



# Creative Europe Programme (CREA)

## Application Form

Technical Description (Part B)

(CREA CULTand CROSS-SECTORAL)

Version 2.0  
May 2022

## IMPORTANT NOTICE

### What is the Application Form?

The Application Form is the template for EU grants applications; it must be submitted via the EU Funding & Tenders Portal before the call deadline.

The Form consists of 2 parts:

- Part A contains structured administrative information
- Part B is a narrative technical description of the project.

Part A is generated by the IT system. It is based on the information which you enter into the Portal Submission System screens.

Part B needs to be uploaded as PDF (+ annexes) in the Submission System. The templates to use are available there.

### How to prepare and submit it?

The Application Form must be prepared by the consortium and submitted by a representative. Once submitted, you will receive a confirmation.

#### Character and page limits:

- page limit normally **70** pages (unless otherwise provided in the Call document)
- supporting documents can be provided as an annex and do not count towards the page limit
- minimum font size — Arial 9 points
- page size: A4
- margins (top, bottom, left and right): at least 15 mm (not including headers & footers).

Please abide by the formatting rules. They are NOT a target! Keep your text as concise as possible. Do not use hyperlinks to show information that is an essential part of your application.

**⚠**If you attempt to upload an application that exceeds the specified limit, you will receive an automatic warning asking you to shorten and re-upload your application. For applications that are not shortened, the excess pages will be made invisible and thus disregarded by the evaluators.

**⚠Please do NOT delete any instructions in the document. The overall page limit has been raised to ensure equal treatment of all applicants.**

## TECHNICAL DESCRIPTION (PART B)

### COVER PAGE

*Part B of the Application Form must be downloaded from the Portal Submission System, completed and then assembled and re-uploaded as PDF in the system.*

**Note:** Please read carefully the conditions set out in the Call document (for open calls: published on the Portal). Pay particular attention to the award criteria; they explain how the application will be evaluated.

PROJECT	
<b>Project name:</b>	Art as a Game Changer
<b>Project acronym:</b>	ARTGAME
<b>Coordinator contact:</b>	Anna Daub Svanholt, Ishøj Culture and Music School

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## PROJECT SUMMARY

### Project summary

See Abstract (Application Form Part A).

## 1. RELEVANCE

### 1.1 Background and objectives

#### Background and objectives

*Describe the background and rationale of the project.*

*How is the project relevant to the scope of the call? How does the project address the objectives of the call? What is the project's contribution to the priorities of the call (see section 2 of the Call document)?*

#### RELATION TO THE SCOPE OF THE CREATIVE EUROPE CALL AND THE CALL PRIORITIES

According to the call objective 2 “Innovation”, Creative Europe aims at enhancing the capacity of European cultural and creative sectors to “nurture talents, to innovate, to prosper and to generate jobs and growth”. Innovation, the call says, is “necessary for the evolution of the sectors and their competitiveness and should be understood in a broad way”, e.g., include the “development and experimentation of new practices or new models and also the transfer and dissemination of good practices”.

We address two of the call priorities: Audience and Social inclusion, and unify two needs: On the one hand, Art and cultural institutions' need for audience development, and on the other hand, society's need for including disadvantaged groups: Art and cultural institutions reach out to disadvantaged groups and help them, and the disadvantaged groups become a new audience of the art and cultural institutions.

#### RELATION TO THE POLICY OF ISHOJ MUNICIPALITY, DENMARK

The applicant, Ishøj Municipality has recently launched a new policy which is in accordance with the Creative Europe call scope and its priorities, and highly relevant to all partners in the project:

Ishøj Municipality has a high proportion of citizens on public welfare who feel outside the community and who the municipality would like to offer a new access to education, job market and community. Ishøj Municipality has a number of health-promoting offers, but these are all voluntary and are not targeted at citizens with complex challenges or citizens suffering from mental or mental challenges. The latest figures for Ishøj Municipality's health profile from 2022 are worrying, and improvements cannot be expected unless new paths are taken. Therefore, a new investment project has been launched to promote health, culture and employment in an innovative way.

The Creative Europe project “Art as a Game Changer” is expected to play a significant role in this ongoing new local investment project, and likewise, the European project would benefit from the engaged effort of local experts in the Municipality's job creation and art & culture sector.

In connection with the elaboration of the Creative Europe project application, the municipal Job Centre, a local venue and library Kulturium and Ishøj Culture and Music School have co-created a generic methodology: Onboarding – 10 Weeks Programme – Follow-Up for dealing with the disadvantaged groups. This methodology has been welcomed by the partners and will be used throughout the project- on a variety of target groups of disadvantaged people in 5 countries.

## OBJECTIVES

We have coined this project “Art as a Game Changer” to express the claim that culture and the arts can be just as important and useful for personal and societal development as new market opportunities, new technology and new health treatment options. We will demonstrate that art and culture can make a difference for social inclusion. Having said this, we emphasize that, in our view, art should neither be reduced to its practical utility value. Art has its own aesthetic regime (cf. Rancière, The Politics of Aesthetics 2004).

Art and culture institutions will reach out to a new audience/group of users: disadvantaged groups and help them through art pedagogy. The target groups will first engage in personal development, encounter the art, feel welcome, belong to a group and become self-confident, then come closer to social inclusion and also become new users of art and culture. The hypothesis is that Art pedagogy will appear to be a new, effective tool in the efforts of social inclusion, which will not replace conventional methods, but be an add-on and have a competitive edge in certain cases.

As for the Art and culture institutions, they will acquire competencies for developing their audience.

The project objectives are:

**TARGET GROUPS OF DISADVANTAGED PEOPLE.** Through the pedagogy of arts, the target group members will:

- **Encounter the arts** and enter a free, new world where they belong, feel safe and happy, and get enriching experiences
- **Develop energy and desire to change their condition**
- **Become protagonists in their own lives**
- **Learn to come closer to social inclusion.**

Across all partner activities in the project:

- 75% of the target group members participate in cultural activities
- 10% (not all countries) do voluntary work
- 40% engage in education
- 90% of adults enter in an employment-oriented programme

**LOCAL AUTHORITIES OR NGOS** who have a formal responsibility for taking care of the disadvantaged groups will gain:

- Gain **inspirational input to their work** in the form of **>10 add-ons to their current methods**(e.g. at least 2 per country)

**ART AND CULTURE INSTITUTIONS** will

- **Use the arts** to help the target groups become **socially included** (closer to social inclusion)
- Identify and develop a **comprehensive catalogue of >30 art pedagogic methods that work**, develop a **new audience/group of users out of the target group members**
- Acquire **know-how about attracting new audience/group of users** in general.
- 75% of the participating artists will express their commitment that they will continue to help non-artist target group members develop and grow
- 50% of the participating artists express that will continue to co-operate with social entrepreneurs and social pedagogues on helping the target groups.

## BACKGROUND

Below, we argue for the relevance of

- Audience development

- Social inclusion through the arts
- Social inclusion in general

## THE RELEVANCE OF AUDIENCE DEVELOPMENT

In this application, we define audience/group of users broadly:

Figure: Audience/group of users

## AUDIENCE = USERS, not staff



During the corona crisis, the established cultural life in all partner countries had to realise that culture and art were considered by governments to be a luxury phenomenon that could be downgraded in the urgent struggle for the economic survival of society. Access to a paying audience/group of users was limited owing to restrictions, and perhaps even worse: the audience/group of usersturned out not to miss art so desperately that a revolution broke out in favour of cultural life. New artforms emerged that were less dependent on physical presence (e.g. on-line theatre, on-line community singing, on-line museum visits, practising art at home).

