
- Monitor a supply of organisations providing art and cultural experiences
- Networking skills to be able to engage companies and raise awareness on the mutual and corporate benefits of the implementation of Art EQUAL
- Demonstrating communication and collaborative skills for a more efficient and effective coordination

## Learning Outcome 3 - Manager's Challenges:

- Rigidity of the curricula and schools systems to make adaptations for educational practices
- Ensure a proper continuous training of all staff on art and culture issues
- Lack of collaboration between the various players
- Design and manage education programmes that can balance between the needs of childrens' to engage in art and culture and the demands of the curriculum
- Programmes for teacher and artist education need to be revised to equip teachers and artists with the knowledge and experience necessary to share the responsibility for facilitating learning, and be able to take full advantage of the outcomes of cross-professional cooperation.
- To adopt innovative learning models
- Ensure sustainability of
- Knowledge of the principles of managing diversity
- Promotion of team working and integration
- Improvement of working and communication protocols for greater adaptation to the childrens' needs
- Promotion of team working and integration
- Willingness to teach
- Ensuring an effective transition and adjustment
- Equipping employees with new job-related skills
- Recognising and recording what skills the learner actually demonstrate
- A wish to contribute to society, community and the people in it
- Acceptance of difference and looking for individual unique abilities
- Removing stereotypes and prejudices
- Adapt to the individual

#### Learning Outcome 4 - Educator's Needs:

- Appropriate training, raising awareness tools and job coach resources
- Real and active involvement and motivation of the children engaged in art and culture
- Skills to promote the collaboration of parents
- Dividing the teaching material into smaller parts, reducing the number of tasks to be performed, increasing the number of exercises and repetitions of the material, adjusting to each child
- Clear rules/boundaries and enforcing their compliance
- Constant supervision and monitoring is necessary to ensure every child achieve realistic goals of development
- Finding time and resources to ensure art and cultural activities are completed consistently knowledge how to work with children with special needs individually and in groups; development of partnerships between education and cultural systems and actors; gathering good experience, creating new educational materials.

#### Learning Outcome 5 - Educator's Challenges:

- Low availability of adapted art and cultural educational/training materials, protocols and tools
- Inadequate communication, emotional intelligence and coaching skills
- Lack of knowledge about equality, inclusion, diversity management and adequate resources and time to diversify support
- Ensuring the art /cultural opportunity is personalised for each child
- Honesty so expectations are realistic to employers
- Provide material interesting enough form for self-study
- Monitoring what artists and cultural actors do and track during actions

#### Learning Outcome 6 - Educator's Competences:

- Willingness to teach art and culture to children
- Observation and adaptability
- Stress management
- Communication competences and conflict resolution
- Emotional
- Flexibility
- Life skills
- Coaching
- Role models
- ITC, including apps and online collaboration tools such as Art Equal OER and documentation tool
- Educational-pedagogic
- Career planning
- Develop, adopt and/or adapt learning and training materials and practices addressing art and culture
- Understand what real employers need/want and the culture in the workplace
- Strong networking

## 1.2 QUALITY - Qualitative Indicators for Implementation of Art Equal

Art Equal has identified a set of values and priorities for quality. We believe that different actors within the program must collaborate in pursuit of quality. We highlight pressing professional development needs for organisations wishing to engage with Arts Equal and the ways in which other stakeholders in the system can support partners in the pursuit of quality.

*Quality is the right of all children and is a goal in itself.*

- The Art EQUAL methodology is child-centred and child-driven, both in and out of the classroom
- Art EQUAL supports child agency, self-knowledge, self-discovery, self-expression and self-empowerment
- Art Equal is process focused — at all levels of scale, from classroom-based activities to understanding partnerships and relationships as processes
- Art Equal can only take place in a physically and emotionally safe spaces where children have the opportunity to grow
- Teaching and learning using Art Equal makes use of research-tested pedagogical best practices
- The program is collaborative, relational, and relationship based
- Relationships between all actors in the process are equitable, respectful, trusting, and reciprocal
- All stakeholders ensure that all parts of the Art Equal process work together to provide a quality experience for children
- There is a strong element of cultural competence in all stakeholder relationships
- Art Equal requires equity in terms of funding, resources, and access, including access to excellence and to a wide variety of artistic experiences
- Requires advocacy by the arts sector and collaborative support from decision makers and policymakers.
- Expectations and outcomes are purposeful and intentional. They are clear, shared, and planned for.
- Physical, tangible details are modern and fresh. Up to date materials and equipment and the right space are as important as big-picture curricular strategies.

### 1.3 IMPACT - Measurement for Implementation

Impact will show the range of impact arts and cultural collaboration can have upon a kindergarten as a whole the range of impact arts and cultural collaboration can have upon a child's development the amount of time spent, relationships built through engaging with Art Equal

#### HIGH-LEVEL IMPACT:

These collaborations create enduring relationships between the kindergarten, the children, and the art/cultural partner, sustaining a meaningful understanding of arts and curriculum over an extended period of time.

Examples: Programs within in which the artist(s) implements a program over the course of several weeks or months in collaboration with early years professionals. The early years professionals are left with skills to continue unaided.

#### MID-LEVEL IMPACT:

These partnerships do not have the same collaboration between the kindergarten, the children, and the art/cultural partner over an extended period of time; however, these partnerships still provide important opportunities for child's to experience the arts and culture.

Examples: External providers supply physical resources to supplement a kindergarten's education programming (e.g. arts supplies or instruments). This can benefit the classroom's ability to have the tools teachers need to incorporate the arts into the classroom. A Highly skilled arts partner or cultural partner comes to the classroom to teach on a specific discipline.

#### LOW-LEVEL IMPACT:

These partnerships have the least amount of collaboration over an extended period of time and do not integrate both content and arts within the classroom

Examples A visit to a cultural institution, museum, or external arts partner's facilities for an arts related educational experience or performance allows child's to see the arts in the community, but not necessarily transfer the experience back into the classroom.

## 2. IMPLEMENTATION TIPS FOR ARTS AND CULTURAL ORGANISATIONS

### Dos and don'ts

#### 2.1 Do!

- Meet with your partner in early in the process to confirm and follow up with a defined timeline and logistics
- Ask -are we a good fit?
- Ask- Does a partnership make sense?
- Customize your program model to the unique environment and interests of each kindergarten
- Step back and let the kindergarten initiate planning, partnership development, and design
- Contribute with expertise and terminology to populate relevant proposal fields for funding and advise proposal development
- Provide invoices and all practical economic material to the to kindergarten
- Get on the same page about program start and end dates and roles and responsibilities
- Agree to a cost formula (ex. per child or per hour) and negotiate a mutually agreeable program budget with your partner. Remember — kindergartens may need money for planning time, supplies/ materials
- Become familiar with the Art Equal methods of planning, documentation and reflection
- Ensure that staff are trained in the Art Equal methodology
- Ensure the management team of the kindergarten is aware and supportive of the program; provide periodic updates directly to kindergarten leadership regarding how the program is going
- Check in on goals and projects
- Maintain open communication
- Maintain reflection/feedback loop
- Meet regularly
- Document your work
- Support kindergarten as needs shift
- Provide professional development

#### 2.2 Don't!

- Market a program as a ready formula to kindergartens without listening to their needs and concerns
- Try to take care of everything for the kindergarten. Make sure they also they have to spend time with practical organisation of material and equipment etc
- Enter a partnership that doesn't feel completely clear and mutually agreed upon.
- Wait to re-visit your plan or launch the program
- Ignore the ways in which race, class, and gender may impact the instructor–child relationship
- Lose touch with kindergarten leadership.



### 2.3 BEFORE YOU START Ask Yourself:

- What kind of art or cultural educational programs do you offer?
- What is your mission?
- What is your story?
- What are your strengths and expertise?
- Reflect on a few of your most successful partnerships. What made them so successful?
- Similarly, reflect on partnerships that may have been less successful. What needed improvement?

### 2.4 INITIAL PANNING:

- Does your organizational mission and vision align with, complement, and support the kindergarten's culture and climate?
- What is the culture and climate of the kindergarten?
- How will you learn about the culture and climate, and what are your plans to integrate into it?
- What do you need to know about children, families, and the community?
- Are individuals within your organization culturally competent with respect to the children, families, and community?
- What types of programs can you offer?
- What is your capacity?
- What are the kindergarten's priorities?
- How can this collaboration support the kindergarten?

### 2.5 LET' START COLLABORATION:

- What program will align with the kindergarten's needs?
- How can this collaboration support or develop the kindergarten's plan for the arts and culture?
- Is this partnership intended to be short-term or long-term? If long-term, what can you do to plan proactively for the partnership's long-term sustainability?
- What does your organisation need to communicate to the partner about existing kindergarten policies and procedures, management strategies, student expectations, etc.?
- How will children be selected to participate in this partnership?
- Will it be mandatory or opt-in?
- What are your shared goals?
- Are they measurable?
- What arts- or cultural-based skills or techniques will be acquired by children in which discipline?
- What non-arts based skills might be acquired through this partnership?
- Do you have a clear and shared theory of how non-arts skills will transfer from the arts learning to your target setting?
- Are both parties invested in the success of the collaboration?
- What does that investment look like?
- What will success look like?
- What does a successful process look like as well as a successful product?
- What happens if the shared definition of success is not met?
- Can the kindergarten commit to providing an adequate and consistent space for the activities of the partnership?

- What does an adequate space look like for the partner?
- What resources or materials are needed?
- Which can be provided by the kindergarten and which can be provided by the partner?
- Can each commit to providing consistent and high-quality resources and materials?
- How will the work of this partnership be shared?
- Will there be a culminating performance or exhibition? On what scale?
- What is a realistic timeline for this work?
- What is a realistic amount of time to plan for each individual session?
- Who will be involved from the kindergarten and from the organization?

## 2.6 IMPLEMENTATION – Ask Yourself:

- To gain a better understanding of the culture of the kindergarten and classroom, how soon before the start of the partnership should you observe the culture of the kindergarten and classroom?
- How can you prepare to be in a different space on different days for the partnership?
- How can you be adaptable when changes happen to the timeline or plan?
- How do you know that children are engaged and interested?
- How do you know if you are meeting the goals of the program?
- How do you know if children are meeting the specific learning outcomes desired?
- What is your plan for ongoing assessment throughout the partnership?
- What should the kindergarten, staff, children, and their families expect?
- How can families best support the partnership

## 2.7 USE THE ART EQUAL REFLECTION TOOLS:

- Schedule meetings during the partnership to discuss the process, child outcomes and shared learnings
- What did children learn?
- How do we know?
- Did we meet our goals?
- What went well?
- What needed improvement?
- What data supports your insights and conclusions?
- What did we learn?
- What will we do differently next time?

## 2.8 FAQ for Art and Cultural Organisations

**Q. Our organization is interested in collaboration with a kindergarten. How can we identify kindergartens that are interested in an arts or cultural partnership?**

**A.** Art EQUAL delivers resources, professional development, and networking opportunities to offer strong educational program. Art EQUAL will help external arts and cultural partners to:

- Identify kindergarten needs
- Plan with other partners and kindergartens using current data, expertise, and information
- Strengthen educational practice
- Interact and plan with kindergarten
- Establish “best practice” strategies for collaboration

Additionally, Art EQUAL can be used as a planning and documentation tool.

Q. We have several kindergarten partnerships that are not listed on the Art EQUAL. How can we be added?

A. Register to the Art EQUAL site, and create or update your profile, and ask permission to publish examples of your work with kindergartens you currently partner with.



### 3. IMPLEMENTATION TIPS FOR EARLY YEARS PROFESSIONALS

#### 3.1 BEFORE YOU START – Ask Yourself:

- What is the culture and climate of our kindergarten?
- Does your kindergarten have an arts or culture trained staff?
- What partnership(s) do you already have?
- How do you determine partner quality?
- Where are your arts and cultural activities strong already?
- Where do you need supports?
- What age or grade level are you hoping to serve?
- What are the children's previous arts experiences?
- Which specific arts or culture skills and techniques would you like children to learn?
- Are there any non-arts skills you are hoping they might learn?

#### 3.2 INITIAL PLANNING – Ask & Share:

- Does your kindergarten's mission and vision align with, complement, and support the mission and vision of the project?
- What types of programs are needed?
- How many children are you planning on including?
- What are you looking for in an art or cultural partner?
- What are your children looking for in a partner or in the skills they might learn from a collaboration?
- Can anything learnt from this collaboration be used later (by teachers or children)?
- What type of art and cultural activity does your manager want to see in the kindergarten? What are their priorities?
- What do the children's families want to see in an activity? What are their priorities?

