

Localise

- Study trip as model of research, education and practice in vocational training in culture animation and community work -

Study Trip Educational Module

- Warsaw University (Poland) -
- Staffordshire University (United Kingdom) -
- Vytautas Magnus University (Lithuania) -

Organisational background

The study trip educational module was planned as an unique method of gaining knowledge and experience in the field of culture animation and community work, during direct meetings between VET students, cultural work practitioners, local institutions and community groups. It was developed during a process of preparing and organising six initial study trips in the regions of Lithuania, Poland and United Kingdom:

- 20-27 March 2011: Staffordshire -
- 20-25 June 2011: Dzūkija region -
- 29 November-3 December 2011: Mazovia region -
- 19-24 March 2012: London -
- 6-12 May 2012: Podlasie region -
- 26 June-3 July 2012: Klaipėda region -

The module adapts innovative ways of learning: by researching and by practising. Participants learn new methods of cultural work in communities by conducting their own research and testing them during the study trips, work sessions and workshops.

Thanks to the international character of the development process, the module was tested as a method of exchanging knowledge and sharing methods between representatives of three countries. It was proofed that it serves efficiently as an international and intercultural educational platform. Its final form has taken to consideration both the mentioned achievements and needs of national cultural sectors. The module was then prepared in a way that can be implemented both in international and national contexts.

The educational module took a form of a document, but the materials connected with it are also presented in the book *Creative Communities. Field Notes* (Warsaw, 2012) and on the project website: www.localise-project.eu. The book and the website provide an access to the exemplary programs of study trips, the basic literature, excerpts from participants reflections, showcases of initiatives of creative communities and local institutions etc.

Theoretical background

The study trip educational module adapts the principles of two traditions of creative work with communities: cultural animation (Poland) and community arts (United Kingdom). These two traditions put stress on empowering the individuals, groups and communities both in their everyday life and in their education. That is why the cultural animation and community arts projects always start with the recognition of the needs of participants, from different kinds of consultations and group evaluation. These principles applied to the education of adults reflect the humanistic model of learning.

“In the humanistic model, the learning adult has been raised to the role of the central element of the educational process. The adult and his or her educational needs have become the core reference point for the structure of an educational programme and the criteria applied to the selection of the individual content being the subject of the learning process from the overall set of scientifically legitimized knowledge. The educational programme developed by adult learners with the input and participation of an instructor becomes a collective cognitive project of all of the participants of the given educational process. Adult learners think and decide about how the programme will be realised, what methods and forms of learning will be used, how the programme will be structured over the course of time, the order in which the different topics will be covered, and the use of teaching and scientific aids”¹.

According to the humanistic model the study trip educational module was adapted to the local needs and possibilities defined both by the specificity of the local labour situation of community work and by the organisational format and participants' profile of the vocational training in each country. The organisers involved into the process of elaboration, transfer and dissemination of the module not only academics – the usual authors of the educational curriculums – but also a significant number of participants of vocational training and members of the visited communities and institutions who tested different parts of the module and helped to develop it. In the course of organising initial

¹ Wojciech Oleszak: *Models of educational work with adult people*, „General and Professional Education” 1/2011. P. 37. http://genproedu.com/paper/2011-01/full_035-042.pdf (20.11.2012).

study trips under consideration were also taken such factors as age, gender, experience, and cultural differences.

“The adults are treated as subjects, as rational, responsible and free-willed people. The consequences of such approach are reflected in the manner in which the training process is evaluated. It is assumed that the people are capable of self-assessment. When they think about their own cognitive effort, when they analyse the adopted learning strategy, analyse the mistakes committed, etc. adults learn something else – the art of learning”².

This approach led to examine different educational forms e.g. the ones focused on more experienced practitioners in order to assure most efficient learning of all parts involved. One of the most important aspects of the mentioned “art of learning” is also connected with the fact that the educational process is not limited to one level or one direction. A participant of the study trip learn not only from the visited members of communities, but from other participants of the visiting group and, finally, he/she learns also how to share his/her own experience with others.

It must be underlined that the study trip module was planned as a part of the training but is developed also to create links between members of travelling groups and practitioners and communities met in the field. It is thought as an intensive theoretical and practical study of creative communities in the selected region that can be continued in the course of further collaboration.

Beneficiaries

- **Target sector** - culture animation, community arts, cultural education, social work
- **Educational level** - postgraduate, vocational training, long- and short-term courses
- **Target groups** - VET students, cultural work practitioners, artists, community groups, local institutions and community organisations

2 Ibid.

Study trip educational module

- contents -

- 1 -

Literature - Culture animation in international perspective

- books and texts to be used in the preparation phase and in the course of conducting research and writing reports -

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Structure and actions

- aims, roles of participants, destination, timetable, programme, research -

- 3 -

Step by step of the study trip module

- an example of the schedule applied while organising international study trips in the frame of the Localise project -

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Exemplary showcases from the initial study trips

- Suwalkija (LT) - Warsaw and Mazovia (PL) - London (UK) -

- 5 -

Excerpts from evaluation done by the participants of the initial study trips

- 1 -

Literature - Culture animation in international perspective -

- Obligatory -

- *Twórcze społeczności. Notatki z terenu/Creative Communities. Field Notes*, ed. Zofia Dworakowska, Joanna Kubicka, IKP UW, Warszawa 2012 -

<http://localise-project.eu/reading-room/>

- *Teraz! Animacja kultury/Culture Animation Now!*, ed. Iwona Kurz. Stowarzyszenie

Katedra Kultury, Warszawa 2008 -

<http://old.ikp.uw.edu.pl/animacja/index.php?s=publikacje>

- *Culture Animation. Looking Back and Forward*, ed.: Patrick Trompiz, Grzegorz Godlewski, Leszek Kolankiewicz, IKP UW, Warszawa 2002 -