The insight today is that it is not just about getting enough "butts in the seats". Long before the corona crisis, cultural life had been aware of the need for "audience/group of users development", i.e. to get to know their audience/group of users better, make their audience/group of users wider by, for a start, reaching out to target groups similar to the ones they already have and make their audience/group of users deeper by building a relationship with it.

Instead of just reaching out to target groups similar to the ones they already have, the art institutions in this Creative Europe project reach out to people who are far away from art and cultural institutions, and, most importantly, are in need for help: disadvantaged groups.

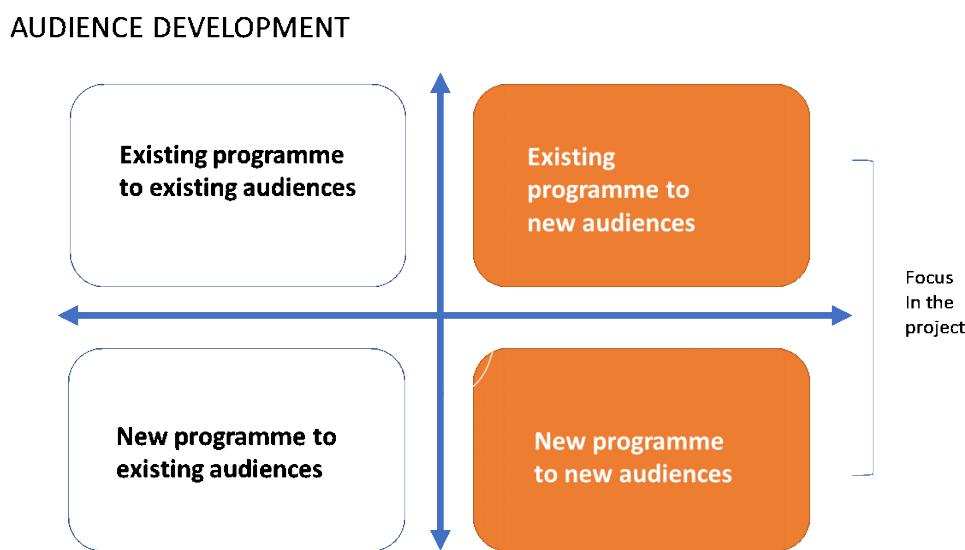
If the agents of culture and art find out what they could do, new, large and diverse audiences/users would emerge. For the practitioners of culture and art, this would mean that they would develop new skills and attitudes: they have to strengthen relations, learn

new things and change, and it is conceivable that even new art forms will emerge in co-creation with the target groups.

The new audience/group of users we want to include are disadvantaged groups who need social inclusion. The arts have the prerequisites for helping them. The artists have a repository of creative approaches that can get under the skin of the target group members, and thus engage them in learning and growing. Artists can improvise and learn new roles and are therefore also able to adapt to people's preferences of learning and thus avoid or overcome shyness or "resistance" to learning. The performing arts have the specificity to live the present moment, by implementing a creative process in the person and in the group. Performative art allows to make spectators participate. Through the use of beauty in art, people identify themselves, grow up, build architectures of relationships and exchange. Creative activities can also be ways to surface hidden knowledge, as shown by Lawrence (Embodied knowing: Getting back to our roots, 2013).

The figure below expresses our understanding of what aspects of audience/group of users development we will address:

Figure: Audience/group of users development  
Adapted from: [pjpbulletinfullscore.files.wordpress.com](http://pjpbulletinfullscore.files.wordpress.com)



As the figure illustrates, in the project, the cultural and art institutions will use their current creative repertoire and curriculum, but they will also develop new methods.

Put shortly, the big challenge for cultural life is to be more clearly relevant to society. This project is an example of how to inspire cultural and art institutions to audience/group of users development and thus attract new segments to art.

## THE RELEVANCE OF SOCIAL INCLUSION THROUGH THE ARTS

There is evidence that the arts can contribute to improving health, learning and life situation, e.g.,

- the WHO report 2019 about Art and Health
- the language learning methodology Suggestopedia for traumatized refugees (Georgi Lozanov in the 70'ies)
- the project “A better life with culture”, Ishøj, Denmark 2020.
- The since 2017 ongoing research and policy-making project SIMM (Social Impact of Making Music) about the role music-making plays in social. See also 1.3 “Complementarity with other actions and innovation”.

Wagner (cf. Representation in action, 2015) presents five basic approaches, paradigms, or objectives to arts in education: (1) the art-specific approach (artistic skills for their own sake);(2) the economic approach (economic output of creative industries);(3) the social approach (community projects with the arts);(4) the educational approach (integration of the arts in education); and finally (5) the political approach (building citizenship through the arts).

In this project, we integrate the art-specific approach with the social, the educational approach and the political approach. We let people meet art as it is (*l’art pour l’art* without filter), but artists also adapt to the target groups and use art pedagogy, and finally, art serves as a tool for social change and will have an economic impact, when and if the tool works. Moreover, our cross-country and cross-cultural perspectives will help us understand what is really occurring in arts in education and what the perspectives are for future practices, studies, and policies.

In this project, (examples of) the desired experience and learning outcomes are:

***Joy – Belongingness – Self-discovery – Self-expression – Ability to give feedback – Ability to make demands and come up with suggestions – Hope – Desire for change – Critical thinking – Self-reliance – Self-determination – Knowledge about opportunities for social inclusion – Networking – Taking decisive, concrete steps to improve one’s condition .***

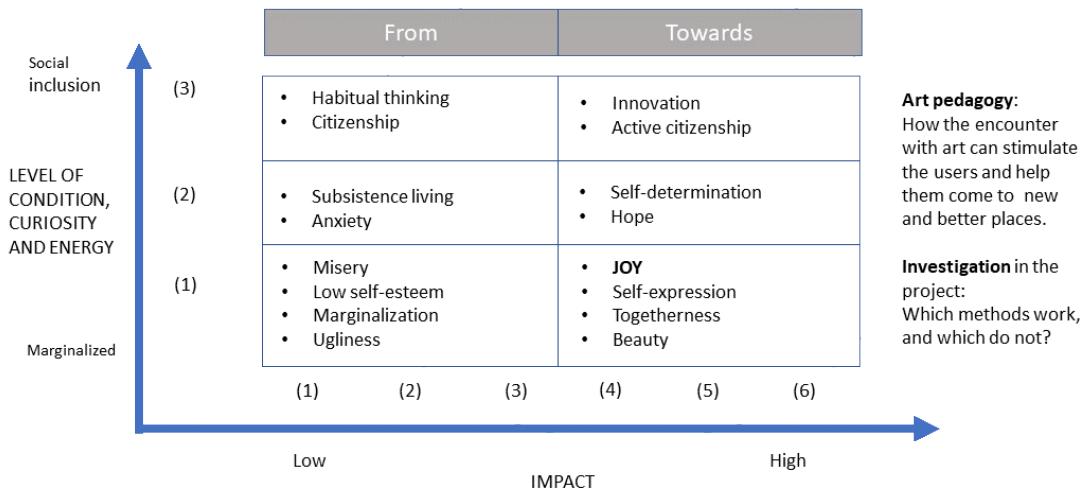
The basic success criterion is that the disadvantaged group should become self-relying and self-determined. To remind all partners of this basic success criterion, we physically gather the artists and experts who are going to work directly with the target groups, and lay the groundwork for the Art pedagogy and our approach for meeting the target groups. This gathering takes place in connection with project kick-off, and takes the form of a dialogue-based course about “Self-determination” and “Art Pedagogy”.