### 3.3 LET' START COLLABORATION – Ask & Share:

- Which arts and non-arts partnerships already exist or are being planned for the kindergarten?
- How can all partners working in the kindergarten communicate and collaborate?
- How and when will you communicate throughout this partnership?
- At what point will you check in throughout this process?
- Who will you contact if the plan goes off course?
- What supports do artists and cultural workers need throughout the partnership?
- What is the plan to facilitate communication and collaboration among teaching artists, kindergarten staff, and managers?
- What resources does the kindergarten have available to support artists in working with varying types of children?
- How much will this cost? What is the budget? Is the budget reasonable and adequate to support the goals of this partnership?

### 3.4 IMPLEMENTATION – Ask Yourself:

- Are you overspending or underspending on the budget?
- What space will be used each day of the partnership?
- What should children, families, managers, and the kindergarten expect?

### 3.5 USE THE ART EQUAL REFLECTION TOOLS – Ask & Share:

- Schedule meetings during the partnership to discuss the process, child outcomes and shared learnings
- What did children learn?
- How do we know?
- Did we meet our goals?
- What went well?
- What needed improvement?
- What data supports your insights and conclusions?
- What did we learn?
- What will we do differently next time?

### 3.6 FAQ for kindergartens interested in using Art Equal

**Q. How can I use Art Equal to provide more arts and cultural programs for my students?**

A. Now is a great time to incorporate the arts into your kindergarten's everyday work. Tools such Art Equal can help you identify good practice organisations that have been successful in implementing good quality arts and cultural education programs for their children.

Art Equal can be the start of a dialogue with another kindergarten or network to learn from their leadership about what steps the kindergarten followed to create a strong arts learning platform.

**Q. How can I use art look Art Equal as a planning tool?**

A. Art Equal was designed as a planning resource to design, develop and/or enhance arts and cultural education programs at your kindergarten. Simply follow the Art Equal site to see what resources currently. This information can support your work in several ways:

- Be inspired by others good practice
- Publish and share your own good practice to inspire others
- Register and get to use the planning tools
- Register and get to use the reflection and collaboration tools
- Find partners already in your network that could enhance your current kindergarten offerings
- Identify kindergartens that have used a prospective art or cultural organisation, and look at their program and experiences
- Develop an arts education learning community within your kindergarten or network

**Q. How can I learn about arts and cultural organizations that are interested in collaboration with my kindergarten?**

A. Art Equal will develop into a network in the partner countries. Denmark, Sweden, Norway, Iceland and Latvia which will share experiences

When you create a profile of your kindergarten on the Art Equal site, your information will be registered. The partners of Art Equal can also provide you with information about current arts and cultural partners and the kindergartens at which they are providing educational opportunities.

**Q. My kindergarten has arts partnerships that are not listed on the Art Equal. How can I make sure my kindergarten information is accurately reflected?**

A. Having the most up-to-date picture of what is available is essential to understanding how to increase and improve your arts and cultural program delivery.

We want you to be counted. Simply go to the Art Equal to create or update your kindergarten profile

#### 4. CHALLENGES TO THE IMPLEMENTATION OF ART AND CULTURE IN CHILDREN'S DAILY LIVES

##### What should the learning environment be like?

Children “learn” from an environment. A stimulating learning environment can be a good learning tool. It must be a creative space that gives everybody equal opportunity to participate.

It must be:

- well designed
- ergonomic
- simple, aesthetic, clean
- inclusive
- suitable children with special needs
- flexible: arrangement for different possibilities to practice the arts (art, crafts, dance, theatre, play)
- possibility to transform space
- artistic: to ensure the presence of art (recourses – books, artworks, music recordings), to provide display space (art exhibitions, photos)

##### What learning activities should we use?

Children first learn to respond aesthetically to their environment through touch, taste, sound and smell and their natural curiosity suggests a need for sensory experience. Visual stimulation helps to develop sensory awareness, enhance sensibilities and emphasizes particular ways of exploring, experimenting and inventing.

##### Recommended Activities:

- Creative work and play
- Developing sensitivity, artistic skills and appreciation of the arts – modelling, drawing, dancing, acting, singing, playing music instruments etc.
- Free and simple access of simple art materials – paper of different sizes for drawing, boxes for constructing objects, textiles.
- Access of inspiring objects, materials:
- Natural forms
- Accessories for role plays, drama
- Educational toys
- Artefacts and art (real and reproductions)
- Art books
- Visuals
- Children literature
- Special events, projects, excursions to cultural institutions etc.

## What teaching and learning tools should we use?

During the Art EQUAL project there are different local art educational projects that has been examined to find and test usable tools (methods, approaches) in art lessons and events.

### a. Guided Activities by artists

This is a key instructional activity that is initiated by the art teacher or artist. The teacher may pose a series of questions, provide prompts to extend thinking, ask students to demonstrate a familiar concept in a new way, encourage students to try a new activity, and so on.

### b. Visual Thinking Strategy

Visual thinking strategies is a popular teaching method initiated by teacher-discussions of artefacts – artworks, art images. Method based on using of artwork to teach visual literacy, thinking, and communication skills. The main aspects of teaching practice is: students are given time to look an artwork before being asked three questions:

- What's going on in this picture?
- What do you see what makes you say that?
- What more can we find?

Questions prompt a journey of discovery for children, of making sense of what they see. They gain confidence in speaking and the ability to listen respectfully to other points of view. They also develop literacy and analytical skills.

- Educational toys
- Artefacts and art (real and reproductions)
- Art books
- Visuals
- Children literature

Special events, projects, excursions to cultural institutions etc.

### c. Methods to develop creativity:

Inquisitiveness (wondering and questioning, exploring and investigating, challenging assumptions)

Perseverance (sticking with difficulty, daring to be different, tolerating uncertainty)

Imagination (playing with possibilities, making connections, using intuition)

Collaboration (sharing the product, giving and sharing feedback, cooperating appropriately)

Self- discipline (developing techniques, reflecting critically, crafting and improving)

## 5. FINAL RECOMMENDATIONS

1

Make Art and Culture available inside and outside schools and kindergartens for all children.

2

Promote active participation in and accessibility to the arts and culture for all children whatever their abilities, needs and social, physical, mental situation.

3

Facilitate cooperation between schools and parents, community organisations and institutions to support art and culture initiatives, activities, educational programs. physical, mental situation.

4

Recognise the value of successful locally-developed, culturally-relevant Arts Education practices and projects.

5

Recognise the fundamental importance of arts education at curriculum level.

6

Inclusion is a principle that must permeate the entire school's practice.

7

Promote investments that provide inclusive and for different art activities stimulating learning environment.

8

Facilitate all possible options and opportunities for children to learn and get to know art.

9

Provide learning environment with the cultural goods, art materials and other resources.

10

Promote and stimulate the emergence of partnerships aimed for children participation in art and culture activities.

11

Share information, practise and evidence with stakeholders, including governments, communities, the media, NGOs and the private sector.

12

Facilitate training of teachers, artists and educators in Arts, Arts Education.

Real inclusive learning environments that favours a positive and open vision: "It is like planting a perennial plant. We need to create the best possible prerequisites for sewing the seeds of knowledge and developing the young mind, anchored in the learning environment - water, fertilise, prune and care for!"





ART EQUAL

FRAMKVÆMDAÁÆTLUN

## INNGANGUR: Listin að góðri framkvæmdaáætlun

”

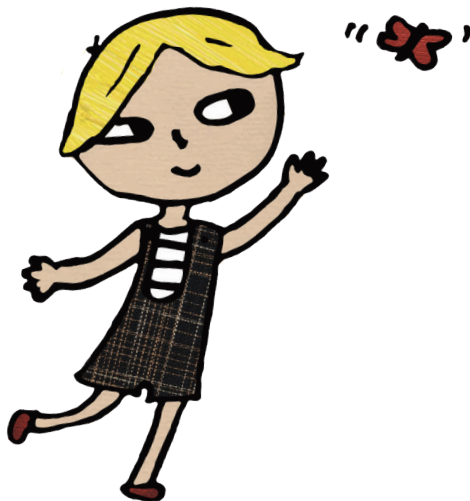
"Framkvæmdaáætlun vísar til áætlunar og skipulags á starfsemi sem miðar að því að beita raunverulegum starfsháttum. Markmiðið er að þjónusta þá sem þurfa á henni að halda, börnum, ungu fólki, fullorðnum, fjölskyldum og samfélögum á skilvirkum hátt."

European Implementation Collaborative

Meginmarkmið Art EQUAL verkefnisins var að kanna spurninguna: Hvernig geta listir og menning í daglegu lífi barna stuðlað að uppbyggilegu umhverfi og námi án aðgreiningar, þar sem öll börn hafa tækifæri til að tjá sig og fá nýja sýn á heiminn? Samstarfsaðilar verkefnisins lögðu fram fjölbreytt verkefni sem unnin voru í samvinnu við listastofnanir, skóla og listamenn þar sem komu fram sameiginlegar hugleiðingar og rannsóknir. Af þessari samvinnu hefur skapast grunnur að sameiginlegri aðferðarfræði og heilmikið safn af fróðleik sem mun nýtast áfram.

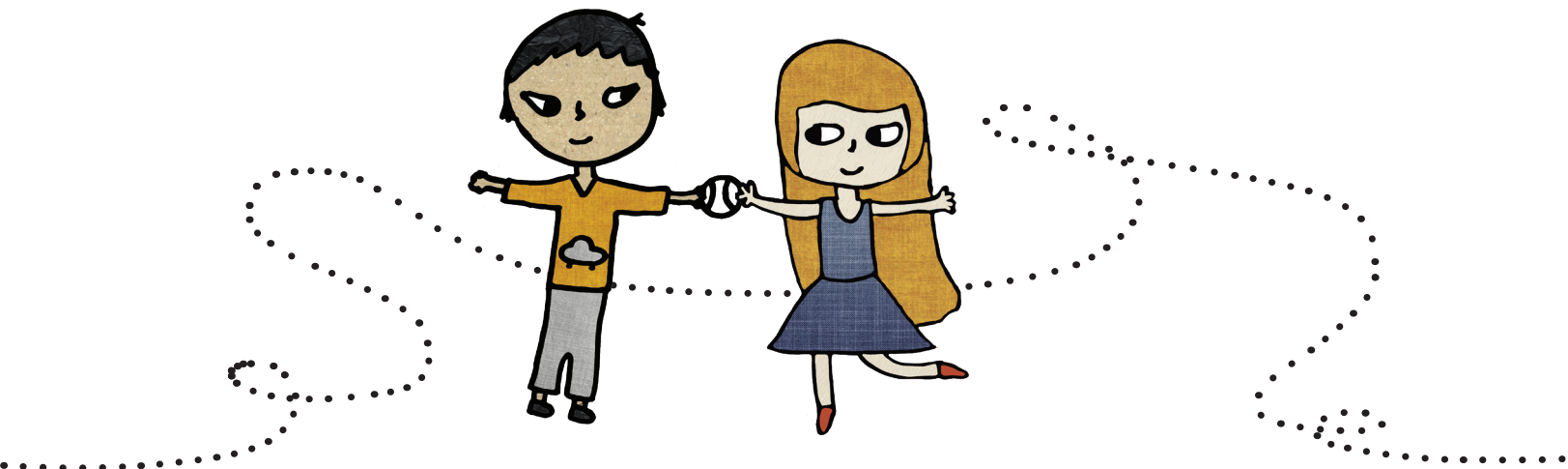
Markmiðið með framkvæmdaáætlun Art EQUAL er að stuðla að samvinnu og samtali milli starfsfólks menningarstofnana og starfsfólks menntastofnana. Markmið samvinnunnar er að skapa grunn að nýjum hugmyndum og hvernig vinna má með listrænar og fagurfræðilegar aðferðir í daglegu starfi með börnum, jafnt innanlands sem utan.

Framkvæmdaráætlunin mun leiða þig í gegnum mismunandi verkþætti í Art EQUAL verkefninu og kynna grunnhugmyndir og ráðleggingar samstarfsaðila sem tengjast viðeigandi fag- og hagsmunaaðilum sem koma að kennslu ungra barna.



## HVERS VEGNA ÞURFUM VIÐ FRAMKVÆMDAÁÆTLUN?

- Til þess að tryggja að skammtímaniðurstöður okkar hafi langtímaáhrif og verði grunnur að breytingum í kennslufræði.
- Til þess að ná til samfélagsins og deila góðri reynslu með öðru fagfólki.
- Til þess að ná athygli stjórnvalda og fá þau til að taka þátt.
- Til þess að fá mat á vinnu okkar með því að deila henni með öðrum.



## HVERNIG TRYGGJUM VIÐ AÐ NIÐURSTÖÐUR OKKAR SKILI SÉR SEM BEST FYRIR ALLA?

Meginmarkmið Art EQUAL er að tryggja að list og menning verði hluti af daglegu lífi þeirra, bæði til að stuðla að betri líðan og meðvitund um að vera þátttakandi í samfélagi.