<http://old.ikp.uw.edu.pl/animacja/index.php?s=publikacje>

- Linara Dovydaitytė, *Cultural Animation in Post-Soviet Lithuania-*

<http://localise-project.eu/reading-room/>

- Lithuanian Institute for Social Research, *A study of the cultural situation in the regions. Report of a sociological study*, Vilnius 2009 -

<http://localise-project.eu/reading-room/>

- Viktoras Liutkas, *Country Profile: Lithuania*, Council of Europe/ ERICarts: „Compendium of Cultural Policies and Trends in Europe”, 13th edition 2012 -

http://www.culturalpolicies.net/down/lithuania_122010.pdf

- Arts Council England, *Achieving Great Arts For Everyone* 2010 -

http://www.artscouncil.org.uk/media/uploads/achieving_great_art_for_everyone.pdf

- Francois Matarasso *Use or Ornament? The Social Impact of Participation in the Arts*, Comedia 1997 -

http://web.me.com/matarasso/one/research/Entries/2009/2/19_Use_or_Ornament_files/Use%20or%20Ornament.pdf; <http://localise-project.eu/reading-room/>

- *Finding voices, making choices*, ed. Mark Webster, Glen Buglass, Educational Heretics Press 2005 - <http://localise-project.eu/reading-room/>

- **Additional** -

- Indrė Maršantaitė, *Implementation of youth policy in Lithuania* -

http://localise-project.eu/wp-content/uploads/2011/03/lithuanian_youth_policy.pdf

- Ignas Rimkus, *LIETUVOS NACIONALINĖS KULTŪROS POLITIKOS ĮGYVENDINIMAS*, 2010 - <http://vddb.laba.lt/fedora/get/LT>

- *Lokalnie: Animacja kultury / Community arts*, red. Iwona Kurz, Instytut Kultury Polskiej UW, Warszawa 2008 - <http://old.ikp.uw.edu.pl/animacja/index.php?s=publikacje>

- Dorota ILCZUK, Małgorzata NOWAK, Ewa BENDER: *Country Profile: Poland*, Council of Europe/ ERICarts: „Compendium of Cultural Policies and Trends in Europe”, 13th

edition 2012 - http://www.culturalpolicies.net/down/poland_112012.pdf

- Rod FISHER, Carla FIGUEIRA *Country Profile: United Kingdom*, Council of Europe/ERICarts: „Compendium of Cultural Policies and Trends in Europe”, 13th edition 2012 -

http://www.culturalpolicies.net/down/unitedkingdom_042011.pdf

- Department of Communities and Local Government White Paper 2008, *Communities in Control Real People Real Power* -

<http://webarchive.nationalarchives.gov.uk/20100407022214/http://communities.gov.uk/publications/communities/communitiesincontrol>].

- 2 -

Structure and actions

The module has three parts: it starts from preparatory phase, develops during study trip and finalises in the summary phase after the study trip. The module can have its culmination in placements organised after the study trip in the visited communities and institutions.

- Timetable of the whole module - 10 weeks

- Participants -

VET students, culture animators, community artists, cultural and social work practitioners

- Teachers -

The teacher plays a role of facilitator of the educational process, most of the decisions are taken together by the whole group.

- Number of participants - max. 15 people

- Destination -

The study trip must be carefully chosen. In the selection of the region the following factors must be considered: financial and organisational resources; the region must be chosen in such a way so that it can be efficiently explored during the time of the study trip.

- Basic conditions -

The costs of study trip vary depending on the context. The basic costs are connected with space needed in the preparatory and summary phase, teacher/facilitator salary and costs connected with travel: accommodation, food, travel. In some countries there must be added fees for the professionals taking part in meetings and leading workshops. If the participants of the module are practitioners from different countries there must be added costs of their travel to the country, where the study trip is taking place and the costs of translation of all research materials and live translation during the study trip meetings.

1st part - PREPARATORY PHASE-

- Time -

4-6 meetings before the study trip, 2 hour-meetings per week

Note: according to the educational aims of the module, the most effective work plan assumes a 6-week preparatory phase with one meeting per week, because it leaves enough time for detailed reconnaissance of the region and adequate organisation of the logistics.

- Forms -

individual: reading assigned materials, searching the online and library sources, designing own research focus and questions, fulfilling the individual tasks connected with the organisational aspect of the study trip;

groups: weekly meetings, discussions and planning, online communication

- **The aim** of this phase is to plan all the activities connected with designing the study trip. It involves the following elements: choosing a region or a smaller area where the study trip will take place, learning about the chosen region from cultural, social, historical and economical perspective; finding local allies and establishing bonds between the organisers of the study trip and visited communities, cultural centres and art institutions. The crucial task of this phase is to provide the best organisational and logistical background for each study trip,

one that will meet expectations of all the participants: the visiting group, the visited communities and institutions.

- **The participants** are creating a working group, who will share responsibilities during the whole module. The group process can be facilitated by special workshop of getting to know each other. The group is given a possibility to have a significant impact on the programme of the study trip. They play an active role in designing each step of the study trip: they choose together the destination of the study trip, plan and fulfil the research tasks and organise all the logistic aspects of the trip. Thanks to the group process they develop social and collaborative skills, while creating something together.

- Research -

Participants get an opportunity to gain more fundamental knowledge both on the different traditions of community work and about visited region, use methods of analysing different kinds of existing sources, prepare themselves methodically for the future meetings during the trip.

- The first step is reading basic assigned material presenting the traditions and history of culture animation and international contexts of community work (see Literature)
- The second step is a survey of existing sociological diagnosis, historical sources, demographic and economic data connected with the chosen area.
- The third step is the analysis of online materials and documentation treated as a crucial source of information about cultural policy and activity of the region.
- The fourth step are consultations with local experts and cultural activists that take place both on the phone or via the Internet and during study visits.
- The fifth step is profiling the participants' own research projects: the specific subject of the research, problems to be examined in the field, detailed questions to be asked, choosing other tools of collecting data and reflections, such as: photography, reflective diary, individual or group survey, etc.