We want to investigate, how exactly art and culture can stimulate users (receiving and practising) to obtain these skills and learning outcomes and help them come to new and better places.

Our vision is that the encounter with the art is a free space, where people are welcomed as they are, where misery, sickness and personal history are forgotten in the moment, where people feel that they belong, feel safe and happy, and get enriching experiences.

Figure: Art pedagogy

# ART PEDAGOGY



Through art pedagogy, new audiences/users such as disadvantaged target groups will help themselves overcome their problems: e.g., lack of friends, lack of work, lack of skills and education, isolation, low self-esteem and social anxiety. For society, it will be a benefit if marginalized people can be activated and become socially included, or at least come some steps closer to social inclusion.

It should be noted that some of the disadvantaged target groups in this project are so disadvantaged that we cannot help them all the way, but just *some steps* in the direction of social inclusion, which is the upper level in the model). Most of the work in this project will be on levels (1) and (2). We elaborate on this under 1.2 Needs Analysis and 2.1 “Concept and methodology”.

## THE RELEVANCE OF SOCIAL INCLUSION IN GENERAL

Many disadvantaged target groups already receive help from local authorities and NGOs, but according to government statistics in all 5 partner countries, this help is not sufficiently effective. Many vulnerable people remain clients, not moving towards social inclusion, which should be a human right (cf. the UN Sustainable Development Goal No. 10 “Reduced inequalities”). The authorities and NGOs will derive new inspiration from this project in the form of add-ons to their current methods.

The World Bank gives high priority to the issue social inclusion, cf. the WHO website:

**In every country, some groups confront barriers that prevent them from fully participating in political, economic, and social life.** These groups may be excluded not only through legal systems, land, and labour markets, but also discriminatory or stigmatizing attitudes, beliefs, or perceptions. Disadvantage is often based on social identity, which may be across dimensions of gender, age, location, occupation, race, ethnicity, religion, citizenship status, disability, and sexual orientation and gender identity (SOGI), among other factors. This kind of social exclusion robs individuals of dignity, security, and the opportunity to lead a better life. Unless the root causes of structural exclusion and discrimination are addressed, it will be challenging to support sustainable inclusive growth and rapid poverty reduction.

.....

**Social inclusion is the right thing to do, and it also makes good economic sense.** Left unaddressed, the exclusion of disadvantaged groups can be costly. At the individual level, the

most commonly measured impacts include the loss of wages, lifetime earnings, poor education, and employment outcomes. Racism and discrimination also have physical and mental health costs. At the national level, the economic cost of social exclusion can be captured by foregone gross domestic product (GDP) and human capital wealth.

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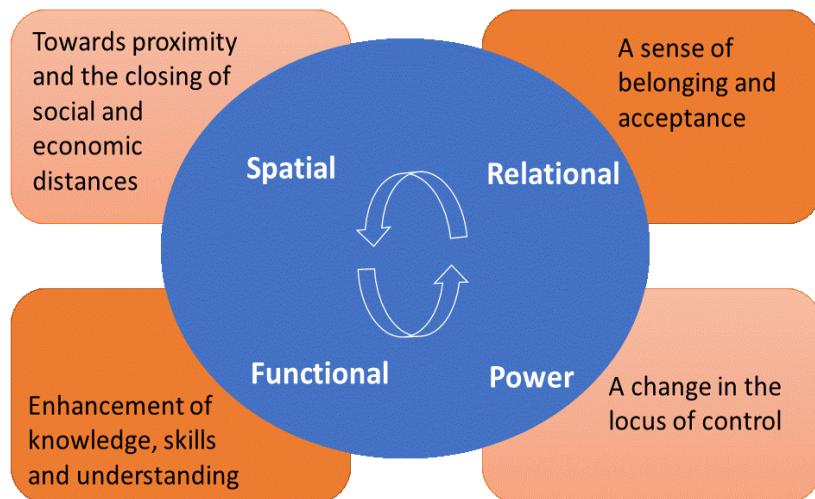
The World Bank has actually studied one impact of the arts: What is the evidence on the role of the arts in improving health and wellbeing? (2019).

The EU works with social inclusion in many programmes, cf. the European Semester 2022, Europe 2020 Strategy, Agenda for New skills and Jobs, Social Investment Package. Also the EU-programme Creative Europe gives high priority to social inclusion.

As it appears, the issue of social inclusion is enormous, and we therefore have to choose what we can accomplish. The figure below expresses our understanding of what we will address:

Figure: Social inclusion  
Adapted after frontiersin.org

### SOCIAL INCLUSION



## 1.2 Needs analysis

### Needs analysis

*Describe how the objectives of the project are based on a sound needs analysis in line with the objectives of the call. What issue/challenge/gap does the project aim to address?*

*The objectives should be clear, measurable, realistic and achievable within the duration of the project. For each objective, define appropriate indicators for measuring achievement (including a unit of measurement, baseline value and target value).*

### Baseline and target values for

- Art and culture institutions
- Local authorities or NGOs
- The disadvantaged groups (Specific description under 2.3 “Target groups”)

are the point of departure for this project.

### BASELINE AND TARGET VALUES OF ART INSTITUTIONS

The baseline value for the art and culture institutions is, generally speaking, that they are competent performing artists and know their existing audience/group of users well. However, bringing matters to a head, they may not be seeing their role as having to being useful or relevant in their community and helpful to the local authorities. Furthermore, as a rule, they do not take advantage of the fact that their skills can be applied more broadly in the form of art pedagogy. They are not familiar with reaching out to disadvantaged groups, they do not know how to onboard and treat them, let alone help them closer to social inclusion. Neither do they know how to create a relation to such a group and make them a new audience/group of users. Finally, they do not know not which players can help them accomplish these tasks and how to co-operate with these.

The target values are expressed in the objective:

THE ART AND CULTURE INSTITUTIONS will

- **Use the arts** to help the target groups become **socially included**(some steps closer to social inclusion)
- Identify and develop a **comprehensive catalogue of >30 art pedagogic methods that work**, develop a **new audience/group of users out of the target group members**
- Acquire**know-how about attracting new audience/group of users** in general.
- 75% of the participating artists will express their commitment that they will continue to help non-artist target group members develop and grow
- 50% of the participating artists express that will continue to co-operate with social entrepreneurs and social pedagogues on helping the target groups.

### BASELINE AND TARGET VALUES FOR LOCAL AUTHORITIES AND NGOs

The baseline value for the local authorities and NGOs is that they are professionally occupied with helping the disadvantaged target groups and trying to help them become active members of the society, independent of social benefits. However, there is evidence that the target groups have been receiving help for years without great effect. Often, the local authority or NGO can offer some relief and attention, but not much more. In spite of the efforts of the local authorities, the majority of disadvantaged people remain to be dependent on social benefits and heavily use, and place a strain on, the services in the psychosocial health system (psychiatric hospital, medicine). There is a great need to try and find new methods for how the local authority or NGO can help the disadvantaged groups in other ways

than it does today. The employees in the local authority or NGO may need to gain more concrete insight into what the target group members in question themselves experience as their biggest barriers to moving forward in their lives. This insight is important for future efforts towards social inclusion. In sum, the local authorities and NGOs need inspiration to improve their work with the disadvantaged groups.