Þess vegna hefur Art EQUAL unnið að framkvæmdaráætlun á tveimur mismunandi stigum :

1. Með innleiðingu á aðferðafræði Art EQUAL í samstarfs verkefni leikskóla og listamanna.
2. Með þátttöku utanaðkomandi aðila, bæði innanlands og utan verða áhrifin meiri.

# ART EQUAL FRAMKVÆMDAÁÆTLUN

AÐFERÐAFRÆÐI ART EQUAL  
- Í DAGLEGRI KENNSLU

FRAMKVÆMD

SÉRFRÆÐINGAR Í LISTUM  
OG MENNINGU

JÖFN SAMVINNA MILLI ALLRA SEM  
KOMA AÐ VERKEFNINU

LANGTÍMA ÁHRIF

RANNSÓKN:  
ÞARFAGREINING /  
STÖÐUSKÝRSLA

Hlutverk  
menningar og  
listar í kennslu  
ungra barna

GRUNN GILDI:

LEIKUR OG  
TILRAUNIR

VELLÍÐAN

JÖFN  
ÞÁTTTAKA

FÓKUS Á  
FERLIÐ

SAMFÉLAGSLEG  
ÁBYRGÐ

SKOÐA EIGIÐ  
FRUMKVÆÐI

FYLGJA  
FRUMKVÆÐI  
BARNANNA

AUKIN HÆFNI

í gegnum sameiginle-  
ga ígrundun, samtal og  
skráningu

AÐ STUÐLA AÐ NÁMSUMHVERFI  
MARGBREYTTILEIKANS

MARKMIÐ: AÐ LISTIR  
OG MENNING SÉU HLUTI  
AF DAGLEGU LÍFI BARNNA.

HLUTDEILD SKAPAR EIGNARHALD!

Forgangsroðun í  
aðalnámskrárum  
nám og umönnun  
barna

Átak í námi án  
aðgreiningar- í  
kenningum og  
framkvæmd

Þarfir og  
áskoranir

ÞÁTTTAKA Í GEGNUM:

- Þverfaglega stýrihöpa
- Fundi
- Viðburði, ráðstefnur og málstofur
- Samstarf við utanaðkomandi aðila

YFIRVÖLD OG STJÓRN-  
MÁLAMENN:

- Sveitarfélög
- Yfirvöld innanlands og utan
- Sjóðsveitendur

Hverjir?

Hverjir?

Þeir sem koma að kennslu ungra  
barna s.s. leikskólakennarar og  
annað starfsfólk

Sérfræðingar í listum og menningu

SÉRFRÆÐINGAR,  
RANNSÓKNARAÐILAR,  
STOFNANIR Á HÁSKÓLASTIGI  
SEM TENGJAST:

- Ungum börnum
- Uppeldisfræði
- List og menningu
- Fagurfræði
- Námi án aðgreinara

AÐRIR:

- Foreldrar
- Þvefaglegir aðilar, s.s. félags-  
ráðgjafar, raungreinakennar,  
íþróttakennarar og kennarar í  
öðrum faggreinum
- Félagasamtök
- Einkaaðliðar

## 1. Að innleiða aðferðafræði Art EQUAL inn í daglegt starf með börnum.

Reynsla þeirra sem koma að verkefninu sýnir fram á ávinning af samstarfi milli stofnana. Kennarar ungra barna og listamenn hafa unnið saman af virðingu fyrir reynslu hvors annars.

Til að ná árangri í samstarfinu er mikilvægt að allir sem koma að því fái rými til að tjá sig og eiga samtál. Aðferðafræðin Action Learning hefur verið notuð í gegnum allt verkefnið til að tryggja að allir sem koma að því ígrundi og læri af ferlinu.

Sameiginlegt gildismat fylgir verkefninu, með því að búa til hvetjandi umhverfi sem ýtir undir samskipti á milli allra einstaklinga. Þetta er því umhverfi þar sem hver og einn er óhræddur við að gera tilraunir í sinni listsköpun.

Samstarf Art EQUAL hefur aukið skilning á því að vinna með list og menningu sem hluta af daglegu starfi með börnum.

Það hefur veitt leik- og grunnskólakennurum færi á að skrásetja, rannsaka og ígrunda eigin vinnubrögð út frá nýjum sjónarhornum.

Þeir hafa lært að gera tilraunir og kynnst nálgun listamannsins að viðfangsefninu og uppgötvað þannig nýjar leiðir til að miðla menningu og menningarlegri reynslu.

Niðurstöður Art EQUAL er að finna hér <http://artequal.eu/en/>

Vefsvæðið inniheldur verkfæri til ígrundunar og skráningar. Einnig er þar handbók með ítarlegum leiðbeiningum og áhugavekjandi dæmum um verkefni.



## 2. Að ná árangri með þátttöku utanaðkomandi aðila.

Að deila reynslu er eitt af sameiginlegum markmiðum verkefnisins. Það er ekki nóg að deila niðurstöðum úrsamstarfnumeðöðrumkennurumoglistamönnumheldureinnigviðeigandi hagsmunaaðilum, þar með talið yfirvöldum, fjölmiðlum, félagasamtökum og fleirum. Það er t.d. góð leið og hvetjandi fyrir aðra, að kynna vel heppnuð verkefni og vinnubrögð.

## Þarfagreining / Stöðuskýrsla

Fyrsta skrefið í Art EQUAL verkefninu var að gera þarfagreiningu/stöðuskýrslu þar sem samstarfsaðilar greindu frá stöðu listkennslu í leik- og grunnskólum á landsvísu. Tekin voru viðtöl við sérfræðinga skólamála út frá þessum spurningum:

- Í stuttu máli sagt, hver eru gildin og forgangsöröðin í innlendu námsefni sem snýr að börnum frá 0 til 8 ára?
- Hvert er hlutverk listar og menningar og hvernig tvinnast það hlutverk inn í kennslu?
- Hver eru viðmiðin í námi án aðgreiningar og hvernig eru þau framkvæmd í daglegu skólastarfi?
- Eru einhverjar ákveðnar þarfir og áskoranir sem snúa að börnum sem tilheyra jaðarhópum (t.d. börn innflytjenda eða börn með sérþarfir)?

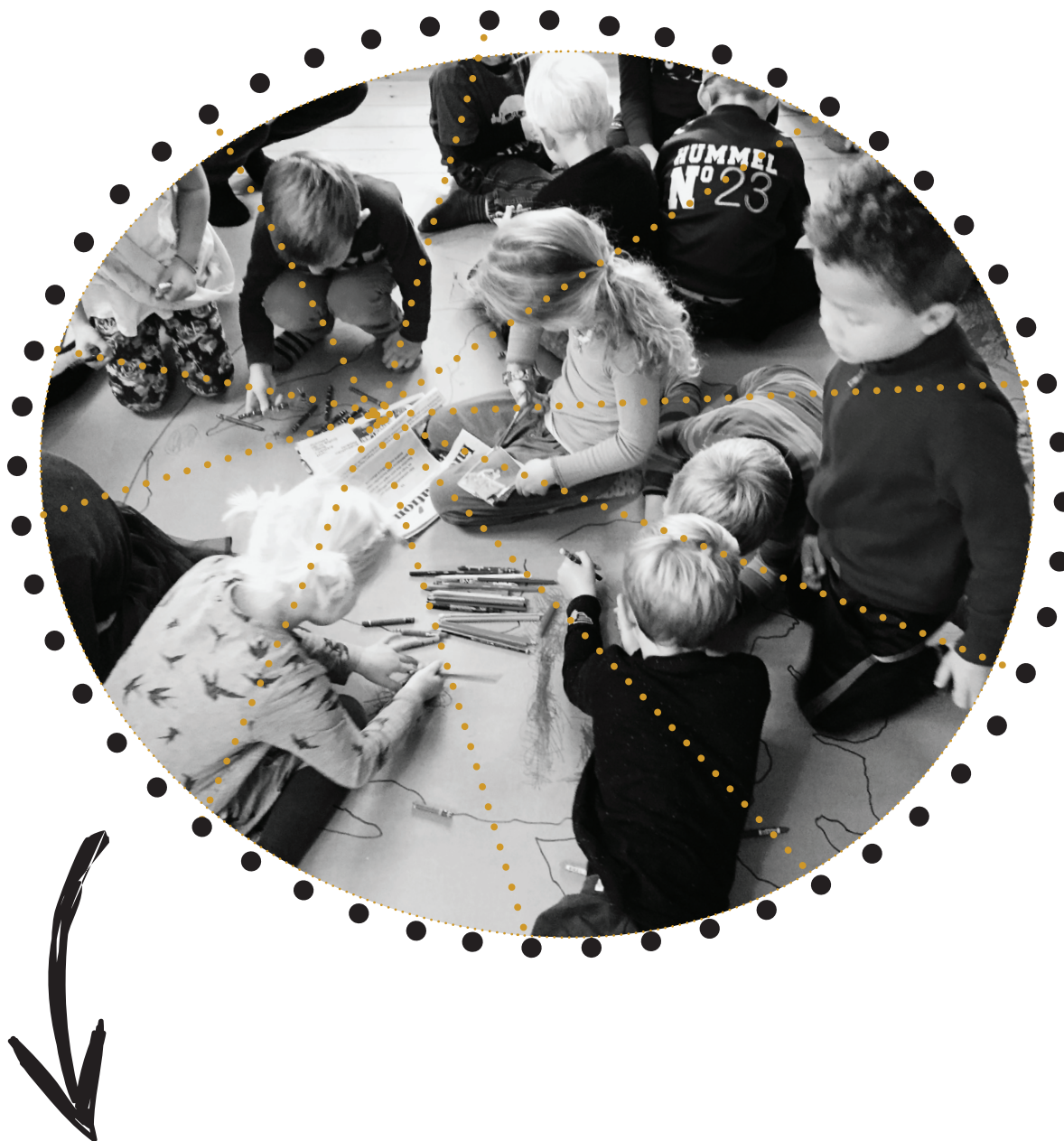
## Hlutdeild skapar eignarhald

Óháð því hvert verkefnið er þá er tilhneiging margra að sinna því af heilum hug ef það á hlut í því frá upphafi. Tilfinningin sem felst í því að tilheyra verkefninu vekur í flestum tilfellum upp ábyrgðartilfinningu. En þegar okkur finnst eitthvað vera "gert fyrir okkur" þá tökum við ekki eins mikla ábyrgð og eigum þar af leiðandi síður frumkvæði. Mikil áhersla hefur verið lögð á eignarhald í Art EQUAL verkefninu – því meira sem fólki finnst það tilheyra verkefninu, því viljugri er það að taka þátt í að leita lausna. Þar af leiðandi hefur verið mikilvægt að fá aðila sem nálgast viðfangsefnið án aðgreiningar og eru opnir fyrir því að taka áskorunum. Í öllu samstarfinu hafa samstarfsaðilar verið duglegir við að fá hagsmunaaðila til liðs við sig með því að halda fundi, ráðstefnur og ýmsa viðburði. Markmiðið með því að fá utanaðkomandi hagsmunaaðila er að tryggja að niðurstöður verkefnisins séu mældar af tilgreindum fagaðilum þannig að hver sem sýnir niðurstöðunum áhuga geti nýtt þær og jafnvel unnið með þær áfram.

Aðferðafræði verkefnisins og grunnur gætu höfðað til :

- Kennara ungra barna.
- Sérfræðinga sem starfa við lista- og menningarmál, svo sem tónlistarmenn, myndlistarmenn og sviðslistamenn
- Listgreinakennara
- Fræðimanna sem hafa rannsakað kennslu á leik- og grunnskólastigi, listir, menningu og fagurfræði.
- Skólaskrifstofa innan sveitafélaga, menningastofnana og frístundaheimila.
- Stofnana á landsvísu og á alþjóðlegum vettvangi
- Sjóðsveitenda
- Foreldra
- Þverfaglega aðila





ART EQUAL  
**IMPLEMENTERINGSSTRATEGI**

## FORORD: Kunsten at implementere

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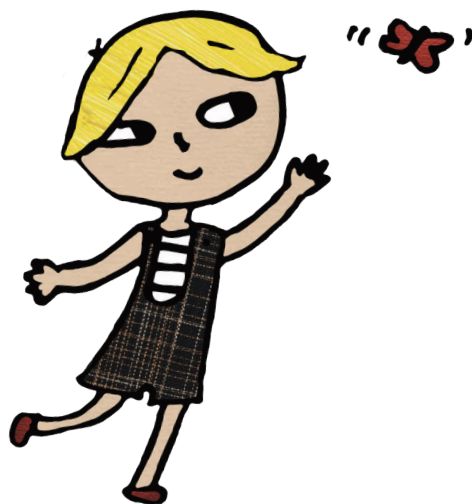
"Implementering handler om at udføre en række planlagte aktiviteter, hvor målet er at overføre og udvikle evidens-baseret praksis til "den virkelige verden". Målet med effektiv implementering er, at det implementerede skal komme slutbrugerne til gode - børn, unge, voksne, familier og nærmiljø."