- Programme of the study trip -

After the initial survey of the existing diagnosis and analysis of online materials the participants chose the initiatives which they want to get to know during the study trip. With the help of local experts they initiate contact with the chosen communities and institutions, they stay in permanent touch with them and prepare together the detailed programme of each future visit: its time and form. Within the framework of this communication all the decisions about organizational and logistic part of the study trip are taken. The itinerary and schedule are created, followed by booking accommodation, arranging for food supplies, and making travel arrangements for the whole period.

If the participants of the study trip are from different countries, the group from the country, where the study trip takes place, takes all the logistic responsibilities in this part of the module. They also provide and share via internet the research materials with the participants from other countries.

2nd part - STUDY TRIP -

- Time -

4-7 days, 2-4 meetings per day

Note: the study trip duration can be varied; it depends of the organisational and financial resources of the organisers; the size of chosen region or sub region; the time availability of the participants.

- Forms -

individual: conducting own research, fulfilling the individual tasks connected with the organisational aspect of the study trip;

groups: discussions, workshops, work exchanges, project presentations (performance, exhibition, concert, interdisciplinary forms etc.), work sessions of the members of travelling group.

- **The aim** of the study trip is to create a platform of exchange of methodical knowledge of the participants, experience acquired at labour market and methods developed by communities. Each study trip is designed to present a wide range of communities' activities and the cultural specificity of the chosen geographical area. Direct meetings during the study trips are meant to establish solid links with visited communities and institutions in order to prolong the contact and co-operation in the future.
- **The participants** for a period of the study trip form a travelling collective whose members spend almost the entire time together, sharing responsibilities, commuting in the bus from place to place around a chosen region, spending almost each night in a different place and eating each time in a different town or village.

- Programme of the study trip -

Participants are given the opportunity to meet experienced professionals, local activists and members of communities in their field of life and work and talk directly with them about the specificity of community work, e.g. their ability to cope with existing institutions and organisations, their recognition of local needs and possible financial resources, their skills in mediating between people, their tested models of activity. The crucial part of this part of the module from the point of view of teaching are workshops and work exchanges that provide a chance of trying out and testing the presented methods. The meetings are a good occasion for both sides to consider the possibilities for further co-operation and, especially, for organising a placement for VET students or young practitioners.

The members of travelling group share the responsibilities during the study trip in a very detailed way e.g.: one person is responsible for organisation of one of the meetings during the trip, for one meal, one accommodation, one person is responsible for renting the bus, etc. Participants also share such responsibilities as visual and textual documentation of the trip.

- Research -

The participants continue the research during the study trip by taking active part in all the planned events, taking notes, collecting documentation, formulating initial conclusions, discussing them with others, etc. The individual process is as important as the collective one and so there are organised special work sessions when all important issues are discussed by the whole group. If the travelling group has a multinational character the added value occurred, which are the differences between national perspectives.

3rd part - SUMMARY PHASE -

- Time -

3-4 meetings after the study trip, 2-hour meetings per week

Note: according to the educational aims of the module, the most effective work plan assumes a 4-week summary phase, starting after a week-break after coming back from the trip, which is good time to summary individual reflection. It is recommended to organise at least 3 meetings in that part.

- Forms -

individual: completing the research, formulating conclusions, writing a report; fulfilling the individual tasks connected with the documentation;

groups: weekly meetings, common evaluation of the organisational aspect of the study trip, discussions about research projects of the participants, online communication

- **The aim** of the concluding phase after the study trip is to evaluate the study trip and reflect all the gained knowledge and experience. The final recognition of the chosen region should also lead to development of projects of cooperation in the frame of future placements or common cultural initiatives. If the participants of the travelling groups are from different countries it is recommended that the final evaluation and summary of research are done in collaboration with all participants.

- **The participants** finish their individual and group research, collect and choose the final scope of documentation and evaluate together all undertaken actions. They have also a possibility to plan future placements and cooperation. It aims at providing possibility of returning to the visited communities and institutions after the study trip is finished. Placements allow durable participation in everyday work of those communities and institutions, taking active part in the current projects and developing skills based on their experience. The programme and duration of the placement depend from the conditions of the currently organised projects by the relevant community or institution.

- 3 -

Step by step of the study trip module

- an example of the schedule applied while organising international study trips in the frame of the Localise project in collaboration between Lithuania, Poland and United Kingdom -

- Enrolment -

- ⤴ traveling group is assembled in each country 6 weeks before the study trip
- ⤴ each traveling group consists of 5 members from UK, 5 from LT, 5 from PL;
- ⤴ one of the participants from each country represents the partner's institution and is responsible for organisational, financial matters before, during and after the study trip, when he/she stays in a on-going/permanent contact with the host institution (the coordinator)
- ⤴ leaders are exchanging lists of participants from their countries with short profiles of each of them: 2 weeks before the study trip;

- Preparation of the study trip -

- ⤴ the institution which organises the study trip (the host institution) is responsible for planning the program of the study trip, arranging meetings, workshops, etc. and

organising: accommodation, travel and food during the study trip;

⤴ **deadline:** 2-3 weeks before a study trip – an estimate of all costs to be sent to 2 other partners

⤴ the coordinator from each country is responsible for organising the travel of his/her group from the place of origin to final destination

⤴ the coordinator from the host institution stays in touch with the two other coordinators and gives them the all necessary info;

⤴ the host institution is responsible for providing other partners with set of research materials, the format of them should be developed during the cooperation and can vary, but they suppose to include:

1. The profile of the visited region

purpose: all the materials necessary for the preparation of the traveling groups, to be read by them before the study trip;

content: social, cultural, historical and economical information of the region, it can include already existed research such as sociological analysis, parts of law regulations, economical reports, local notions of community, links to relevant websites, audiovisual materials etc.;

preparation: the traveling group is making the research and is responsible for providing all necessary materials for the other two groups;

deadline: start 6 weeks before the study trip – finish 3 weeks (could be a process)

2. The program of the study trip

content: daily schedule with profiles of the visited people, groups, institutions, links to their websites, short description of the projects, any other kind of relevant material;

deadline: draft version 2 weeks before the study trip; detailed version few days before the study trip or on the place

- Study trip -

⤴ the study trip may include: meetings, workshops, discussions, participation in the

program of visited institution/project/community etc.