The target value for the local authorities and NGOs are expressed in the objective:

LOCAL AUTHORITIES OR NGOS who have a formal responsibility for taking care of the disadvantaged groups will:

- Gain **inspirational input to their** work in the form of **>10 add-ons to their current methods**  
(e.g. at least 2 per country)

The baseline value for the disadvantaged target groups is, across their diversity, that they are "vulnerable". Social vulnerability concerns those who live in a situation of social and economic uncertainty. Vulnerability is characterized by the scarcity of means to defend oneself from a situation of sudden difficulty, both on the economic and on the existential side. Sectors of the population that under normal conditions are able to cope with their life needs, in the presence of any even small negative event are no longer able to do so. There are situations characterized by "fragile horizons" in which there is uncertainty and a feeling of loss of control, even if there is no overt discomfort. The concept of vulnerability is an example of inequality and offers the possibility of better understanding the difficult conditions experienced by citizens, who see some points of reference on which they orientated and / or founded their life decisions crumbling.

#### BASELINE AND TARGET VALUES FOR THE DISADVANTAGED GROUPS

The target value of the disadvantaged, vulnerable adults, young people and children are: First, to be met with openness and empathy, definitely not with stigmatization, because all members of these groups should be seen as having a potential and a (perhaps hidden) ability to cope with life like other people. Second, the target groups need engage in personal development as a prerequisite for being motivated for learning what to do in order to come to a better place. Third, they must want to take advantage of the learning outcomes and move forward towards social inclusion and more active citizenship. As stipulated in our art pedagogy, the encounter with the arts is a free space where the focus is on the art, not the persons misery or sickness. In art pedagogy we do not care about people's history, but welcome them as they are. The people should feel that they belong to the art using community and informally learn that they are expected to meet up and participate, also that the other participants are dependent on their presence. The target value for the disadvantaged groups is expressed in the objective:

TARGET GROUPS OF DISADVANTAGED PEOPLE. Through the pedagogy of arts, the target group members will:

- **Encounter the arts** and enter a free, new world where they belong, feel safe and happy and get enriching experiences
- **Develop energy and desire to change their condition**
- **Become protagonists in their own lives**
- **Learn to come closer to social inclusion.**

Across all partner activities in the project:

- 75% of the target group members participate in cultural activities
- 10% (not all countries) do voluntary work
- 40% engage in education
- 90% of adults enter in an employment-oriented programme

The project embraces a diversity of art and culture institutions and disadvantaged target groups, serviced by local authorities or NGOs. Achieving the project goals requires cross-sectoral and interdisciplinary competencies; to make sure to cover these, the project also includes consulting companies as special affiliated units (CAU). These consulting companies' needs for organisational learning development are not dealt with in the project).

Below, we give an overview of the involved art and culture institutions, the local authority or NGOs and the target groups:

Country	Art and culture institution and partners	Disadvantaged target group(s)	Organisations formally responsible for the target groups
Denmark	<b>Ishøj Municipality's</b> - Culture and Music School - Cultural venue "Kulturium" - Job Creation Center (CAU: Consulting Company Ivan Häuser)	- Women, unemployed with non-western background - Marginalized men	Ishøj Job Creation Centre
Italy	<b>Spazio Seme</b> (School of singing, dance, theatre, creative writing) (Beneficiary) (CAU: Sintagmi)	- Women victims to violence - Women with cancer	Pronto Donna, NGO Red Cross Città di castello, NGO
Greece	<b>Quilombo</b> (Dance and body theatre) (Beneficiary) (CAU: F&K – Centre of innovation)	Unaccompanied refugee children	Society for the Care of Minors , NGO
Bulgaria	<b>Chitalishte</b> (School of culture in Levski/Sofia) (CAU: SonikStart, (Beneficiary))	Disadvantaged young people with behavioural problems	Local Child Protection centre in Levski/ Sofia (Governmental)
Belgium	ThinkYoung (in its capacity of art and culture institution)	Disadvantaged young people with barriers to employment	ThinkYoung (in its capacity as Youth NGO)

#### SPECIAL COUNTRY ISSUES WITH BASELINE AND TARGET VALUES FOR THE DISADVANTAGED TARGET GROUPS

Above, baseline and target values have been described in general, which would seem to be sufficient with regard to the professionals: the art and culture institutions and the local authorities and NGOs. However, this does not apply to the target groups. Although these disadvantaged groups have much in common, they are also diverse. The Art Pedagogy will be stress-tested in the encounter with a variety of disadvantaged groups, and the art teachers will have to work closely together with experts from the local authorities or NGOs and consultants to cover the needs of the target groups.

For all target groups, there will be progress. How far we expect them to go can be seen below, where we briefly specify the needs and potentials of each separate disadvantaged group in 2.3 “Target groups”.

#### CONSIDERATIONS ABOUT HOW TO FILL THE GAPS

The help to fill the gap between the target groups’ now and future, social inclusion will take the form of a comprehensive set-up, consisting of three coherent, subsequent efforts from A to Z:

- Onboarding activities
- 10 Weeks Programme
- Follow-Up, i.e. a social inclusion action.

*Onboarding* is necessary, because the vulnerable target group members may almost have given up and isolated themselves; they are perhaps passive and suffer from social anxiety. They will need a carefully orchestrated invitation in the form of trust-building, visits at home and exploratory conversations.

*The 10 Weeks Programme* is about recovery and self-determination as a precondition for social inclusion:

***Joy – Belongingness – Self-discovery – Self-expression – Ability to give feedback – Ability to make demands and come up with suggestions – Hope – Desire for change – Critical thinking – Self-reliance – Self-determination – Knowledge about opportunities for social inclusion – Networking – Taking decisive, concrete steps to improve one’s condition .***

The programme can probably not be intensive, but will have to be stretched, so that there are only two or three 2,5-3 hours sessions a week, because the target group may not be accustomed to long-lasting social activity and needs to have time for reflection and recovery. The 10 Week Programme will hopefully make the target group members happier and more energetic, but for some people in the target groups there will still be a long way to go towards social inclusion.

*Follow-Up* is about taking concrete steps towards social inclusion, for instance (for adults) to participate in employment-oriented programmes, to become a regular user of art and cultural offerings, to become self-sustained. To achieve the end goal, we will as soon as possible -- together with the affiliated unit (local authority or NGO) – make agreements with stakeholders in business and the public sector about having, when applicable, new activities and education and voluntary (for adolescents “pocket money”) job options open and ready to take for the target group members.

The art and culture institutions have already established contacts with the very target groups in their community they think they can help and who want to receive the help.

We are aware of the possible disadvantage of delegating the choice of target groups to the art and culture institutions: the chosen target groups will be diverse, heterogeneous rather than homogeneous (not all partners in 5 countries will choose the same target group of). This can make it more difficult for the project to prove which methods work on exactly whom and when. On the other hand, the diversity of target groups will stress-test the value of art pedagogics in helping disadvantaged groups in general.

Onboarding, the 10 Weeks Programme and Follow-Up call for cross-sectoral and interdisciplinary competencies. Although the artists will play the main role in the 10 Weeks Programme, and the local authorities or NGOs will play the main role in Onboarding and Follow-Up, we will facilitate a close cooperation across sectors and competencies in the three

phases and make ground-breaking innovation. Thus, we will pave the way for a new and better comprehensive set-up for social inclusion of disadvantaged groups.