European Implementation Collaborative

Hvordan kan kunst og kultur i børns hverdag være med til at fremme og understøtte inkluderende læringsmiljøer, hvor alle børn har mulighed for at udtrykke sig og opbygge et forhold til verden? Dette spørgsmål har været omdrejningspunktet for Art EQUAL-projektet. Baseret på tidligere erfaringer har projektpartnerne iværksat en række samarbejder, aktiviteter, observationer og fælles refleksioner mellem pædagogisk personale i dagtilbud og indskoling og professionelle kunstnere og kulturformidlere. Samarbejdsforløbene har dannet grundlag for en fælles metode og tilknyttede ressourcer, som nu kan bruges frit af andre fagfolk med interesse for denne type samarbejder.

Målet med Art EQUAL's implementeringsstrategi er at hjælpe pædagoger, lærere, kunstnere og kulturformidlere med at implementere og gøre nytte af projektets resultater og udviklede materiale. I det lange løb er målet at styrke arbejdet med inkluderende læringsmiljøer med børn gennem kunstneriske og kulturelle aktiviteter – på lokalt, regionalt, nationalt og internationalt plan. Projektet er på den måde med til at understøtte de mange erfaringer, der viser, at kunst og kultur kan bidrage til at skabe social forandring og kulturel bevidsthed.

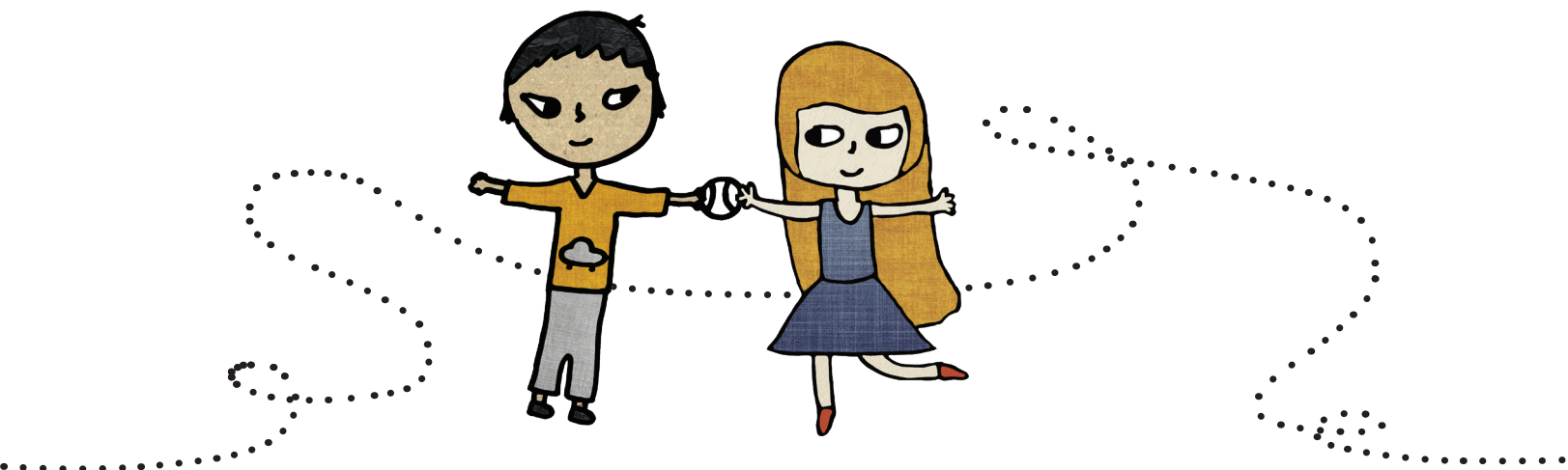
Implementeringsstrategien gennemgår de forskellige aspekter in Art EQUAL-projektets arbejde med implementering og præsenterer idéer og anbefalinger til relevante aktører og interessenter inden for kultur- og børneområdet.





## HVORFOR HAR VI BRUG FOR EN IMPLEMENTERINGSSTRATEGI?

- For at sikre, at vores kortsigtede resultater har langsigtede perspektiver og er en kilde til forandring i pædagogisk praksis.
- For at række ud i samfundet og dele vores gode erfaringer med fagfolk, som ikke er direkte involveret i projektet.
- For at involvere beslutningstagere og fremme forandring på politisk niveau.
- For at vurdere potentialet af vores metode og resultater ved at dele det med andre.



## HVORDAN SIKRER VI, AT VORES RESULTATER FORANKRES I EKSISTERENDE PRAKSIS OG KOMMER BÅDE BØRN OG VOKSNE TIL GODE?

Målet med Art EQUAL er at sikre alle børns møde med kunst og kultur i deres hverdag og hermed fremme deres trivsel, engagement, deltagelsesmod og fællesskabsfølelse.

Art EQUAL har derfor arbejdet med implementering på to forskellige niveauer:

1. Implementering af Art EQUAL's metode i den pædagogiske hverdagspraksis gennem samarbejder med professionelle kunstnere og kulturformidlere.
2. Effektivitetssikring gennem ekstern involvering på lokalt, regionalt, nationalt og internationalt niveau.

# ART EQUAL IMPLEMENTERINGSSTRATEGI - OVERBLIK

I PÆDAGOGISK  
HVERDAGSPRAKSIS

IMPLEMENTERING

EFFEKTIVITET VIA  
EKSTERN INVOLVERING

ART EQUAL  
METODE

LANGSIGTET EFFEKT

Research:  
BEHOVSANALYSE /  
STATUSRAPPORT

LIGE VÆRDIGE SAMARBEJDER  
MELLEM FAGLIGHEDER  
(kunstner/kulturformidler -  
pædagog/lærer)

KERNEVÆRDIER:

FOKUS PÅ  
PROCESSEN

TRIVSEL

LIGE VÆRDIG  
DELTAGELSE

FØLGE  
BØRNE-  
NES  
MOTIVER

LEG OG  
EKSPERIMENT

UDFORSKE  
EGEN  
MOTIVATION

EN DEL AF  
FÆLLESSKABET

KOMPETENCE-  
LØFT

gennem fælles refleksioner,  
observationer, dialog og  
dokumentation

FREMME INKLUDERENDE  
LÆRINGS MILJØER I PÆDAGOGISK  
PRAKSIS

HVEM?

PÆDAGOGISK PERSONALE

- lærere
- pædagoger

KUNST OG KULTUR

- kunstnere
- kulturformidlere

MÅL: ALLE BØRN MØDER  
KUNST OG KULTUR I  
HVERDAGEN



involvering skaber ejerskab

Prioriteringer i  
nationale lære-  
planer inden  
for dagtilbud og  
indskoling

Kunsten og  
kulturens rolle  
i læreplaner  
og praksis

Behov og  
udfordringer

Indsatser i  
arbejdet med  
inklusion - i teori  
og praksis

INVOLVERING VIA:

- tværfaglige styregrupper
- møder
- events, konferencer, seminarer
- samarbejde med eksterne interessenter og beslutningstagere

MYNDIGHEDER OG BESLUTNINGSTAGERE:

- kommunale, regionale og statslige instanser
- fonde og puljer

HVEM?

FORSKERE OG UDDANNELSER  
I RELATION TIL:

- børn i dagtilbud og indskoling
- pædagogik
- kunst og kultur
- æstetiske læreprocesser
- inklusion

ANDRE:

- forældre
- andre fagligheder, f.eks. lærere inden for science, natur, socialarbejdere
- NGO'er
- den private sektor

## 1. Implementering af Art EQUAL's metode i hverdagspraksis

De samlede erfaringer fra projektets aktiviteter demonstrerer fordelene ved at samarbejde på tværs af sektorer. Pædagogisk personale i dagtilbud/indskoling og kunstnere/kulturformidlere har arbejdet sammen, side om side med respekt for hinandens kompetencer og oplevelser af, hvad der sker i aktiviteterne med børnene. For at bevæge sig udover "her og nu"-oplevelsen og integrere kunst og kultur i den daglige pædagogiske praksis har det været afgørende at skabe et rum for ligeværdigt samarbejde og involvering, hvor alle har haft en stemme og er blevet hørt.

Aktionslæring har fungeret som en fælles metode igennem projektets forskellige aktiviteter for at sikre de fælles refleksioner over aktiviteterne og læring af praksis. Herudover har projektet defineret en række gennemgående værdier som for eksempel at have fokus på børnenes egne motiver, deres lyst til at deltage, de voksnes legende og eksperimenterende tilgang samt deltagelsesmod.

Projektets samarbejdsforløb har åbnet op for en ny forståelse af at arbejde med kunst og kultur som en del af pædagogisk praksis. Det har givet pædagoger og lærere mulighed for at undersøge, reflektere over og dokumentere egen praksis fra et nyt perspektiv. De har lært at eksperimentere med og være fortløbende med kunstneriske discipliner og materialer, og de har opdaget nye metoder til at formidle kultur og bruge kulturelle oplevelser i deres hverdagspraksis. De involverede kunstnere og kulturformidlere har fået nye indsigter i den pædagogiske hverdagspraksis og en forståelse for arbejdet med inkluderende læringsmiljøer.

Det udviklede materiale fra Art EQUAL-projektet kan findes på onlineplatformen: <http://artequal.eu/en/>. Platformen indeholder et refleksions- og dokumentationsværktøj, en metodehåndbog med en trin-for-trin procesguide, samt inspirerende eksempler fra praksis.



## 2. Effektivitetssikring gennem ekstern involvering

At dele erfaringer er et af projektets gennemgående mål. Indsamlede erfaringer, evidens og gode eksempler fra praksis skal deles ikke alene med pædagoger, lærere, kunstnere og kulturformidlere men også med relevante aktører og interessenter fra kommuner, uddannelsesinstitutioner, regionale og statslige instanser, medier, NGO'er og private erhverv. Den eksterne involvering og erfaringsdeling er afgørende for en effektiv implementering og videre brug af projektets udviklede materiale.

## Behovsanalyse/Statusrapport

I Art EQUAL-projektet var det første skridt at lave en behovsanalyse, hvor alle partnere undersøgte kunsten og kulturens rolle i dagtilbud og indskoling samt status på arbejdet med inkluderende læringsmiljøer på nationalt plan. Partnerne interviewede relevante eksperter og beslutningstagere med afsæt i følgende spørgsmål:

- Hvilke grundlæggende værdier og prioriteter vægtes i de nationale læreplaner vedrørende børn fra 0-8 år?
- Hvad er kunsten og kulturens rolle? Og hvordan bliver den praktiseret i den pædagogiske praksis? Møder børn kunst og kultur i deres hverdag?
- Hvilke særlige indsatser tilgodeser inkluderende praksis, og hvordan praktiseres disse i virkeligheden?
- Opleves der er udfordringer på nationalt plan i forhold til inklusionen af børn i særligt udsatte positioner?

## Involvering skaber ejerskab

Uanset hvad det drejer sig om, har vi alle en tendens til at understøtte og realisere de ting, som vi føler, er vores egne. Følelsen af ejerskab over noget skaber en form for engagement og forpligtelse. På den anden side, hvis vi føler, at der er noget, der "gøres for os" er vi mindre motiveret for at gå ind i det og kan måske endda stå i vejen for initiativet. Ejerskab har været omdrejningspunktet for Art EQUAL. Jo mere de involverede har følt et ejerskab i projektet, jo mere har de forpligtiget sig på at implementere projektets resultater. Derfor har det også været vigtigt at involvere relevante medspillere fra starten og være åben for behov, udfordringer og muligheder udenfor projektet.

Projektets partnere har involveret relevante aktører og interessenter gennem styregrupper, informationsmøder og forskellige arrangementer som seminarer og konferencer. Målet med at involvere eksterne aktører har været at sørge for, at projektets erfaringer og metode har et potentiale uden for projektets ramme og kan anvendes og videreføres af relevante fagfolk.