⤴ the group from the visited country is responsible for documentation of the study trip, the group should remember about asking people appearing in visual materials for the necessary permission for publishing these materials on the project website

- After the study trip -

⤴ each study trip must be evaluated, the form of evaluation could be different in each country, e.g. PL plans to ask each Polish member of the traveling group to write a report and afterwards to participate in the evaluation meeting;

⤴ the coordinator from the visited country is responsible for publishing all the collected documentation on the project website – written materials, photos, videos etc.

⤴ the members of three traveling groups should also provide materials for the website, e.g. it could be excerpts from their reports connected with the profiles of them;

⤴ **deadline for web publishing:** start 2 weeks after the study trip – finish 4 weeks (could be a process)

⤴ the three coordinators stay in touch and evaluate together the study trip (from organisational, financial and other points of view);

⤴ **deadline:** 4 weeks after the study trip

TO SUM IT UP:

weeks	6	5	4	3	2	1		1	2	3	4
activity	group formation				exchange of lists of participants and their profiles		study trip				financial documentation to PL
				an estimate of all costs of the study trip to other 2 countries							
	the profile of the visited region to other 2 countries			the program of the study trip to other 2 countries					web publishing		

Exemplary showcases from the initial study trips

- Dzūkija (Dainava) region (LT) -

20-25 June 2011

Dzūkija or Dainava is one of five ethnographic regions of Lithuania. The provisory territory of Dzūkija ethnographic region lies between the Neris and the Nemunas Rivers in south-eastern part of Lithuania. Around the 13th century the land of Dainava (literally *the Land of Songs*) lied there; later it was incorporated into the Duchy of Trakai and the beautiful name was forgotten. Dzūkija is situated southeastern Lithuania and consists of Alytus County and southern Vilnius County. Historically, the extended into northeastern Poland (Podlaskie Voivodeship) and western Belarus. Dzūkija is a cultural region defined by traditional lifestyles and dialects of the local Lithuanian population (mostly rural farmers) and has never been defined as a political or administrative unit. Traditionally, Alytus is regarded as the capital of the region, although it is not the largest city in Dzūkija.

- Schedule -

	Mon (Jun 20)	Tues (Jun 21)	Wed (Jun 22)	Thurs (Jun 23)	Frid (Jun 24)	Sat (Jun 25)
9 - 10	Breakfast	Breakfast	Breakfast	Breakfast	Breakfast	Breakfast
10 - 11:30	"Menų centras" + gallery "101" + "Menų virtuvė"	Traveling to Vilkija Juškai museum	Presentation of Cultural centres in LT Cultural centre of Birštonas	Čiurlionis project +presentation of "Psilicon" theatre	Česnulių homestead - museum	
11:30 - 12	Coffee break	Workshop in Juškai museum	International project "Grynparkas"	Meeting with artist Jūratė Kazakevičiūtė	"Grūto parkas"	Final evaluation in National art gallery
12 - 13:30	Get to know each other					
13:30 - 15:30	Lunch	Lunch	Lunch	Lunch	Lunch	Lunch
15:30 - 17	Youth centre "Vartai" and A.C.Patria	Vilkijos youth amateur theatre "VIZIJA"	Meeting with artist Redas Diržys + presentation of	Meeting with Virginijus Sutkus + workshop	Traveling to Vilnius	

		performance	art school			
17:30 - 19:00	"Kauno Tekstilės bienalė" + workshop with Kristina Rancaitė	Dinner	Traveling to Druskininkai	Meeting with Virginijus Sutkus + workshop	"National social integration institute"	
19:00 - 21:00	Dinner in workshop style	"Galvok Žaliai" + workshop	Dinner	Dinner Celebration of Joninės with "Raciliukai"	Dinner	
21:00 -		Evaluation			Evaluation	

- Art gallery 101 + "Menų virtuvė" -

Gallery includes academics and professional art activities. This place attract people not only by offering interesting events, but by creating space for creative young people. "Menų virtuvė" it is scene of young artists, where they have possibilities to realize their ideas and projects. If activity of gallery is more academic and educative, „Menų virtuvė“ invites students to discuss, to organize first exhibitions, short workshops and simple to create. This initiatives is supported by group of young enthusiastic volunteers, who help in working with gallery projects.

- Youth centre „Vartai“ -

"Our clients are between 14 and 20 years of age, coming from all kind of backgrounds. [...] having adopt the German concept of "open youth centre", our main goal is to provide a space where they can come and feel truly welcome, free to proceed as they prefer, participating in these activities, playing table games, or pure and simply just spending some time with their friends. Sometimes they organize their own activities, such as anime afternoons or face painting, or even cooking in the centre". <http://lt.lt.facebook.com/jcvartai>

- Antanas and Jonas Juškos Ethnic Culture Museum -

The museum contains the information about brothers Antanas Juška and Jonas Juška, who have historical and ethnic value for Lithuania, Lithuanian and neighbourhood countries languages. Brothers collected and wrote down native Lithuanian songs, games, worlds that were about to extinct (made dictionary in Lithuanian-Polish-Russian-Latin). http://www.muziejai.lt/Kaunas/Jusku_muz.en.htm

- Vilkija amateur theater "Vision" -

Theatre operations involving different ages of Vilkija campus community. The theatre "Vision" will complete its 27 season. It was founded and is still directed by the director Irena Štilpaitė. Most performances designed to the separate age groups, but in preparation for 2009 – the Year of the World Lithuanian Song Festival "Age glee" creating this play, starring children, young people and adults.