### 1.3 Complementarity with other actions and innovation —European added value

[OPTION for Creative Europe Desks:

#### Complementarity with other actions and cross border activities

Illustrate the European dimension of the activities: trans-national dimension of the project; impact/interest for a number of EU countries; possibility to use the results in other countries, potential to develop mutual trust/cross-border cooperation among participating countries, etc.

Which countries will benefit from the project (directly and indirectly)? Where will the activities take place?

Insert text

#### Synergies with other EU funding programmes

Describe any synergies/complementarities with other EU Programmes. Explain how you intend to ensure an exchange of information between the offices/contact points of other programmes and any networking activities.

Insert text

]

#### Complementarity with other actions and innovation

Explain how the project builds on the results of past activities carried out in the field and describe its innovative aspects. Explain how the activities are complementary to other activities carried out by other organisations.

Illustrate the European dimension of the activities: trans-national dimension of the project; impact/interest for a number of EU countries; possibility to use the results in other countries, potential to develop mutual trust/cross-border cooperation among EU countries, etc.

Which countries will benefit from the project (directly and indirectly)? Where will the activities take place?

#### THE PROJECT AS A CONTINUATION OF OTHER ACTIONS

The Art as a Game Changer projects lies in continuation of the Erasmus+ project CLEA – Community Living Educ-Action, led by the social enterprise *Sintagmi*, which will be finalized in 2022. While CLEA is a mobility with exchange of best practices, Art as a Game Changer is about innovative collaboration aimed at social inclusion. Four of the partners from CLEA have featured before in Art as a Game Changer: Quilombo, Spazio Seme, Sintagmi, Consulting Company Ivan Häuser and therefore have extensive experience. (The new partners are: Ishøj Culture and Music School (lead partner), Denmark, Sonik Start, Bulgaria, and ThinkYoung, Belgium.)

This project is connected to a new effort in Ishøj Kommune, Denmark, namely a so-called investment project promoting social development and cultural life.

The Danish lead partner *Ishøj Culture and Music School* is responsible for a 3-council project “Catch the engagement”, 2021, about involving children and young people with very different socioeconomic backgrounds (who do not read music notes or learn to play an instrument by

the book) in music creation “without prerequisites”. This project is carried out by three music schools and co-financed by the Danish Ministry of Culture.

In 2016-19, four Danish local councils - Aalborg, Nyborg, Silkeborg and Vordingborg - offered citizens with mild to moderate stress, anxiety or depression the opportunity to participate in Culture on Prescription - a 10-week group programme with cultural activities two to three times a week. Here, the citizens have painted, sung, read, drawn and much more in the councils' cultural institutions. The participants have been supported by cultural guides, and the entire programme is coordinated by a cultural coordinator. Since then, this offering has become an option in all Danish local councils (if the local politicians allocate a budget for it). Participants have to be referred to the programme by their doctor.

Artists from *Spazio Seme* have brought musicians from different countries together with the purpose of creating international understanding, and *Spazio Seme*'s classes in narration and dance have sometimes been more about personal growth than writing and dancing skills. *Sintagmi* is engaged in community development and informal adult education.

*Quilombo* has organized huge dance events as an expression of freedom and been inspired by Agosto Boal's “theatre of the oppressed” and Eugenio Barba's Odin Theatre, both of which have social agendas. But apart from this, the partners have only “dabbled” in working with people other than the conventional art audience/group of users and with non-art students.

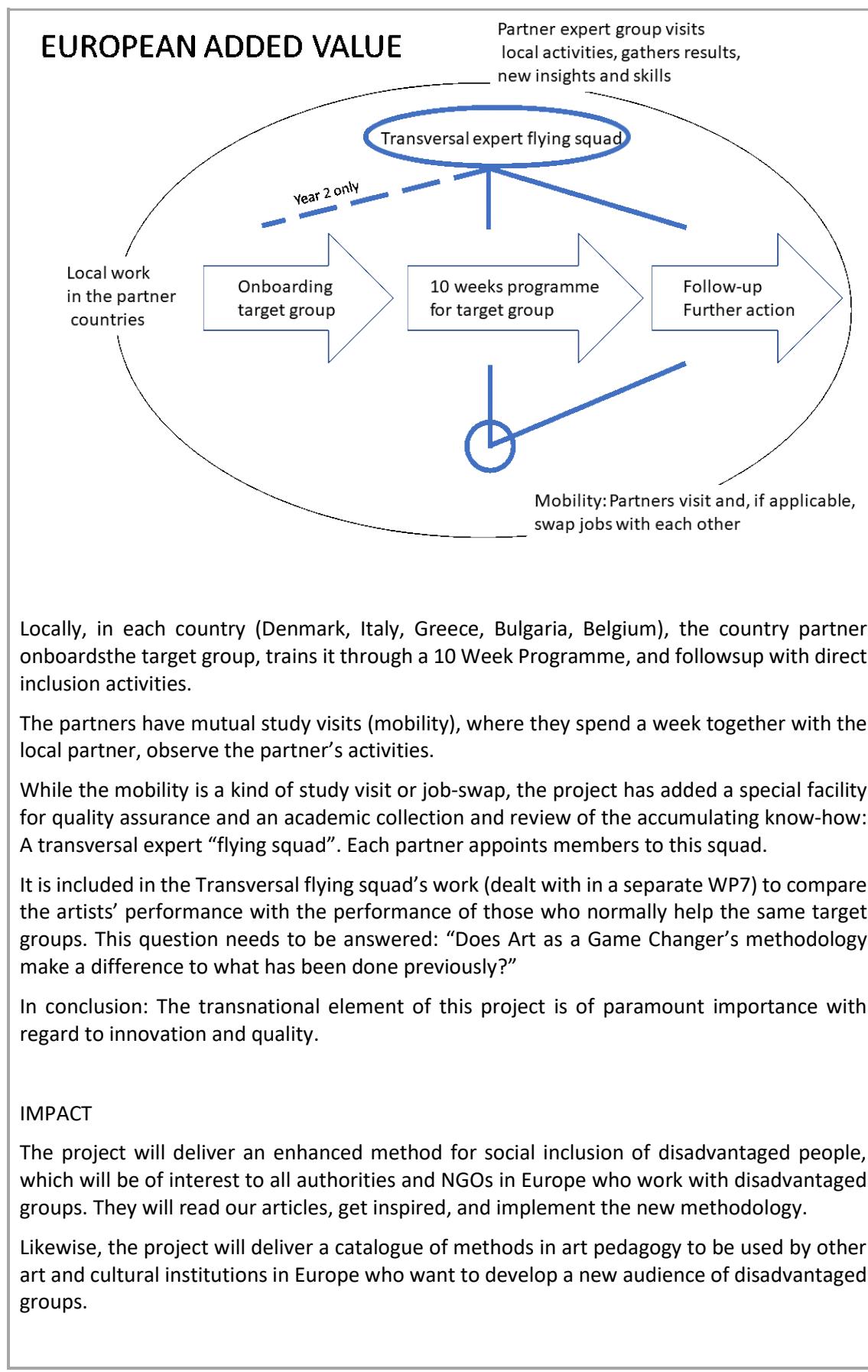
*Sonik Start* has a long tradition for using specific art pedagogic methods in their work with disadvantaged children. Bulgaria's government has created *Child protection Departments* especially for taking care of disadvantaged children. The culture houses Chitalishte are spread all over Bulgaria.