Projektets metode og ressourcer er rettet mod:

- Pædagogisk personale i dagtilbud og indskoling (daginstitutionsledere, pædagoger og lærere)
- Fagfolk inden for kunst- og kultursektoren, f.eks. musikere, billedkunstnere, skuespillere, forfattere og animatorer.
- Kulturformidlere inden for museer og andre kulturinstitutioner
- Forskere og uddannelsesinstitutioner inden for børneområdet, pædagogik, kunst, kultur og æstetiske læreprocesser
- Fondsgivere
- Forældre
- Fagfolk inden for andre fagligheder, f.eks. naturvejledere, sportslærere, undervisere inden for science



ART EQUAL  
**IMPLEMENTATIONSSTRATEGI**

## FÖRORD: Konsten att implementera

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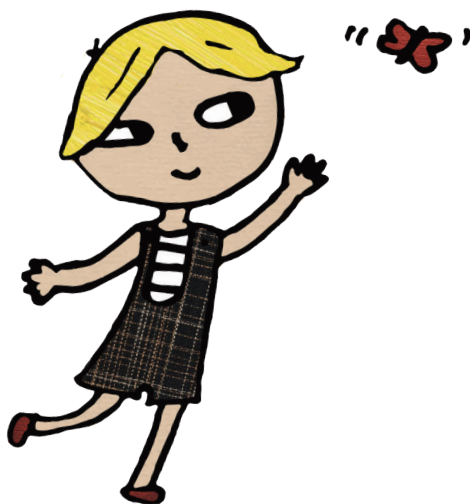
"Implementering avser en uppsättning planerade, avsiktliga aktiviteter som syftar till att tillämpa evidensinformerade metoder i verkliga tjänster. Målet med ett effektivt genomförande är att gynna slutanvändarna av tjänster – barn, ungdomar, vuxna, familjer och samhällen."

European Implementation Collaborative

Utgångspunkten för Art EQUAL-projektet var att utforska frågan: Hur kan konst och kultur i barns vardag främja stödjande och inkluderande miljöer, där alla barn har möjlighet att uttrycka sig och lära sig om en relation med världen? Baserat på tidigare erfarenheter tillhandahöll projektpartnererna en rad samarbeten, praktiska aktiviteter, observationer och gemensamma reflektioner mellan yrkesverksamma i yngre åldrar, konstnärer och kulturarbetare. Alla dessa har legat till grund för en gemensam metodik och en uppsättning utbildningsresurser som kan användas utanför projektets partnerskap och livstid.

Syftet med Art EQUAL-implementeringsstrategin är alltså att hjälpa yrkesverksamma i yngre åldrar, konstnärer, kulturarbetare, beslutsfattare och andra relevanta intressenter att implementera och använda Art EQUAL-metodik och resurser. På längre sikt är målet att förbättra och stärka utvecklingen av inkluderande utbildning för barn genom konst- och kulturbaserad verksamhet, på lokal, regional, nationell och internationell nivå. Projektet stöder därför den viktiga rollen för konst- och kultursektorn som främjare av social förändring och kulturell medvetenhet.

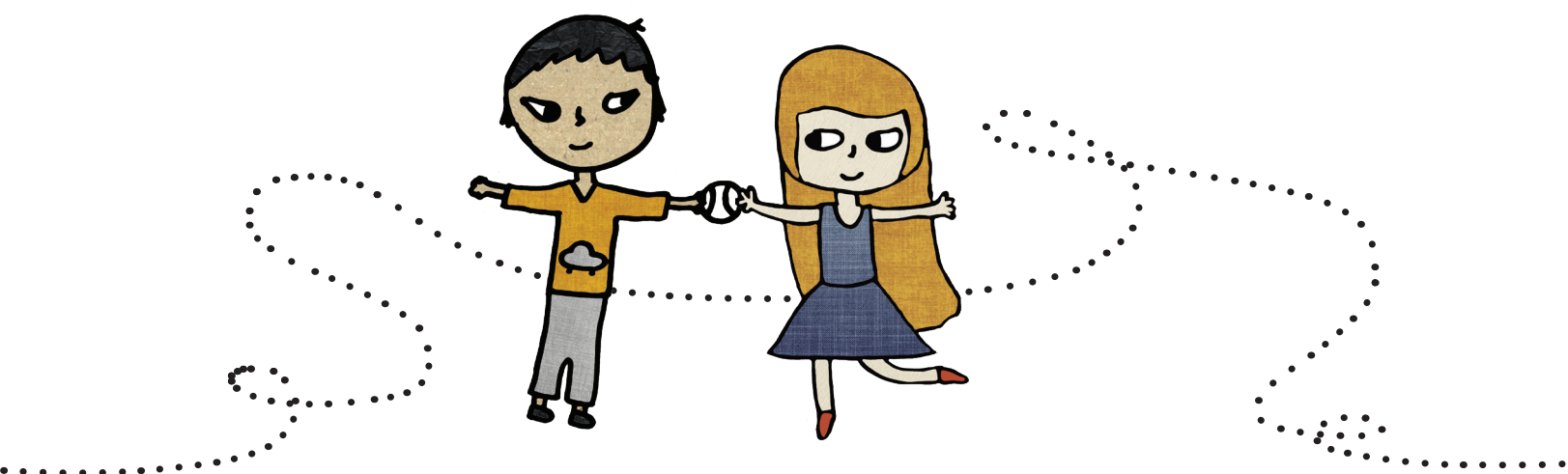
Implementeringsstrategin tar dig igenom de olika aspekterna av implementeringen i Art EQUAL-projektet och presenterar partnerernas grundläggande idéer och rekommendationer till relevanta yrkesverksamma och intressenter inom utbildning och omvårdnad av unga.





## VARFÖR BEHÖVS EN IMPLEMENTATIONSSTRATEGI?

- För att säkerställa att våra kortsiktiga resultat har långsiktiga effekter och är en källa för förändring i pedagogisk praxis
- Att nå ut till samhället och dela våra goda erfarenheter med professionella som inte är direkt involverade i projektet
- Att involvera beslutsfattare och främja förändringar på politisk nivå
- Att mäta potentialen i vårt eget arbete genom att dela det med andra



## HUR SÄKERSTÄLLER VI ATT VÅRA RESULTAT PÅVERKAR PRAXIS I VERKLIGHETEN OCH GER FÖRDELAR BÅDE TILL VUXNA OCH BARN?

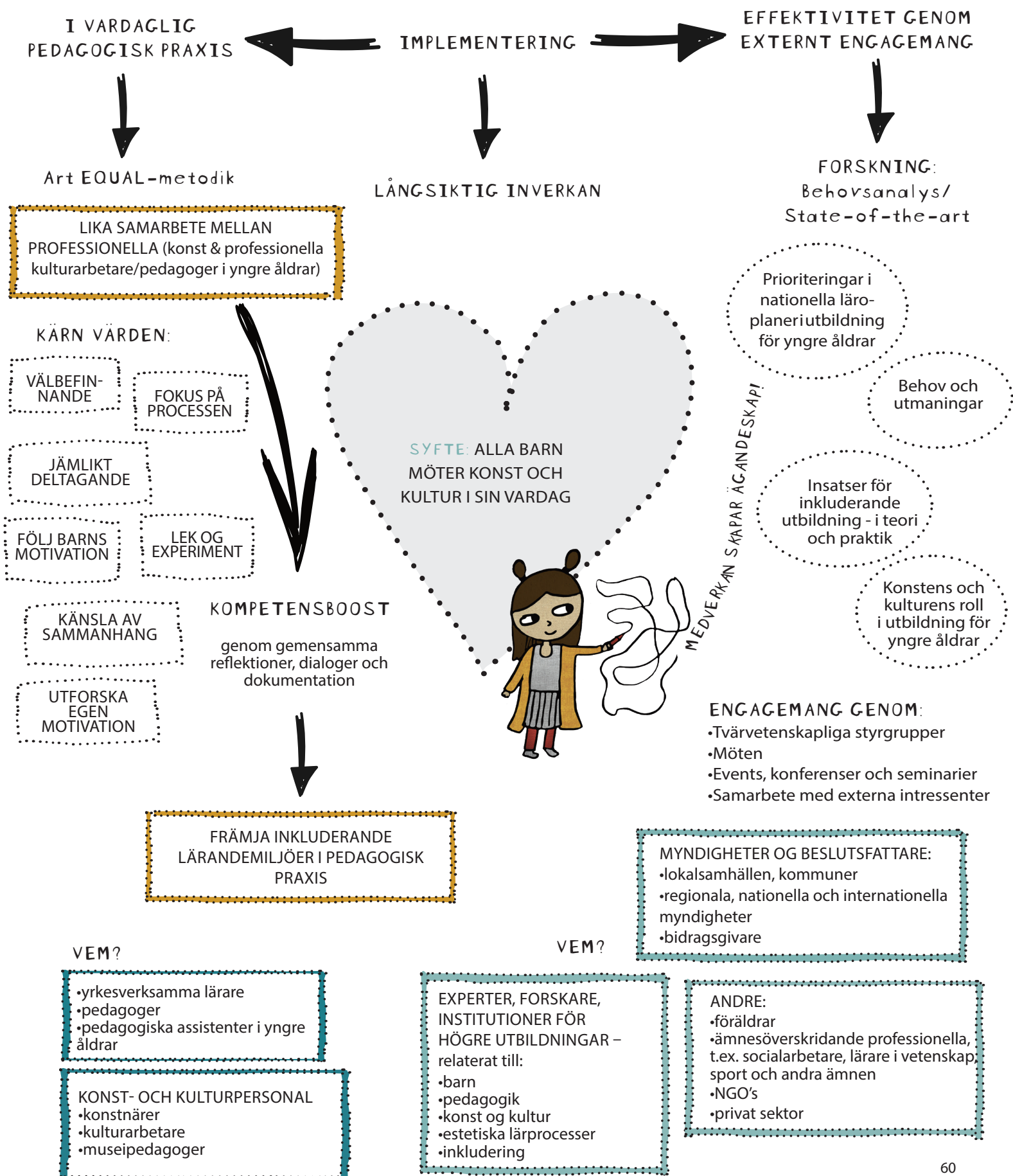
Det övergripande målet med Art EQUAL är att se till att alla barn möter konst och kultur i sin vardag för att främja välbefinnande, deltagande och känsla av sammanhang.

Art EQUAL-projektet har därför arbetat med implementering på två olika nivåer:

1. Att implementera Art EQUAL-metodik i den pedagogiska vardagen genom samarbeten mellan yrkesverksamma pedagoger och konstnärer/professionella kulturarbetare
2. Att uppnå effektivitet genom externt engagemang på lokal, regional, nationell och internationell nivå



# ART EQUAL IMPLEMENTERINGSSSTRATEGI



## 1. Implementera Art EQUAL-metodiken i den pedagogiska vardagen

De kollektiva erfarenheterna från projektets aktiviteter visar fördelarna med att samarbeta mellan olika sektorer. Pedagoger mot yngre åldrar och konstnärer/professionella kulturarbetare har arbetat sida vid sida med respekt för varandras kompetenser och erfarenheter av vad som händer i aktiviteter med barn. För att gå utöver "här och nu"-upplevelser och integrera konst och kultur i den vardagliga pedagogiska praktiken har det varit viktigt att ge ett rum för likvärdigt samarbete och engagemang där alla har en röst och blir lyssnad på.

Action-learning har fungerat som en gemensam metod i projektets olika aktiviteter för att säkerställa de olika yrkesgruppernas gemensamma reflektioner över aktiviteten och lärande från praktiken. Dessutom, har projektet definierat värderingar med specifikt fokus på barnens egna motiv, känsla av sammanhang, lekfulla och experimentella metoder samt vuxnas egen motivation att delta.

Projektets samarbeten har öppnat för en ny förståelse för att arbeta med konst och kultur som en del av pedagogisk praxis. Det har gett professionella mot yngre åldrar (pedagoger och lärare) möjlighet att dokumentera, undersöka och reflektera över sin egen praxis ur nya perspektiv. De har lärt sig att experimentera och bli bekanta med konstnärliga discipliner och material, och de har upptäckt nya sätt att kommunicera kultur och använda kulturupplevelser i sin dagliga praxis. Konstnärerna och de kulturarbetare som är inblandade har i jämförelse fått nya insikter i och perspektiv på pedagogiska tillvägagångssätt och praxis.

Art EQUAL-resurserna finns på onlineplattformen: <http://artequal.eu/en/>

Plattformen innehåller ett reflektions- och dokumentationsverktyg, en metodikhandbok inklusive en steg-för-steg-processguide och inspirerande exempel från praktiken.



## 2. Att uppnå effektivitet genom externt engagemang

Att dela erfarenheter är ett av projektets gemensamma mål. Erfarenheterna, goda exempel bör delas inte bara med andra yrkesverksamma inom utbildning och konst och kultur, utan också med relevanta intressenter, inklusive regeringar, samhällen, högre utbildningar, media, NGOs och den privata sektorn. Detta ger möjlighet att främja god praxis genom att inspirera andra att använda och fortsätta.