- „Galvok Žaliai" (Think Green) project -

This is a creative design and advertising studio "workshop" Eco Project, operating since 2008. Essential project activities can be described in three words – work towards ecological! Chosen as a raw material for paper work, because they feel responsible for advertising and printing of information reuse. <http://galvokzaliai.lt/>

- Birštonas Cultural Centre -

Its functioning is based on amateur and professional cultural development. The Centre actively organizes activities of art lover collectives, fosters regional ethnic identity and traditions, organizes festivals, concerts, theatre shows, fairs and exhibitions. The Centre is famous for the oldest jazz festival in Lithuania which has been organized since 1980.

- International project "Grynparkas" -

It is international culture and ecology festival, that takes place in Birštonas. Festival Birštonas' green park first time was organized in 2009. The aim of this festival is to create together with other artists from other countries and by doing that to involve to creation process as much art lovers as possible. The main goal of this festival is to create a healthy and cultured landscape which is good to be at, create and live.

<http://www.grynparkas.lt/>

- Psilicon theatre -

This theatre is established in 2005 by one Lithuanian artist – Auksė Petrulienė. Here, the actors are miniature silicone puppets, whose performance becomes visible as a large and colourful video projection created live. From 2005, "Psilicone Theatre" holds its performances in spaces untouched by art (typical courtyards of residential blocks, swimming pools of sport clubs) and traditional stages, trying by all means to meet as many untypical spectators as possible, to get to know their demands and offer them

both contemporary art and an antidote for the problems tormenting society.”

http://www.aukse.lt/eng_psilicone.html

- “Racilukai” folk ensemble -

It is a group of different age people. Everyone can here find himself trying to feel the spirit of the Lithuanian traditions. All they join together interest in a folk songs, which are develop over centuries, also dances, games, traditional viands. “Racilukai” have become a tradition developing the autumn and spring evenings for town community, they also celebrate the calendar holidays, taking part in the city, republic and international events.

- Institute for Social Integration -

This organization creates and applies social innovations, which supports the integration of the persons from various socially vulnerable groups within the manifold society. Programmes carried out by the Institute:

1. **Living Library** (www.gyvojibiblioteka.lt) The aim of this programme is to destroy the myths about the socially vulnerable groups, to create the conditions for these groups in order to represent themselves.

2. **Young Journalists** (www.jauniejiizurnalistai.lt) The aim of this programme is to represent socially vulnerable groups within the media objectively and ethically, to contribute for the educational processes of the objective, ethical media.

3. **All Different – All Equal** (www.visiskirtingivisilygus.lt) The aim of this programme is to enable young people to participate actively within creation of the peaceful communities, which are based on diversity, social inclusion, mutual understanding.

4. **Programme: I Love Graffiti** (www.myliugraffiti.lt) The aim of this programme is to solve the social problems in the language of youth – graffiti language.

- „Galvok Žaliai” (Think Green) project -

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- Warsaw and Mazovia region (PL) -

29 November-3 December 2011



Mazovia or **Masovia** (Polish: *Mazowsze*) is a geographical, historical and cultural region in east-central Poland as well as one of the sixteen voivodeships (provinces). Historically, its capital was Płock, the medieval residence of first Dukes of Masovia, with Czersk and Warsaw as capitals of individual Mazovian duchies.

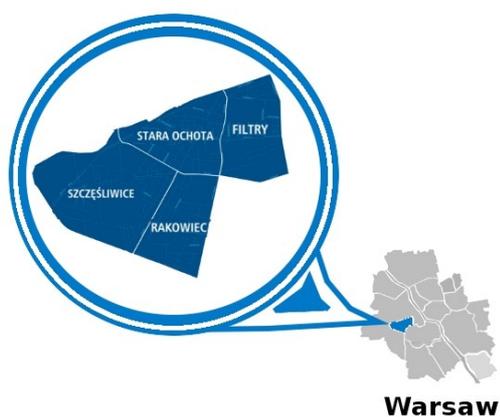
The **Masovian Voivodeship** (Polish: *województwo mazowieckie*) is the largest and most populous of the voivodeships created in 1999 as a result of the administrative reform. It is 35,579 square kilometres (13,737 square miles) and has 5.16 million inhabitants. The main centre of population and at the same time its capital is Warsaw (1.7 million), located in the heart of the voivodeship. Other significant cities are Radom (226,000) in the south, Płock (127,000) in the west, Siedlce (77,000) in the east, and Ostrołęka (55,000) in the north. Altogether, there are 85 cities and towns in Masovia.

- Schedule -

Monday, 28.11	Tuesday, 29.11	Wednesday, 30.11	Thursday, 1.12	Friday, 2.12	Saturday, 3.12
9:30-11:30 Get to Know Each Other 11:30-12:30 Take a Walk & Be Surprised	10:00-1:00 The Bródno district The REBLOK project	9:30-11:15 Evaluation Session The Institute of Polish Culture	9:10 meeting at the train station	10:00-1:00 The Laboratory of the Creative Education, Centre for Contemporary Art, the Ujazdowski Castle 1:00-2:30 The	12:30-2:30 Final Evaluation Session Solec 44/Powisle district and the photo session (Grupa Okołodografi
12:30-14:30 The Local Community		11:30-1:00 Trip to Warka by bus	10-12:30 Podkowa Leśna,		

Support Centre (CAL)		1:00-3:00 The W.A.R.K.A. Association	The Culture and Civic Initiatives Centre	meeting with the artist Maciej Pisuk	czna")
2:00-3:30 Lunch	1:30 Lunch Ząbkowska St The Old Praga	Local institutions and initiatives	12:30-1:30 Lunch in Podkowa Leśna	3:00 lunch	2:30-3:30 Lunch
4:00-6:00 The Ochota district Tarczyńska 11 (the residents' club)	3:00-4:00 GPAS – a short walk around the district	3:00-4:00 Lunch	2:00-3:30 Return to Warsaw FREE TIME	3:30-6:00 The Association of Creative Initiatives 'ę' ul. Mokotowska	
6:30-8:00 OMDO, Ochocianie Kolonja Café (dinner)	4:00-5:30 GPAS – presentation of the methods and projects	4:00-6:30 Local institutions and initiatives part II	6:00 Meeting at Kolumna Zygmunta (King Sigimund's Column)	6:30 Dinner Regeneracja	
	6:00-8:00 The 'Praktycy Kultury' Association Praga/ Lubelska St.	6:30-7:30 Return to Warsaw	6:30-9:30 The evening with seniors from Old Praga		

- Ochota -



It is a district of Warsaw located in its very heart. Yet, Ochota is known for many peaceful areas where you get the impression that the city centre is far away. Also unique are the areas that were not ruined during the Second World War.