*ThinkYoung* has a comprehensive portfolio of activities targeted at young people in Europe and Asia and uses this project for developing and integrating art pedagogic methods in their work. In 2022, *ThinkYoung* joined the Erasmus+ project “Active Citizenship” which has much in common with the Creative Europe project in terms of social inclusion.

## THE TRANSNATIONAL DIMENSION

The project benefits strongly from the transnational co-operation. In 5 countries, we deal with the same problem and inspire each other.

The partners work locally, where they have knowledge about the culture and political conditions and know the language of the target group. The gained experience is shared across countries. The project design facilitates a European exchange of experience, mutual feedback and inspiration, as well as an academic collection of new insights and skills :



### Synergies with other EU funding programmes

*Describe any synergies/complementarities with other EU Programmes. Explain how you intend to ensure an exchange of information between the offices/contact points of other programmes and any networking activities.*

The partners' scope of interest is education, creativity, social entrepreneurship.

The Danish partner and Italian Sintagmi participate in two Erasmus+ projects:

CLEA – Community Living Educ-Action (adult education), 2020-22

ACID – Active Citizenship (Education for young people 18-25), 2022-23

And we are now applying for funds from CREATIVE EUROPE, 2023-24

Other programmes of interest might be:

European Program for Employment and Social Innovation

Social Economy and Inclusive Entrepreneurship

The European Social Fund

We will connect to other ongoing projects that in some ways are similar to ours and exchange experiences with them. (It goes without saying that we have looked for, but not found any identical projects.)

The Creative Europe project Art as a Game Changer will be displayed on the database Creative Europe Project results.

Likewise, our Erasmus+ projects will be registered on the Erasmus+ Project Results database

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### 1.4 Cross-cutting priorities

#### Environment

*Explain what in the project design and its implementation will specifically contribute to tackling environmental challenges?*

*For Creative Europe Desks: How will the Desk support and promote this cross-cutting priority and stimulate potential applicants to address it in their proposals?*

In Art as a Game Changer, the use of paper will be strictly limited.

Whenever reasonable (<2000 km), green transport will be used in connection with mobility and transversal flying squad meetings.

Selected sessions during the 10 Week Programme and the follow-up period will take place virtually. Virtual consulting and virtual encounters, perhaps with the camera turned off, can be a safe way of communicating for vulnerable people. To meet other people, also fellow participants, is easy on platforms such as WhatsApp and Zoom, and this virtual communication can support face-to-face coming together.

Wherever applicable, the target groups will be encouraged to live a healthy life as an element in their social inclusion (e.g., migrant women's and oncologists' cooking, household and self-care, marginalized men's new life style, their new habits with no or less alcohol and smoking, clothing, young people's new sound health protection and environment protection habits)

We avoid waste of resources, including time. To this aim, we have made a simple and “slim” project design.

We reuse materials we already have (instruments, stage props)

We save money by using premises we already dispose or can borrow for free.

#### **Gender balance, inclusion, diversity and representativeness**

*Explain what in the project design and its implementation will ensure gender balance, inclusion, diversity and representativeness?*

*For Creative Europe Desks: How will the Desk support and promote this cross-cutting priority and stimulate potential applicants to address it in their proposals?*

The project has a balance of men of women across target groups and professionals. There is a diversity of target groups which all represent conditions and personal and cultural backgrounds. There is also a diversity of artforms represented in the applied art pedagogics: traditional, modern and alternative art forms.

The entire project aims at social inclusion.

The EU Gender Equality Strategy delivers on the von der Leyen Commission’s commitment to achieving a Union of Equality. The Strategy presents policy objectives and actions to make significant progress by 2025 towards a gender-equal Europe. The goal is a Union where women and men, girls and boys, in all their diversity, are free to pursue their chosen path in life, have equal opportunities to thrive, and can equally participate in and lead our European society. The Strategy pursues a dual approach of gender mainstreaming combined with targeted actions, and intersectionality is a horizontal principle for its implementation. While the Strategy focuses on actions within the EU, it is coherent with the EU’s external policy on gender equality and women’s empowerment. The same approach is adopted in the project. The key EU objectives on which we focus in the project are: ending gender-based violence; challenging gender stereotypes.

An internal protocol to ensure equal opportunities, respect of diversity will be adopted by the partners

## **2. QUALITY OF CONTENT AND ACTIVITIES**

### **2.1 Concept and methodology**

#### **Concept and methodology**

*Outline the approach and methodology behind the project. Explain why they are the most suitable for achieving the project’s objectives.*

#### **APPROACH**

The approach is to create a win-win situation: disadvantaged people get socially included through the arts, while art and culture institutions get the socially included peoples a new audience.

#### **METHODOLOGY**

The project's objectives concern both art and culture institutions' audience development and social inclusion of disadvantaged people. The methodology should ensure that:

- (1) Art and culture institutions learn by doing to develop a new audience of disadvantaged groups
- (2) Local authorities or NGOS responsible for the disadvantaged groups enhance their work methods through a close co-operation with art and culture institutions
- (3) Disadvantaged groups get a more sophisticated treatment through the use of arts and become self-determined, motivated and better qualified for social inclusion.

We have chosen to focus on (3), because a success here will imply a success in (1) and (2).

Thus, the core activity is a comprehensive set-up for social inclusion of the disadvantaged groups, including: Onboarding, the 10 Weeks programme and Follow-up. The methods are about how to accomplish this sequential activity:

#### Alignment

At kick-off, we will lay the groundwork in a common dialogue-based course for all teachers from art institutions, local authorities, NGOs and consulting partners.

This course have the title "Self-determination", because this ability is the very precondition for social inclusion and should be achieved by the all groups members in the highest possible degree. Art Pedagogy in this project is basically about creating self-determination.

The common course will give us a common language and transnational inspiration.

Furthermore, as a part of the course, the structure of work in the different countries will be discussed in detail and aligned as much as possible. For instance, all WPs have to use a log-book with templates and guidelines for method description, observation and evaluation, based on our own Art Pedagogy Model.

The participants in the course will be all trainers from the art and culture institutions, the local authorities and NGOs and consulting companies, around 25 people (4-5 per country).

#### Feasibility: Parallel, identical tasks in 5 countries

We run the activity in each of the 5 countries separately, organised by the country partners, because our target groups' problems are related to local circumstances and because their trainers should speak their language and understand the cultural and social environment.

#### Focus on the empowerment (self-determination) of the target groups

In each country, there will be a workshop, where the target group participants - as an element in self-determination - get the opportunity to come forward an express to which degree their expectations have been met and what advice they have for improvement. As a rule, all training, onboarding and follow-up activities are dialogue-based.

#### Cross-sectoral, interdisciplinary co-operation

Taking the target groups from A to Z requires a variety of competencies from social pedagogy over psychology and art pedagogy to change management, vocational guidance and career consulting. The partners represent such a span of competencies. We shall not separate the activities Onboarding, 10 Weeks Programme and Follow-Up sharply, but integrate them as much as possible

#### International, mutual inspiration and feed-back

We take advantage of the fact that we are on the same mission in 5 different countries. The partners do not have exactly the same target groups, so there is much to learn from each

other. All country teams have two mobilities where they go on study visits to other partners, observe and perhaps also participate in activities.