## Behovsanalys/state-of-the-art

Det första steget i Art EQUAL-projektet var att göra en behovsanalys/state-of-the-art rapport där partnererna tillhandahöll en studie i prioritering av konst och kultur i utbildning i yngre åldrar och situationen för inkluderande utbildning på nationell nivå. Partnererna intervjuade relevanta experter och politiker baserade på följande frågor:

- Kort sagt, vad är värderingarna och prioriteringarna i de nationella läroplanerna för barn mellan 0 och 8 år?
- Vilken roll har konst och kultur? Och hur praktiseras det i pedagogisk praxis? Möter barn konst och kultur dagligen?
- Vilka är insatserna för inkluderande utbildning och hur praktiseras dessa i "verkliga livet"?
- Finns det några specifika behov och utmaningar på nationell nivå när det gäller att inkludera barn som är utsatta för utestängning?

## Engagemang skapar ägande

Oavsett fråga tenderar vi alla att stödja och väcka till liv, saker som vi känner att vi äger. Att uppleva en känsla av ägande av något skapar en känsla av engagemang. Å andra sidan, när vi känner att något "görs för oss" tenderar vi att inte stödja eller ställa oss i vägen för initiativet. Ägarskap har varit en samlande fråga för Art EQUAL-projektet - ju mer människor upplever känslan av ägande i projektet, desto mer har de åtagit sig att genomföra projektets resultat. Därför har det varit viktigt att från början involvera relevanta människor genom en inkluderande strategi och öppenhet för externa behov och utmaningar.

Under hela projektet har partnererna varit aktiva för att involvera relevanta intressenter genom att inrätta styrgrupper och arrangera möten och evenemang, seminarier och konferenser. Syftet med att involvera externa intressenter har varit att se till att projektets resurser mäts av relevanta yrkesverksamma utanför projektet, så alla som finner dem relevanta kan använda dem självständigt eller anpassa dem ytterligare.

Projektets metodik och resurser syftar till:

- Professionella som arbetar i utbildning i yngre åldrar (pedagoger och lärare)
- Professionella som arbetar inom konst- och kultursektorn, såsom musiker, visuella konstnärer och scenkonstnärer
- Kulturpedagoger
- Forskare i utbildning för yngre barn, pedagogik, konst och kultur, estetiska studier
- Lokala och regionala myndigheter, som kulturavdelningar och avdelningar för barnomsorg i kommuner och regioner
- Institutioner på nationell och internationell nivå
- Bidragsgivare
- Föräldrar
- Ämnesöverskridande professionella



ART EQUAL  
IMPLEMENTERINGSSTRATEGI

## FORORD: Kunsten å implementere

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«Å implementere er å virkeliggjøre en rekke med planlagte, bevisste aktiviteter som har som mål å omsette kunnskapsbasert praksis til praktiske tjenester. Målet med effektiv implementering er å skape goder for sluttbrukerne – barn, unge, voksne, familier og nærmiljø.»

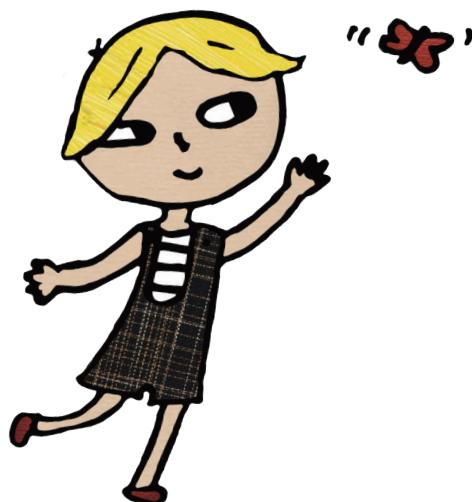
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Utgangspunktet for Art EQUAL-prosjektet var å utforske spørsmålet «Hvordan kan kunst og kultur i barnas hverdag bidra til å utvikle støttende og inkluderende miljøer der alle barn har mulighet til å uttrykke seg og bygge relasjoner til verden omkring seg?». Basert på tidligere erfaringer presenterte prosjektpartnerne en lang rekke samarbeidsprosjekter, «hands on»-aktiviteter, observasjoner og felles betraktninger fra barnehagelærere, SFO-tilsatte, kunstnere og kulturarbeidere. Ut fra dette ble det utarbeidet en felles metodikk og et sett med tilhørende utdanningsressurser som kan brukes langt utenfor prosjektets rammer og varighet.

Målet med implementeringsstrategien for Art EQUAL er altså å hjelpe barnehagelærere, SFO-tilsatte, kunstnere, kulturarbeidere, beslutningstakere og andre berørte parter å implementere og bruke Art EQUAL-metodikk og -ressurser. Målet på lang sikt er å sikre at alle barn deltar i kunstneriske prosesser i hverdagen, og gjennom dette å forbedre og styrke utviklingen av inkluderende undervisning på lokalt, regionalt, nasjonalt og internasjonalt nivå. Prosjektet støtter seg derfor på kunst- og kultursektoren i arbeidet for å fremme samfunnsendring og kulturell bevissthet.

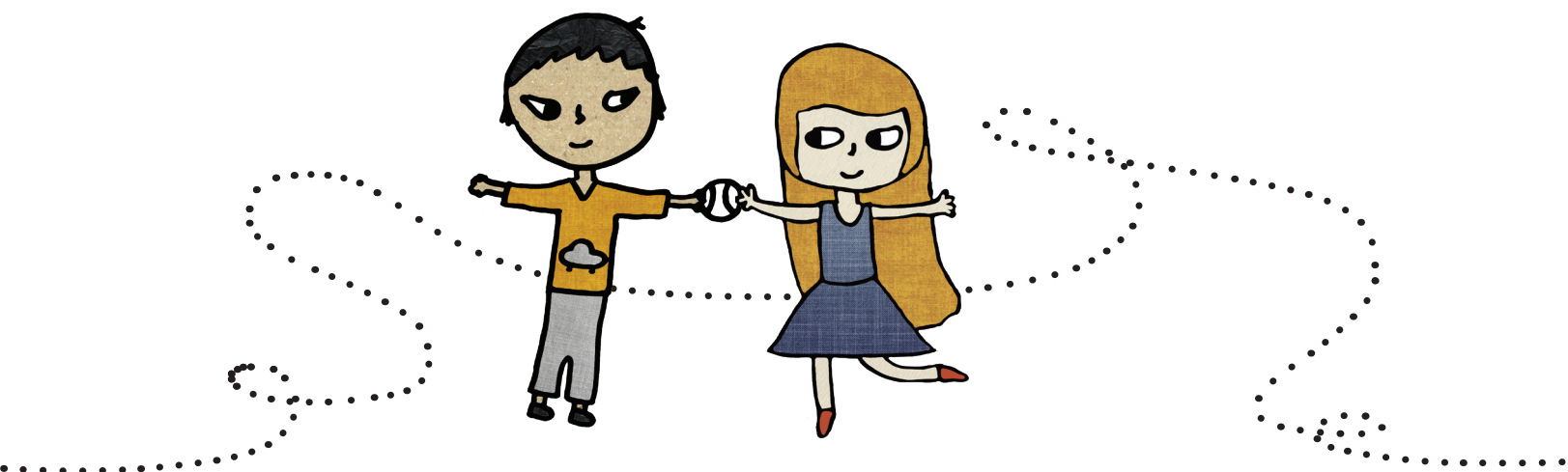
Implementeringsstrategien beskriver de ulike aspektene ved implementering i Art EQUAL-prosjekter og presenterer partnernes grunntanker og anbefalinger til fagpersoner som arbeider med barn.

Denne teksten bygger på erfaringer fra Art EQUAL-prosjektet i flere land. I Norge er det Bergen kulturskole som har vært samarbeidspart, og deres erfaringer handler om samarbeid med SFO, i andre land er det barnehager som har deltatt. I teksten refereres det derfor til begge målgrupper.



## HVORFOR TRENGER VI EN IMPLEMENTERINGSSTRATEGI?

- For å sikre at resultatene vi oppnår på kort sikt, også har effekt på lang sikt og fører til endring av pedagogisk praksis
- For å nå ut i samfunnet og dele våre gode erfaringer med fagpersoner som ikke har deltatt i prosjektet
- For å involvere politiske beslutningstakere og bidra til endring på politisk nivå
- For å måle potensialet i vårt eget arbeid ved å dele det med andre



## HVORDAN SIKRER VI AT VÅRE RESULTATER OMSETTES TIL PRAKSIS OG KOMMER BÅDE VOKSNE OG BARN TIL GODE?

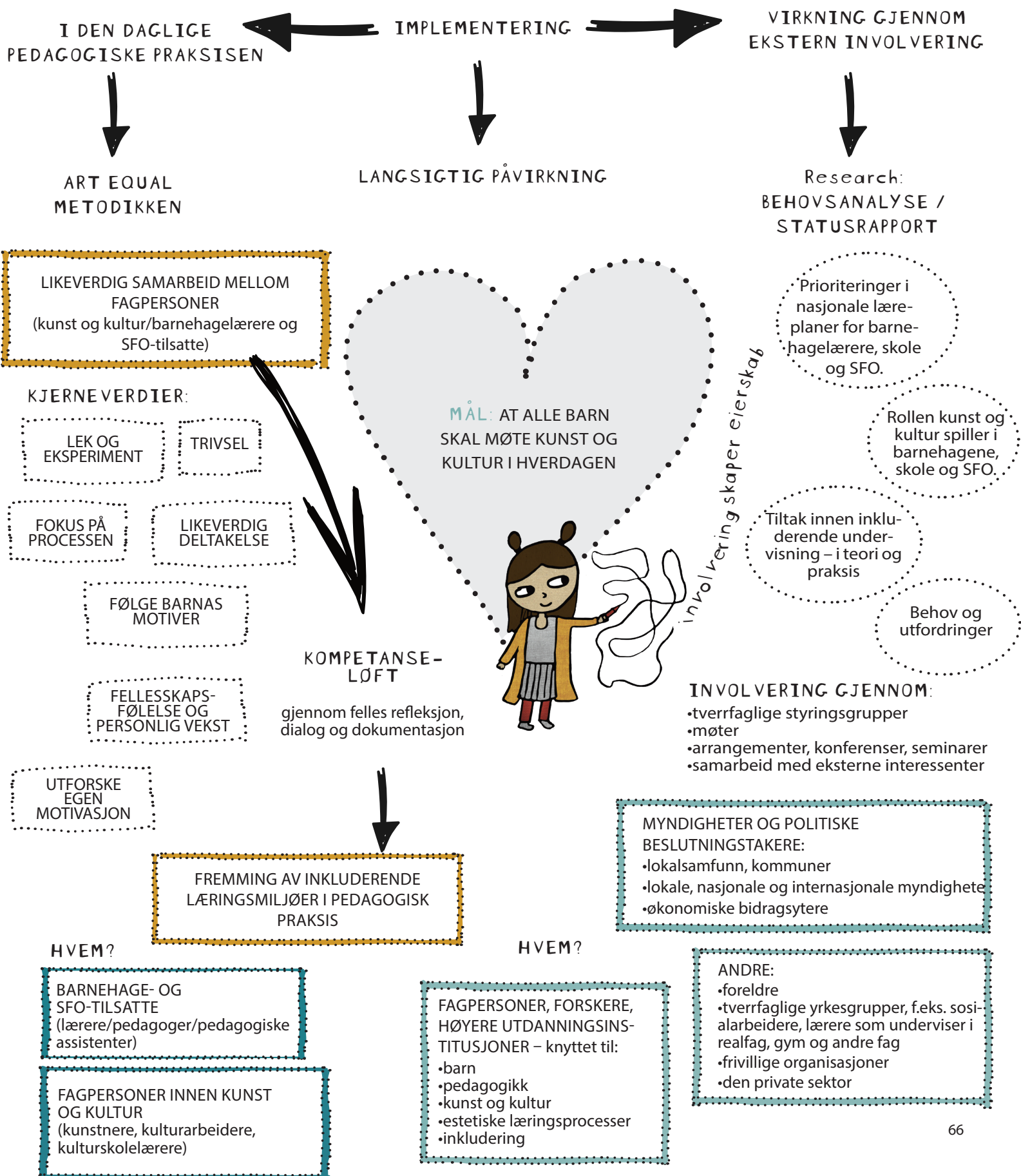
Det overordnede målet med Art EQUAL er å sikre at alle barn møter kunst og kultur i hverdagen. Dette vil gi økt trivsel og deltakelse, og styrke fellesskapet i gruppene og skape en positiv fellesskapsfølelse.