Ochota has 21 cultural institutions, the biggest of which is OKO – Ochota Cultural Centre. There are also many small clubs-café's that organize all kinds of events for

people of different age. Ochota residents are known for their social activity and organising social debates.

- Tarczyńska 11-

At present, it's a club without its own venue. All events take place in cafeterias, schools and clubs near Tarczyńska Street, in the Ochota district. The club's building will soon be renovated. In the future, it will be a club created by Ochota residents – artists, students and culture animators. To them, culture means not only art but also community service and studying people's needs.

- Kolonia-Ochota -

It's a small club-café in the middle of Old Ochota. Though targeted at children, the café organizes other types of events and concerts as well. On Fridays they have open meetings with people, who work in different areas of culture and inspire others to discuss the world around us.

- OMDO (The Model of Civic Dialogue in the Ochota District) -

It's an initiative of Polish sociologists and the Ochota authorities. Ochota residents and its authorities needed to develop a system for maintaining the dialogue on managing public areas in the district. In their opinion, the dialogue between the authorities and Ochota residents successfully limits social conflicts and engages inhabitants in the neighbourhood life. Everyone can take part in building their own 'Small Homeland' in the local area.

- Ochocianie -

They are Ochota residents of all ages, with different beliefs and political views. They all like living in Ochota, have an idea for their neighbourhood and want to make their district a better place. In their opinion, inhabitants should take part in the most important decisions that influence living in Ochota. They expect the authorities to hold genuine social consultations. They want schools, kindergartens and playgrounds in Ochota to be renovated.

- The Local Activity Support Centre (CAL) -

The most important non-governmental organization dedicated to local communities in Poland. It creates and coordinates network of people and institutions that promote local

development and activism. The Center supports the notion of people's self organization and mutual-aid in order to activate local communities. Projects pursued by the Center aim at building local, regional and national communities, enhancing people's solidarity and local integration and empowering people by coaching them how they can help themselves.

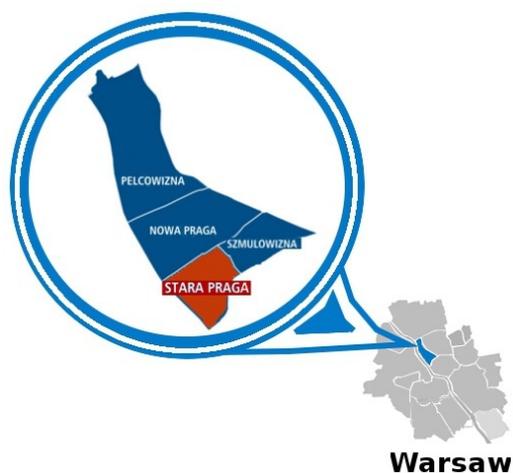
- Bródno -

It is a housing estate in Targówek, a Warsaw district located on the eastern side of the Vistula river, and it concentrates most cultural activities of Targówek.



Since the district is situated a long way from the city centre, most of its cultural and social events are conducted by the local authorities. It is also the work area of Paweł Althamer, a well-known Polish artist and a local activist. The projects are focused on revitalizing the public space along with developing the local community. One of the most interesting is the Bródno Sculpture Park, a long-term undertaking that tests the contemporary formula of 'social sculpture' and sculpture in the public space in general. The other one is the REBLOK project, which involves the government, the local authorities, non-governmental organizations, artists, entrepreneurs and residents in discussions and actions on cultural and social aspects of the revitalization of Communist-era housing estates. <http://www.targowek.waw.pl/english/index.htm>

- Stara Praga (The Old Praga) -



One of Warsaw's older districts, Praga is divided into two parts: Praga Południe (South) and Praga Północ (North). A significant part of the buildings in Praga Północ are from the beginning of the 20th century and from the interwar period (The Old Praga). Year by year, Praga becomes an increasingly popular place to visit, fashionable among young artists in particular. Old tenements and abandoned factory walls acquire a new artistic dimension as galleries, art centres and studios open up. On the other hand, this district of Warsaw is still a bit neglected in social terms. However, there are already revitalization projects in progress and a few organizations that deal with reintegrating socially excluded children and teenagers.

- Grupa Pedagogiki i Animacji Społecznej (GPAS) -

A group of people who care about the plight of socially and educationally deprived children living in the Praga district. They strive to change their living conditions for which children are not responsible. The GPAS workers want to keep children off the streets by offering them their time, energy, enthusiasm and patience. They do not have a youth club and most of the activities take place directly in the children's environment, namely in the areas where these kids spend most of their time.

- Warka -

Warka is a town with the population of 11 400, famous for its economic enterprises and contribution to culture. Warka is an important industrial and fruit-farming centre in

Grójec county, located 60 km south to Warsaw. The W.A.R.K.A. Association aims to develop the local area by stimulating activity and promotion of residents of Grójec county. It has run more than 90 social projects in the region.

- Podkowa Leśna -

Podkowa Leśna is a town located 25 km from Warsaw, with a population of 4000. Founded in 1925, the town is surrounded by the forest on three sides and has numerous green areas. That's why Podkowa Leśna is called a 'garden-town'. The town is famous for its unique urban architecture and many buildings from the interwar years. The community of Podkowa Leśna has always been exceptional as regards the civic spirit as well as the cultural and artistic life. The town is the home of numerous artists, academics, musicians and architects.