Quality management and discovery and compiling of new methods

We have a Transversal Flying Squad with representatives from all countries which supervises the activities and gathers the findings.

Double-loop learning: Repetition of activities and using experience for improvement

We run the core activities twice, so that we in Year 2 will have learned to do it better and have a consolidated and exportable product for dissemination. By the end of Year 1, The Transversal Flying Squad organises an Interim Workshop about lessons learnt and corrective action for Year 2.

For a graphic overview, see 2.4 “Project design” and the Gantt chart. Below, see a description of the strategy elements:

## 2.2 Partnership and consortium

### Partnership and consortium (if applicable)

*Describe the participants (Beneficiaries, Affiliated Entities and Associated Partners, if any) and explain how they will work together to implement the project. How will they bring together the necessary expertise? How will they complement each other?*

*In what way does each of the participants contribute to the project? Show that each has a valid role and adequate resources to fulfil that role.*

**Note:** When building your consortium you should think of organisations that can help you reach objectives and solve problems.

### GENERAL CONSIDERATIONS

The partners are interdependent:

We contribute with a creative diversity of performing artists, so that we together cover a broad spectrum and a solid basis for the development of valid Art Pedagogy. We also contribute with a diversity of disadvantaged groups, so that we here again cover a broad spectrum and a solid basis for validating the effects of the Art Pedagogy.

There is a close interdependence between local authorities or NGOs who are responsible for the disadvantaged groups and the art performers. Because we co-operate, we can offer the target groups a comprehensive programme from A to Z: Onboarding – 10 Weeks programme and Follow-Up. Cross-sectoral, interdisciplinary skills are required to help the disadvantaged groups all the way.

Before this project, Job Centres and NGOs have tried to lift the disadvantaged groups from misery to social inclusion, now they get a new input from the artists, and on the other hand, the artists become aware that they can develop new audiences/new groups of users if they co-operate with local authorities and NGOs. All players – Job centres/NGOs and artists have promised each other to co-create new methods that integrate social work, vocational guidance and creativity.

Below is a description of each partner and its special role in the project.

### DENMARK

#### Ishøj municipal Culture and Music school

The school offers music teaching to individuals and ensembles (instrumental and vocal) and bands. Furthermore, it has a dance school and hosts musical events.

ROLE: Director, Art Pedagogy expertise and long experience as a management consultant. Overall project management, decision-maker if any doubt or problems in the project and quality assurance. Organizer and host of the groundwork laying course “Self-determination”.

#### Ishøj municipal Job Creation centre

The Job Creation Centre has the responsibility combatting unemployment. The Centre establishes contacts between employers who need staff and people looking for jobs. The latter are ready for jobs. Other people on welfare benefits may not have been a part of the working population for a long time and need to be activated and job trained.

The Job Creation centre is involved in cross-sectorial projects (together with e.g. the Culture and Music school) about improving life quality in the municipality.

ROLE: Bringing in and supporting the target group members, in particular in Onboarding and Follow-Up activities

#### Ishøj municipal venue and library “Kulturium”

Kulturium is a Culture centre with a library, a concert hall and a cinema. The centre organizes public concerts and is the venue of local events.

ROLE: Ensuring that the target group becomes a regular participant in art and culture activities. Being the co-venue (together with the Music School) of the 10 Weeks Programme and the venue for presentations of co-created art-products.

**Consulting company Ivan Häuser**

The company has more than 20 years expertise in management, psychology and international project management.

ROLE: Helps in project management and quality assurance. Contributes with psychology expertise and employment counselling in the activities.

**ITALY**

**Spazio Seme**

Spazio Seme is a multidisciplinary art institution teaching singing, voice training, dance, creative writing, theatre performance skills to individuals and organizations. They organize large dance events, an annual opera festival, seminars for musicians.

ROLE: Art Pedagogy expertise

**Red Cross of Città di Castello (NGO)**

Advocating for the rights of women with vulnerable backgrounds: chronic diseases, violence and poverty.

ROLE: Bringing in and supporting the target group, in particular in Onboarding and Follow-Up activities

**Pronto Donna of Arezzo (NGO)**

Pronto Donna has been working for over 30 years with public and private entities in the Arezzo area to develop interventions and policies to provide protection tools against all forms of violence against women. Pronto Donna disadvantaged women in two ways: on the one hand, a secretly managed approach, for women victims of violence who need protection (shelters); on the other hand, a straightforward approach, aimed at women who need psychological counselling and support for the implementation of ways out of violence.

ROLE: Bringing in and supporting the target group, in particular in Onboarding and Follow-Up activities

**Sintagmi**

Sintagmi is a social enterprise, founded in 1998, a consulting firm working with public bodies, institutions, universities, research centers and companies, at national and international level: policies and public services design, capacity building, gender and social impact analysis. Sintagmi has large experience in professional training and education, international cooperation, project management, health and safety at work, innovation, health and well-being promotion.

ROLE: Assisting in the management of the WP, and co-training together with artists.

## GREECE

### **Quilombo**

Quilombo offers training in Brazilian, African etc. dance and classes in body theatre and yoga. The school has created a movement within dance and has many followers. It is located centrally in Athens close to neighbourhoods with disadvantaged people.

ROLE: Art Pedagogy

### **Society for the Care of Minors & Youth (SMAN)**

The main purpose of SMAN is to protect minors and young children who are in danger and in a state of emergency, regardless of national / racial origin, religious beliefs and sexual orientation. Today in SMAN there are 25 people working regularly in the two shelters. The total of beneficiaries are 33: 17 unaccompanied minors in “Teens Station” all boys aged 12-18 (1st shelter), and 16 unaccompanied minors in “HOUSE2” 8 boys and girls aged 6-12 years and 4 underage mothers with their children (2nd shelter).

ROLE: Bringing in and supporting the targetgroup, in particular in Onboarding and Follow-Up activities

### **F&K Centre of Innovation**

F&K is a specialized innovation centre and an adult training center in the areas of digital competences, entrepreneurship and leadership. The company has participated in R&D projects, part of them funded by the European commission. The main activities are: training activities at national level, awareness raising activities, seminars and conferences, training courses and workshops oriented to capacity building of young people and adults (teachers, trainers), and exchange of good practice among professionals in different areas. Furthermore, F&K has an art therapist in the staff.

ROLE: Assisting in the management of the WP, employment counselling.

## BULGARIA

### **The art and cultural institution Community Centre “Georgi Partzalev-1901” – Sofia Levski**

The original main task of the community centres in Bulgaria was to promote literacy (the concept “community centre” is called “chitalishte” which means “a place for reading”, but they have since developed a broad cultural and enlightenment portfolio and engaged in community development and training. The staff has skills within a broad range of art, such as theatre, music (including traditional folk music), dance, literature

ROLE: Art Pedagogy

### **The governmental Child Protection Department (CPD) in Sofia**

Following the Report on the Implementation of the National Program for Child Protection in 2020, the Child Protection Departments (CPD) in Bulgaria have worked on 30,322 cases and received reports of children at risk. In 2019, the total number of received alerts about children at risk was 33,390. All this puts these children and young people in a position that requires support and assistance from society. The aim is to prevent the increase of negative health and social consequences for children and disadvantaged youth. Conditions will be created for the formation and development of socially adaptive and resilient personalities, progressive and able to resist negative influences in their development.