Art EQUAL-prosjektet har derfor arbeidet med implementeringen på to nivåer:

1. Implementere Art EQUAL-metodikken i den daglige pedagogiske praksis gjennom samarbeidsprosjekter mellom barnehagelærere/ SFO-tilsatte og kunstnere/kulturarbeidere
2. Oppnå effektivitet gjennom ekstern involvering på lokalt, regionalt, nasjonalt og internasjonalt nivå



# ART EQUAL IMPLEMENTERINGSSTRATEGI - OVERBLIK





## 1. Implementering av Art EQUAL-metodikken i den daglige pedagogiske praksisen

De kollektive erfaringene med prosjektaktivitetene viser alle fordelene av å samarbeide på tvers av sektorer. Barnehagelærere/SFO-tilsatte og kunstnere/kulturarbeidere har arbeidet side om side med respekt for hverandres kompetanser og erfaringer med hva som skjer gjennom bruk av kunstneriske prosesser med barn. For å komme forbi «her og nå»-erfaringer og integrere kunst og kultur i daglig pedagogisk praksis har det vært viktig å skape et rom for likeverdig samarbeid og involvering, der hver enkelt har en stemme og blir lyttet til.

Aksjonslæring har fungert som felles metode for alle de ulike aktivitetene i prosjektet for å sikre felles refleksjon om aktiviteten hos de ulike fagpersonene og læring fra praksis. I tillegg har prosjektet definert et sett med verdier som går igjen, som et særlig fokus på barnas egne motiver, fellesskapsfølelse, lekne og eksperimentelle tilnærminger samt de voksnes egen motivasjon for å delta.

Prosjektsamarbeidet har gitt en ny forståelse av hvordan arbeid med kunst og kultur kan inngå i pedagogisk praksis. Dette har gitt barnehagelærerne/SFO-tilsatte nye innfallsvinkler når de skal dokumentere, undersøke og reflektere over egen praksis. De har lært hvordan de skal eksperimentere, de har blitt fortrolige med kunstneriske disipliner og materialer, og de har oppdaget nye måter å formidle kultur på og bruke kulturopplevelse i sin daglige praksis. På sin side har kunstnerne som har vært involvert, fått ny innsikt i og nye perspektiver på pedagogiske metoder og praksis. I bergensversjonen av Art EQUAL har to kunstnere fra ulike fag samarbeidet, og de har i tillegg fått nye erfaringer basert på det kunstneriske samarbeidet.

Art EQUAL-ressursene finnes på nettplattformen: <http://artequal.eu/en/>

Plattformen inneholder et refleksjons- og dokumentasjonsverktøy, en metodehåndbok med en trinnvis prosessveileder, samt inspirerende eksempler på god praksis.



## 2. Oppnå større gjennomslag gjennom ekstern involvering

Erfaringsdeling er et av prosjektets felles mål. Erfaringer, god praksis og kunnskap bør deles, ikke bare med andre fagpersoner innen småbarnspedagogikk og kunst- og kulturfeltet, men også med berørte parter, herunder myndigheter, nærmiljø, høyere utdanningsinstitusjoner, medier, frivillige organisasjoner og privat sektor. Dette gir mulighet for å fremme god praksis ved å inspirere andre til å bruke den og bygge videre på den.

## Behovsanalyse/statusrapport

Det første trinnet i Art EQUAL-prosjektet var at partnerne utarbeidet en behovsanalyse/statusrapport på grunnlag av en studie av hvordan kunst og kultur prioriteres i pedagogikken og arbeidet med barn, samt situasjonen for inkluderende undervisning på nasjonalt nivå. Partnerne intervjuet relevante fagmiljøer og politikere med utgangspunkt i følgende spørsmål:

- Kort fortalt, hvilke verdier og prioriteringer ligger i de nasjonale læreplanene for barn i alderen 0–8 år?
- Hvilken rolle spiller kunst og kultur? Hvordan gjenspeiles dette i pedagogisk praksis? Inngår kunst og kultur i barnas hverdag?
- Hva gjøres innen inkluderende undervisning, og hvordan praktiseres dette «i det virkelige liv»?
- Er det noen særskilte behov og utfordringer på nasjonalt nivå når det gjelder inkludering av barn med risiko for ekskludering?

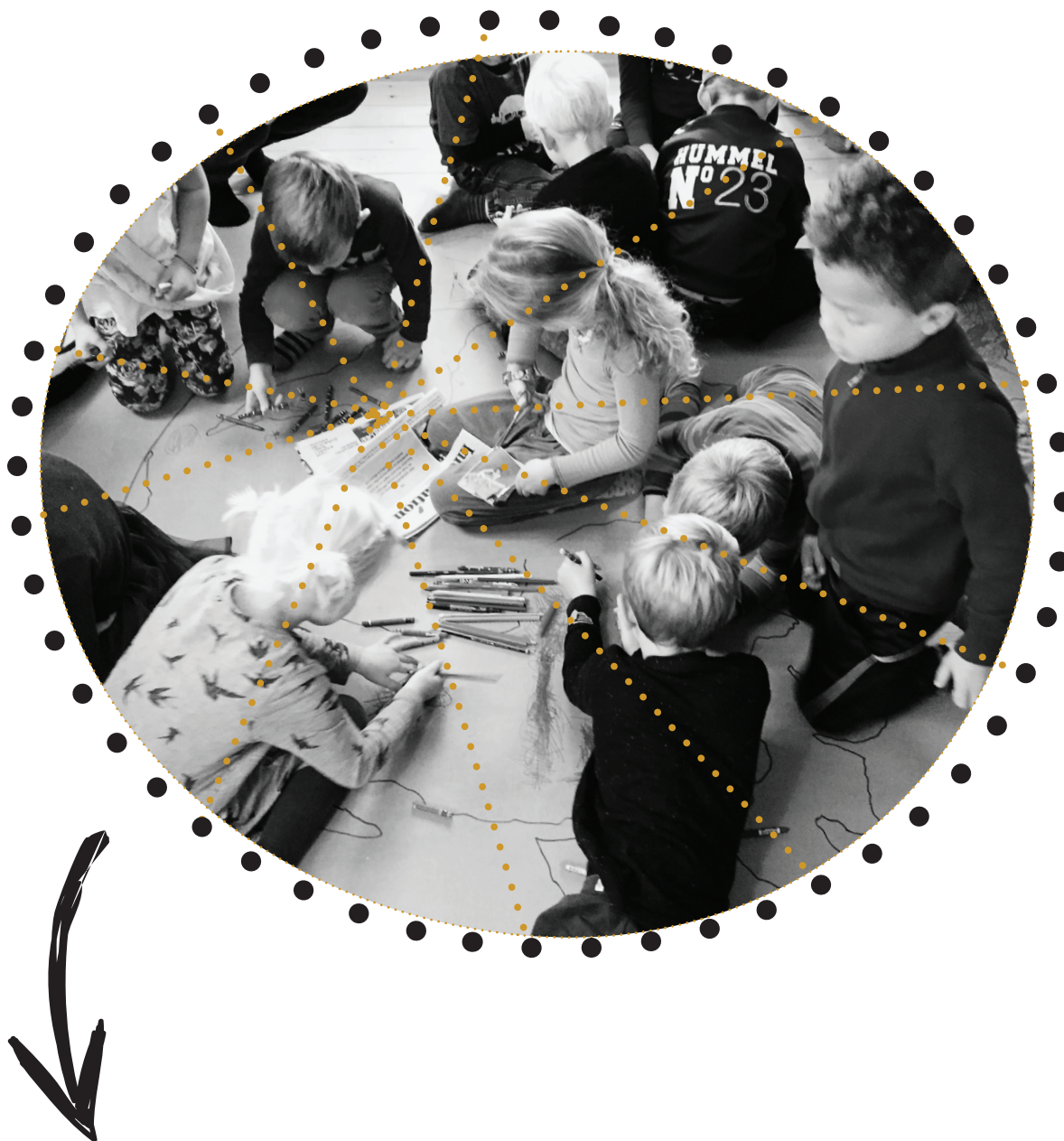
## Involvering skaper eierskap

Uansett hva det gjelder, har vi alle en tendens til å støtte og fokusere på det vi føler vi eier. Eierskap skaper ansvarsfølelse. Om vi derimot føler at noe blir «gjort for» oss, er vi gjerne ikke like støttende men kan faktisk heller motarbeide initiativet. Eierskap har vært i fokus i Art EQUAL-prosjektet, for jo mer folk har følt eierskap til et prosjekt, desto viktigere har det vært for dem at resultatene av prosjektet blir implementert. For å få de rette personene involvert helt fra starten av, har det derfor vært viktig å ha en inkluderende tilnærming og være åpne for eksterne behov og utfordringer.

Gjennom hele prosjektet har partnerne aktivt involvert berørte interessenter ved å opprette styringsgrupper og gjennomføre møter og arrangementer, seminarer og konferanser. Målet med å trekke eksterne parter inn har vært å sikre at prosjektressursene blir målt av kompetente fagpersoner utenfor prosjektet slik at alle som mener disse ressursene er interessante, fritt kan bruke dem og tilpasse dem sine formål.

Prosjektets metodikk og ressurser er rettet mot:

- Fagpersoner innen småbarnsfeltet (pedagoger og lærere)
- Fagpersoner i kunst- og kultursektoren, som musikere og visuelle eller utøvende kunstnere
- Kulturpedagoger
- Forskere innen småbarnspedagogikk, pedagogikk, kunst og kultur, estetiske studier
- Lokale og regionale myndigheter, som kommunale og fylkeskommunale kulturretater, skole- og barnehelsetjenester
- Institusjoner på nasjonalt og internasjonalt nivå
- Økonomiske bidragsytere
- Foreldre
- Tverrfaglige yrkesgrupper



ART EQUAL  
IEVIEŠANAS STRATĒGIJA

## PRIEKŠVārds: Ieviešanas māksla

”

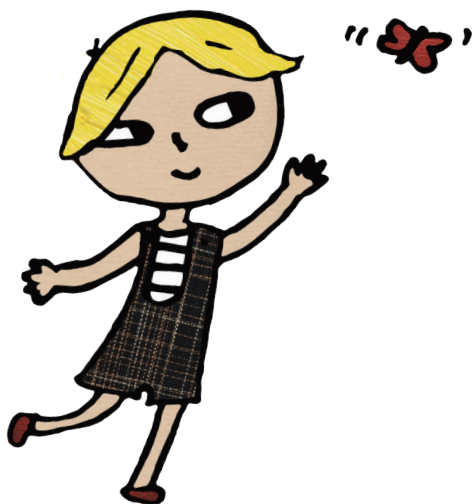
“Ieviešana attiecas uz plānotām, nodomātām aktivitātēm, kuru mērķis ir ieviest dzīvē uz pierādījumiem balstītas prakses ikdienas pakalpojumos. Efektīvas ieviešanas mērķis ir nodrošināt to, ka tie palīdz pakalpojuma gala patērētājiem – bērniem, jauniešiem, pieaugušajiem, ģimenēm un kopienām.”

European Implementation Collaborative

Art EQUAL projekta sākuma posmā tika akcentēts jautājums: Kā māksla un kultūra bērnu ikdienas dzīvē var veicināt atbalstošu un iekļaujošu vidi, kurā visiem bērniem ir iespēja izpausties un izprast pasauli? Balstoties uz iepriekšējām pieredzēm, projekta partneri nodrošināja dažādas sadarbības, praktiskas aktivitātes, novērojumus sadarbībā starp pirmsskolas profesionāļiem, māksliniekiem un kultūras darbiniekiem. Tika izveidota vienotua metodika un izglītojošu materiālu kopums, kuru var plaši izmantot arī pēc projekta darbības beigām.