- The Laboratory of Creative Education (LET) -

Since 1989, the Laboratory has been implementing the idea of active culture put into artistic practice by Jerzy Grotowski. Their projects also reflect psychological ideas, in particular the idea of humanistic psychology. LET deals with all areas of contemporary art and the exhibition programme of CSW (The Centre for Contemporary Art in the Ujazdowski Castle). Their main goal is to build a bridge between contemporary art and its receivers. They also promote the idea of "the open museum" and the activities in public spaces.

- The Association of the Creative Initiatives 'ę' -

The Association educates young people through artistic activities, teaches them how to accept new challenges and helps them to find the way to realise their ideas. It works on both local and nationwide levels. The Association is known for projects 'Young cultural managers', 'Seniors in action', 'Animatornia' and research projects implemented all over Poland. 'The Association of Creative Initiatives "ę"' has been conducting social actions throughout Poland since 2002. For the last few years, we have also been revitalising the cultural and social space of Warsaw. We invite residents to encounter photography, film,

graphic art and the written world. We initiate debates between Warsaw's activists and the city's administration, and examine the state of cultural institutions.

- London (UK) -

19-24 March 2012

London is the capital city of the United Kingdom, the largest city, urban zone and metropolitan area in the United Kingdom, and the European Union by most measures. It is a leading global city, with strengths in the arts, commerce, education, entertainment, fashion, finance, healthcare, media, professional services, research and development, tourism and transport all contributing to its prominence. It is the world's leading financial centre alongside New York City and has been described as a world cultural capital.

London has a diverse range of peoples and cultures, and more than 300 languages are spoken within its boundaries. In March 2011, London had an official population of 8,174,100, making it the most populous municipality in the European Union and accounting for 12.5% of the UK population. The latest census reveals white Britons as minority in London for first time in modern times.

- Schedule -

Mon 19th	Tuesday 20th	Wed 21st	Thurs 22nd	Fri 23	Sat 24th
9.30-11.30 Holburn community association	10.30-12.45 Art in the Park	Tate Outreach team	ICA Connected Cultures Conference	11-1 Barbican Artworks National Participatory Arts Programme	What I heard about the world (Albany, Deptford)
12.30 Lunch	Lunch at park	Sandwich lunch	Lunch at the conference	1.30 Lunch	Lunch at the Albany
2.30 Chrissie Tiller (Goldsmiths University) Policy context: Activity- GLC, arts council, history of arts in London, goldsmiths	Group 1: Small group- Spare tyre 2-4 Redbridge Group 2: 2-4 Reflection activity and arts and health work at Guys and St.Thomas' Hospital	Group 1: Spare Tyre until 4.45 Merton Abbey Mills Group 2: 2-4 Reflection on arts and health work at Guys and St.Thomas' Hospital	ICA Connected Cultures Conference	3-5 Holburn community association	

7:30 Fish and chips	Down Syndrome exhibition 8pm DV8 performance (eat near the National Theatre)	6.00-7.30 Meeting Arti, Spare Tyre Director, Kennington lane	7-8 Wellcome trust Exhibition 8pm pub meal	8pm Meal	
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- Holburn Community Association -

<http://www.holborncommunity.co.uk/>

Holborn Community Association provides a range of core services and special projects to everyone in the local community. The building provides space and resources to support the needs of the local communities. There are 2 centres and they are open to all local people. As part of their services they provide activities and support to children and older people, and have a busy timetable of activities and events.

- Chrissie Tiller, Head of Cross-sectoral and Community Arts (Goldsmiths College) -

<http://www.gold.ac.uk/pg/ma-participatory-community-arts/>

Chrissie is the founder and director of the MA in Cross-Sectoral and Community Arts at Goldsmiths, University of London. The MA at Goldsmiths was originally developed in partnership with National Theatre Education, and they continue to work with arts and community institutions in London. The MA in Community and Participatory Arts is for practising artists, arts graduates and workshop leaders.

- Spare Tyre -

<http://sparetyre.org/>

It is a participatory arts company, which creates theatre with voiceless communities. They currently work with people aged 60+, adults with learning disabilities, and women who have experienced sexual violence. They deliver workshops and create performances as well as share their learning within the wider community.

- Arts programme at Guys and St Thomas' Hospital -

<http://www.gsttcharity.org.uk/>

The arts programme at the hospital aims to improve the hospital and environment for patients, visitors and staff. The Charity also supports a performing arts programme for patients, staff and visitors. This includes music, dance and drama performances as well

as poetry workshops.

- London Arts and Health Forum -

<http://www.lahf.org.uk/>

It is a (free) membership organisation which aims to develop the role of culture in wellbeing and to promote and support arts in health activity across London and nationally. It supports artists, architects, clinical staff and service users - basically anyone with an interest in arts in health.

- Tate Modern -

<http://www.tate.org.uk/about/projects/tate-modern-project/community>

The Tate works with community groups and individuals living locally in a range of projects which involve contemporary artists. Work includes specially created programmes, activities and events in the gallery and surrounding neighbourhood.

- Because we're worth it - A national summit on participatory arts -

<http://www.connectedculture.co.uk/>

It was an important national Summit exploring and celebrating the value of participatory arts. connectedculture is an independent voice for adult participatory arts. A network for anyone involved in participatory arts who wants to better connect to peers and better advocate for this area of artistic practice.

- Wellcome Trust -

<http://www.wellcomecollection.org/>

The Wellcome Collection is part of the Wellcome Trust and explores the connections between medicine, life and art in the past, present and future. As part of their work they fund work, which uses creativity to further public engagement in also aspects of biomedical science.

- Barbican, Art Works & The Paul Hamlyn Foundation -

<http://www.barbican.org.uk/education>, <http://www.phf.org.uk/page.asp?id=1406>

The Barbican works with the Guildhall School of Music & Drama to create a range of learning programmes including Art Works. This project funded by the Paul Hamlyn Foundation will consider existing provision and develop new practice for the training and development of artists working in participatory settings.