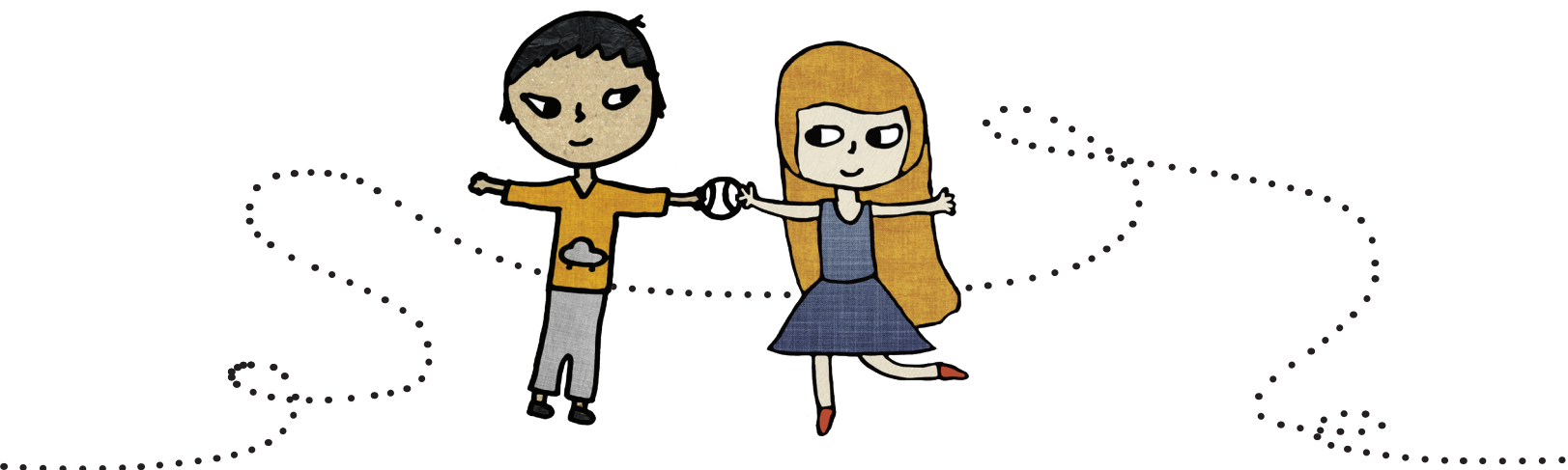
Art EQUAL ieviešanas stratēģijas mērķis ir palīdzēt pirmsskolas profesionāļiem, māksliniekiem, kultūras darbiniekiem, atbildīgiem vadītājiem un citām ieinteresētām pusēm ieviest un pielietot Art EQUAL metodiku. Ilgtermiņa mērķis ir uzlabot un stiprināt iekļaujošas izglītības attīstību bērniem tādās aktivitātēs, kuras ir balstītas mākslā un kultūrā, vietējā, reģionālā, valstiskā un starptautiskā līmenī. Tādēļ projekts atbalsta mākslas un kultūras sektora svarīgo lomu kā sabiedrības pārmaiņu un kultūras apzināšanās veicinātāju.

Ieviešanas stratēģija Jūs izvadīs cauri dažādiem ieviešanas aspektiem Art EQUAL projektā un iepazīstinās ar projekta partneru ieteikumiem profesionāļiem un ieinteresētām pusēm pirmsskolas izglītības un aprūpes institūcijās.



## KĀPĒC MUMS NEPIECIEŠAMA IEVIEŠANAS STRATĒGIJA?

- Lai nodrošinātu to, ka mūsu īslaicīgajiem rezultātiem būtu ilglaicīga iedarbība un tie būtu avots izmaiņām pedagoģiskajā praksē
- Lai sasniegtu kopienu un dalītos ar labo pieredzi ar tiem profesionāļiem, kuri nav tieši iesaistīti projektā
- Lai iesaistītu likumdevējus un veicinātu izmaiņas politiskā līmenī
- Lai novērtētu mūsu pašu darba potenciālu, daloties ar citiem



## KĀ MĒS NODROŠINĀM MŪSU REZULTĀTU IEVIEŠANU REĀLAJĀ DZĪVĒ?

Vispārējais Art EQUAL nolūks ir nodrošināt, ka visi bērni savā ikdienā sastopas ar mākslu un kultūru, lai veicinātu viņu labklājību, līdzdalību un kopienas sajūtu.

Art EQUAL projekta ieviešanu var skatīt divos līmeņos:

1. Ieviest Art EQUAL metodiku ikdienas pedagoģiskajā praksē, sadarbojoties pirmsskolas profesionāļiem un māksliniekiem/kultūras darbiniekiem
2. Sasniegt efektivitāti, iesaistot ārpus projekta esošos profesionāļus vietējā, reģionālā, valstiskā un starptautiskā līmenī

# ART EQUAL IEVIEŠANAS STRATĒGIJA

IKDIENAS  
PEDAGOĢISKAJĀ  
PRAKSĒ

IEVIEŠANA

EFEKTIVĪTĀTE, IESAISTOT  
TREŠĀS PUSES

Art EQUAL  
metodika

ILGTERMIŅA IEDARBĪBA

IZPĒTE:  
Vajadzību analīze/  
pašreizējais stāvoklis

LĪDZVĒRTĪGA SADARBĪBA STARP  
PROFESIONĀĻIEM  
(māksla & kultūra/pirmsskola)

PAMATVĒRTĪBAS:

LABKLĀJĪBA

LĪDZVĒRTĪ-  
GĀ DALĪBA

FOKUSĒTIES  
UZ PROCESU

ROTAĻAS UN  
EKSPĒRIMENTI

SEKOT BĒRŅA  
INICIATĪVAI

MOTIVĀCIJA IE-  
SAISTĪTIES

KOPIENAS S  
AJŪTA

KOMPETENCES  
UZLABOŠANA

caur kopīgu izvērtēša-  
nu, dialogiem un doku-  
mentāciju

VEICINĀT IESAISTOŠU MĀCĪBU  
VIDI PEDAGOĢISKAJĀ PRAKSĒ

MĒRĶIS: VISI BĒRNI  
IKDIENĀ SASTOPAS AR  
MĀKSLU UN KULTŪRU



IESAISTĪŠANA ĀDA PIEDERĪBU!

Valsts mācību  
standartu/  
programmu pri-  
oritātes pirmss-  
kolas izglītībā un  
aprūpē

Vajadzības un  
izaicinājumi

Mākslas un  
kultūras loma  
pirmsskolas  
izglītībā un  
aprūpē

Iekļaujošas  
izglītības centieni  
teorijā un praksē

IESAISTĪŠANA CAUR:

- starpdisciplinārām darba grupām
- sapulcēm
- pasākumiem, konferencēm un semināriem
- sadarbību ar interesentiem no ārpus

ATBILDĪGĀS IESTĀDES & LIKUMDEVĒJI:

- vietējās kopienas
- pašvaldības
- reģionālas, valstiskas un starptautiskas iestādes
- finansētāji

Kurš?

PIRMSSKOLAS PROFE-  
SIONĀĻI (skolotāji/pedago-  
gi/pedagoģiskie asistenti)

MĀKSLAS & KULTŪRAS  
PROFESIONĀĻI (mākslinieki,  
kultūras darbinieki, muzeja izgli-  
totāji)

Kurš?

EKSPERTI, PĒTNIEKI, AUG-  
STĀKĀS IZGLĪTĪBAS IESTĀDES,  
KURU DARBĪBAS LAUKS IR:  
•bērni (pirmsskolas vecuma)  
•pedagoģija  
•māksla & kultūra  
•kultūras un mākslas mācīšana  
•iekļaujošā izglītība

CICTI:

- vecāki
- starpdisciplināri eksperti, piemēram,
- sociālie darbinieki, citu priekšmetu skolotāji
- nevalstiskās organizācijas
- privātais sektors



## 1. IEVIEST ART EQUAL METODIKU IKDIENAS PEDAGOĢISKAJĀ PRAKSĒ

Kolektīvās pieredzes, kas iegūtas projekta aktivitātēs, demonstrē starpsektoru sadarbības priekšrocības. Sadarbojoties pirmsskolas profesionāļiem un māksliniekiem/kultūras darbiniekiem īstenota, cienot viens otra kompetences un gūstot pieredzi par to, kas notiek aktivitātēs ar bērniem. Lai tiktu tālāk par “šeit un tagad” pieredzēm un integrētu mākslu un kultūru ikdienas pedagoģiskajā praksē, ir bijis svarīgi nodrošināt vidi vienlīdzīgai sadarbībai un iesaistei, kurā katrs tiek uzklauts.

Aktīvā mācīšana darbojas kā kopīga metode visās projekta daudzveidīgajās aktivitātēs, lai nodrošinātu dažādo profesionāļu vienotu aktivitāšu izvērtēšanu un mācīšanos no prakses. Turklāt projekts ir definējis vērtību kopumu: uzsvaru uz pašu bērnu iniciatīvām, kopības sajūtu, rotaļīgu un eksperimentālu pieeju, kā arī pašu pieaugušo motivāciju piedalīties.

Projekta sadarbības pavēra jaunu izpratni par mākslu un kultūru kā daļu no pedagoģiskās prakses. Tā deva iespēju pirmsskolas profesionāļiem (pedagogiem un skolotājiem) dokumentēt, izpētīt un izvērtēt savu pašu praksi no citas perspektīvas. Viņi iemācījās eksperimentēt un iepazīnās ar mākslas materiāliem, un viņi atklāja jaunus veidus, kā izmantot māskals un kultūras pieredzi savā ikdienas praksē. Iesaistītie mākslinieki un kultūras darbinieki, savukārt, ir ieguvuši jaunus ieskatus un perspektīvas attiecībā uz pedagoģiskām pieejām un praksēm.

Art EQUAL materiālus var atrast interneta platformā: <http://artequal.eu/en/>  
Platformā ir izvērtēšanas un dokumentēšanas rīki, metodikas rokasgrāmata, kura ietver soli-pa-solim procesa ceļvedi un iedvesmojošus praktiskus piemērus.



## 2. SASNIEGT EFEKTIVITĀTI, IESAISTOT ĀRPUS PROJEKTA ESOŠOS PROFESIONĀĻUS

Viens no projekta kopējiem mērķiem ir dalīties ar pieredzi. Iegūtā pieredze, labā prakse un pierādījumi būtu jāizplata ne tikai starp profesionāļiem pirmsskolas izglītībā, mākslas un kultūras jomā, bet arī starp citām ieinteresētām pusēm, ieskaitot valdības, kopienas, augstākās izglītības sektoru, medijus, nevalstisko un privāto sektoru. Tas dod iespēju veicināt labu praksi, iedvesmojot citus to izmantot un turpināt.

## Vajadzību analīze/pašreizējais stāvoklis

Pirmais solis Art EQUAL projektā bija veikt vajadzību analīzi/ pašreizējā stāvokļa apzināšanu, kurā partneri veica izpēti par mākslas un kultūras prioritātēm pirmsskolas izglītībā un aprūpē, iekļaujošas izglītības situāciju valstiskā līmenī. Partneri intervēja attiecīgus ekspertus un politiķus, balstoties uz sekojošiem jautājumiem:

- Kādas ir nacionālajā mācību standartā/programmā izceltās vērtības un prioritātes attiecībā uz bērniem vecumā no 0 līdz 8 gadiem?
- Kāda ir mākslas un kultūras loma? Kā tā tiek īstenota pedagoģiskajā praksē? Vai bērni ikdienā sastopas ar mākslu un kultūru?
- Kādi ir centieni īstenot iekļaujošu izglītību un kā tie tiek īstenoti “reālajā dzīvē”?
- Vai valstiskā līmenī ir vajadzības un izaicinājumi attiecībā uz bērnu ar izstumšanas riskiem iekļaušanu?

## Iesaiste rada piederību

Neatkarīgi no apskatāmā jautājuma, mums visiem ir tieksme atbalstīt un iedzīvināt lietas, kurām mēs jūtamies piederīgi. Izjust piederību kaut kam rada atbildības sajūtu. No otras puses, ja mēs jūtam, ka kaut kas tiek darīts „priekš mums”, mēs drīzāk neatbalstīsim vai pat traucēsim iniciatīvai. Piederība ir viens no svarīgākajiem Art EQUAL projekta uzsvāriem – jo vairāk dalībnieki jūtās piederīgi projektam, jo vairāk viņi atbildēja par projekta rezultātu ieviešanu. Tāpēc bija svarīgi no paša sākuma iesaistīt attiecīgos cilvēkus caur līdzdalību, atvērtību ārējām vajadzībām un izaicinājumiem.

Visa projekta laikā partneri aktīvi iesaistīja ieinteresētas puses, veidojot vadības grupas un rīkojot sapulces, pasākumus, seminārus un konferences. Ārēju ieinteresētu pušu iesaistes mērķis bija nodrošināt, lai projekta materiālus izvērtētu atbilstoši profesionāļi, kuri nav iesaistīti projektā, lai jebkurš, kam tie šķiet svarīgi, tos var neatkarīgi lietot un turpināt tos pielāgot.

Projekta metodoloģija un līdzekļi ir paredzēti:

- Profesionāļiem, kuri strādā pirmsskolas izglītībā un aprūpē (pedagogi un skolotāji)
- Profesionāļiem, kuri strādā mākslas un kultūras sektorā - mūziķi, tēlotājmākslinieki un aktieri
- Mākslas pedagogi
- Pirmsskolas izglītības, pedagoģijas, mākslas un kultūras pētnieki
- Vietējās un reģionālās atbildīgās iestādes, piemēram, kultūras pārvaldes un bērnu aprūpes centri pašvaldībās un reģionos
- Valstiskas un starptautiskas institūcijas
- Finansētāji
- Vecāki
- Profesionāļi, kuri darbojas starpdisciplinārās jomās