Excerpts from evaluation

- Staffordshire -

20-27 March 2011

It was very useful not only to hear about how you in UK work with projects, but to see the real places as well (Hanley Park etc.); to meet and discuss with community members. In general, I think all places and people represented the situation and understanding of community arts in Stoke-on-Trent really well. General recommendations:

We need to build in more time for participants to share practice. We had some incredibly talented and experienced people on the study trips but they did not have time to talk about their practice. There are clearly many things we can learn from each other. We could squeeze in more time for reflection / group discussions? Let us keep the reflection / workshop / getting to know each other / presentation balance.

We need to plan research both on the region and the basic ideas / politics / terms of each country so that we can make comparisons that are based in some grounded research

- Warsaw and Mazovia region (PL) -

29 November-3 December 2011

Reflection from the UK group

One of the main themes that emerged out of the group was the positive impact of being in a different country with the opportunity to exchange dialogue with people from other places and cultures. It was felt that it is rare for a practitioner in everyday life to do this and the study trips allow you, as a participant, to be part of the projects that are being spoken about enabling you to explore and reflect on similarities, differences and

individual practice. The benefit of being at the heart of varying art forms/organisations/communities involved in a physical study trip enables you to not only see the identified needs but through your own practical experiences in these geographic conditions you can apply your own practices/views and experience into the research, meaning the reflection is not limited to a one dimensional view and generates creative analysis from several different perspectives at once. The process of learning while walking through a different city and listening while seeing/doing embeds the process in your physical memory making the research more memorable giving you the ability to embed learning through a range of experiences that impact on your senses. Going on field trips means you gain real grass root insights into working practices and practices at work. This allows you to reflect on your own practice and ask questions to critically reflect how this may work in your own country rather than speculating. This is more effective at starting and being involved in debates which penetrate the theoretical aspects and practical applications of relevant topics rather than a static presentation that is not as interactive and does not necessarily provide the listener with the knowledge to form their own opinions. Therefore by being at the centre you can get to the heart and then reflect out rather than scratching the surface and trying to reflect on another's subjective view.

- Context and application of subject -

The module is also very academically friendly. Academic language, analysis and expectations to a certain point are not preconceived or set and although everyone comes with different academic and practical experiences it is a very rich model at several levels simultaneously benefiting working experienced practitioners, practitioners starting out or looking to start a project and young practitioners that are still learning about the topics in hand. The presentations made as part of the study trip reflect the practical theory illustrating the information, thought processes and events that formulate a project. This allows the participants eye and mind to see and their body to process a journey from thought to creation, implementation, result and reflection, illustrating a package and not just a piece. However, as a week is a relatively short time to fit in a lot of information the days can be quite intense and sometimes it may not be possible to

take everything in. There are many aspects to take into consideration when researching community arts/cultural animation and depending on the brief directed by the partners involved you cannot gauge what information you are going to receive and necessarily get answers to all aspects you feel are relevant to the topic. For example more information on funding, (especially the role of private sector) practical projects set up and approaches to engagement could have been discussed further in this particular trip.

- Logistical format -

From a logistical point the study trip worked very well with smooth transitions from the context of what each day involved and the geographical locations we were visiting each day, right down to the contextual application of where we ate! The cohesion of this format flowed smoothly and opened windows into communities naturally. On the other hand though this format can advocate tendencies to advertise and promote groups and organisations that may not be a true reflection on the countries opinions or work. The model can be a bit artificial in this way but it is still a good way of bringing a range of people together to share ideas. Following on from this it would have been interesting to hear from a variety of people that have been involved with projects like council reps and members of the individual communities involved to hear other sides of the story.

- Organisation of this trip -

It was noted in our group evaluation back in the UK how well the trip had been prepared from both the hosting country and our individual UK group. The information and reading pack that was sent over from Poland, including reading from Lithuania, was comprehensive enough to give us an inside into the political and cultural context of the countries and also provided an understanding into how the different stages of development of community arts and cultural animation linked to our own practice. This enabled us to think about questions that we would like to explore while in Poland and gave us aims and objectives to focus on. The 3 preparation sessions held in the UK before the study trip really highlighted the need to meet before a trip, aiding group cohesion and gelled the group together before the study trip. This meant that we understood each other's practices and could straight away start engaging in the project with each other. Study trips in this case involve many new people and it can be quite

time consuming to get to know everyone and start conversations specific to areas you are connected to, however through careful planning and mini biographies exchanged before the trip you had a sense of everyone's particular areas and interests easing you into conversations right from the start of the trip. Not only was this provided through written documentation but the use of the social media facebook page created gave participants links to the organisations we would be visiting, the other people that were involved and regular contact to keep track of the planning and ask questions. The organisation of this also meant there is a regular platform to stay in touch and see a development in the project as past and present participants come together to interact.

- Klaipėda region (LT) -

26 June - 3 July 2012

Reflection of Polish group

- The programme was diverse and showed various institutions, projects and working environments – showed Lithuania as a country bustling with cultural activity. The reading pack was very good.
- Thanks to the study trip we got to know many institutions, their communities and working methods. We have greater knowledge of Lithuania's culture and geography. It really makes us want to come back and learn more and continue our research.
- Good discussions and meetings that were much more than just "presentation of the institution". Things are no longer obvious for us – the discussions enabled us to go beyond "it's just like in Poland".
- The idea of an energizer – an activity run by one of the participants in order to involve others – was great, should be applied more widely (i.e. every participant runs one energiser for the whole group).
- Final evaluation and remembering all the visited projects and institutions really helped to organize everybody's thinking.
- Study trips give the participants an opportunity to visit, but not to participate or act /

run actual projects in visited locations. In this model “everyone is a student” – but on the other hand visiting and learning other contexts enables us to reflect on our own practice, which is a rare moment in every culture animator’s / artist’s practice. The meetings teach us how to be conscious of what we do – and enable personal development / exchange of ideas between the participants as well as between them and visited institutions / communities.



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