ROLE: Bringing in and supporting the target group, in particular in Onboarding and Follow-Up activities

### **Sonik Start**

SONIK START is the biggest social entrepreneur in Bulgaria, delivering social services (though not only) in almost 70 % of this area of the country, for disadvantaged children and for adults as well as supporting the local communities. The organization is the first in Bulgaria that initiated structured arttherapy and the first that prepared and trained arttherapists in the country. Based on that, one of the universities in BG already offers specialization in art therapy (New Bulgarian University). The organization has its own art therapists who are working for different social centres in the country. Every year specific round tables are organized to horizontally support arttherapists in SONIK START; in addition monthly supervision is provided.

ROLE: Co-training the target group together with Chitalishte, education and employment counselling

### BELGIUM

**ThinkYoung** is the first NGO and ThinkTank that focuses on young people. It was founded in 2009 in Brussels and has expanded to Geneva, Hong Kong and Nairobi. ThinkYoung conducts studies, surveys, focus groups and data analysis to provide decision makers with rigorous information and insights on Gen Y, Gen Z and soon Gen α.

The ThinkYoung Audiovisual Laboratory produces, distributes and teaches ethnography-based film, multimedia and performing art projects. They primarily focus on current social issues within Europe and also produce documentaries that mirror this. At our Audiovisual Laboratory, young researchers are trained in filmmaking and multimedia projects. So far, our team has produced about 100 documentaries on youth in more than 30 different European and Asian countries. Our schools, campaigns and documentaries have reached over 800'000 young people.

ROLE: Both Art Pedagogy and bringing in and supporting the target group with Onboarding and Follow-Up

## 2.3 Target groups and audience/group of users

### **Target groups and audience/group of users**

*Define the target groups and audience/group of users. Describe how will they be reached and how they will benefit concretely from the project — what would change for them?*

The target groups in the 5 countries have the common denominator that they are disadvantaged, but in addition to that, they are diverse. Their special issues are described below. They will not reach the same level of social inclusion. Under each subsection, we describe how far they will come.

### Denmark

The Danish beneficiary has chosen two target groups: Women with non-western backgrounds and Marginalized men, both habitants in the municipality of Ishøj.

Many of the women will probably appear not to speak Danish. They may be shy and not accustomed to social gathering. Their husbands may resist to their participation, and if so, we will have a dialogue with these to overcome the problem. They also have an integration problem and may not be motivated for getting a job due to cultural habits. Through the project programme the women will feel they belong to a group and thus improve their quality of life. They will co-create art (all of them will have some skills within handicrafts, traditional music and dance etc.) and become users of art. They will understand why the society wants them to get prepared for the job market and make preparations for this by joining employment-oriented programmes.

The marginalized men have been away from the job market for years and have a history of losing jobs, getting divorced, becoming lonely and abusers of alcohol and drugs. They may look deplorable and have a low self-esteem.

**LEVEL OF EXPECTED SOCIAL INCLUSION:** We have modest expectations to the number of steps they will take towards social inclusion, but want them to end up in employment-oriented programs, and we start with making them feel comfortable among other participants, supporting them in meeting up, shaping up and in the recovery of their self and active participation, self-expression and critical thinking, including feedback on the project. They will all find some artform to practice (if they have not already a preferred artform).

### Italy

Like Denmark, The Italian partner has chosen two target groups: Women with gender-based violence backgrounds and Women with cancer.

348 files have been opened by the Arezzo prosecutor in 2021 for “red code”, the category that includes a variety of crimes ranging from those from sexual lack of freedom to stalking, from harassment to new digital violence with pornographic images. The episodes of violence against women in the pandemic period have increased markedly (5%), due to the isolation of the women following the lockdown.

**LEVEL OF EXPECTED SOCIAL INCLUSION:** The women need to learn how to recognize the signs of risk of violence, be able to maintain or recover self-confidence, to defend themselves in case of real risk, especially in the families and be able to ask for help or demand legal protection. The role of the art is to combat anxiety, experience beauty and thus help imagine and decide for a good life without violence. They will practice art and become regular users of art. They will find out that employment can help them further and engage in looking for jobs, also voluntary jobs.

In Città di Castello there are every year 600 new cases of breast cancer. This disease triggers anxiety and impacts quality of life and self-esteem. The arts can contribute with social aesthetics (appearance, make up, dress) singing, music, slow dance movement, storytelling, integrated with therapeutic pathways (such as Qigong (a healing art practice recognized by WHO) which is expected to have an effect on resilience, vitality and mood, pain management and sleep quality, management of the side effects of drug therapies and surgery.

**LEVEL OF EXPECTED SOCIAL INCLUSION:** They will practice art and become regular users of art. Their focus will shift from sickness to a normal life, including work.

### Greece

The target group consists of teenagers, 12-18 years old, from a hospitality home in Athens, run by the affiliated partner Society for the Care of Minors (SMAN). They are mainly boys, unaccompanied refugees from Pakistan, Afghanistan, Syria, Congo, Gambia and Morocco. They have found themselves in Greece without their families. The hospitality home is set up as a normal home, where social workers, caregivers, a psychologist and a cook make it up for a family environment. They go to school and can leave home as children in normal families. Perhaps these adolescents will never be reunited with their parents, but probably, they will become Greek citizens and need to be integrated in the Greek and European society. Many of the children have experienced psychological distress, anxiety, depression, headaches, and insomnia.

The adolescents need to feel welcome in Greece, develop a common language through art, find common elements between different nationalities, learn to work in teams, and keep motivated for learning in school. Their destiny could be to end up in gangs or be exposed to hostility because of their foreign backgrounds.

**LEVEL OF EXPECTED SOCIAL INCLUSION:** It is important that they have a dream and decide for a good future life as Greek citizens. They should be resilient and trust that they can meet the requirements. Through the project, the adolescents will all practice art and probably create art. The adolescents should all get into (voluntary) jobs.

### Bulgaria

The target group consists of teenagers with behavioural challenges, dropping out of school. They are victims of circumstances, parental alienation and abuse, conflicts and losses. Some have been neglected and rejected all their lives, suffering and powerless, because they are not like everyone else and carry their disadvantages as a label of suffering.

The art can support their development, help them acquire new social skills and stimulate their identity. Art can be used in its capacity of being a primordial influencing, harmonizing and humanizing and healing factor.

**LEVEL OF EXPECTED SOCIAL INCLUSION:** They will learn techniques for self-affirmation, for social interaction, empathy and for preservation of their own physical and mental health. They should meet respect and love from their teachers and become fascinated by (some form of) art and experience it as a new and better world.

The target value is to make them thrive and act in social settings, so that they attend school regularly, get friends and have a positive picture of their future. They will all get a relation to art, make art and participate in art events.

### Belgium

The target group consists of young individuals from a disadvantaged background aged 18-30 years old, in danger of becoming unemployed, if they do not get the support they need.

Nearly one in four children in Belgium is at risk of falling below the poverty line.

Disadvantaged people include individuals who come from a family with an annual income below established low-income thresholds and because of this they lack basic resources or conditions (such as standard housing, medical and educational facilities, and civil rights) believed to be necessary for an equal position in society. The percentage of children born every year into a disadvantaged family has risen from 6.4% in 2004 to 12% in 2015.

Our initiative will enable disadvantaged young people to learn skills to help them obtain jobs and work well within the workforce as according to Eurostat figures from 2019. Art and culture are a way for young people to come together and appreciate each other with their diversity. This in turn paves the way for gaining transferable skills such as interpersonal skills

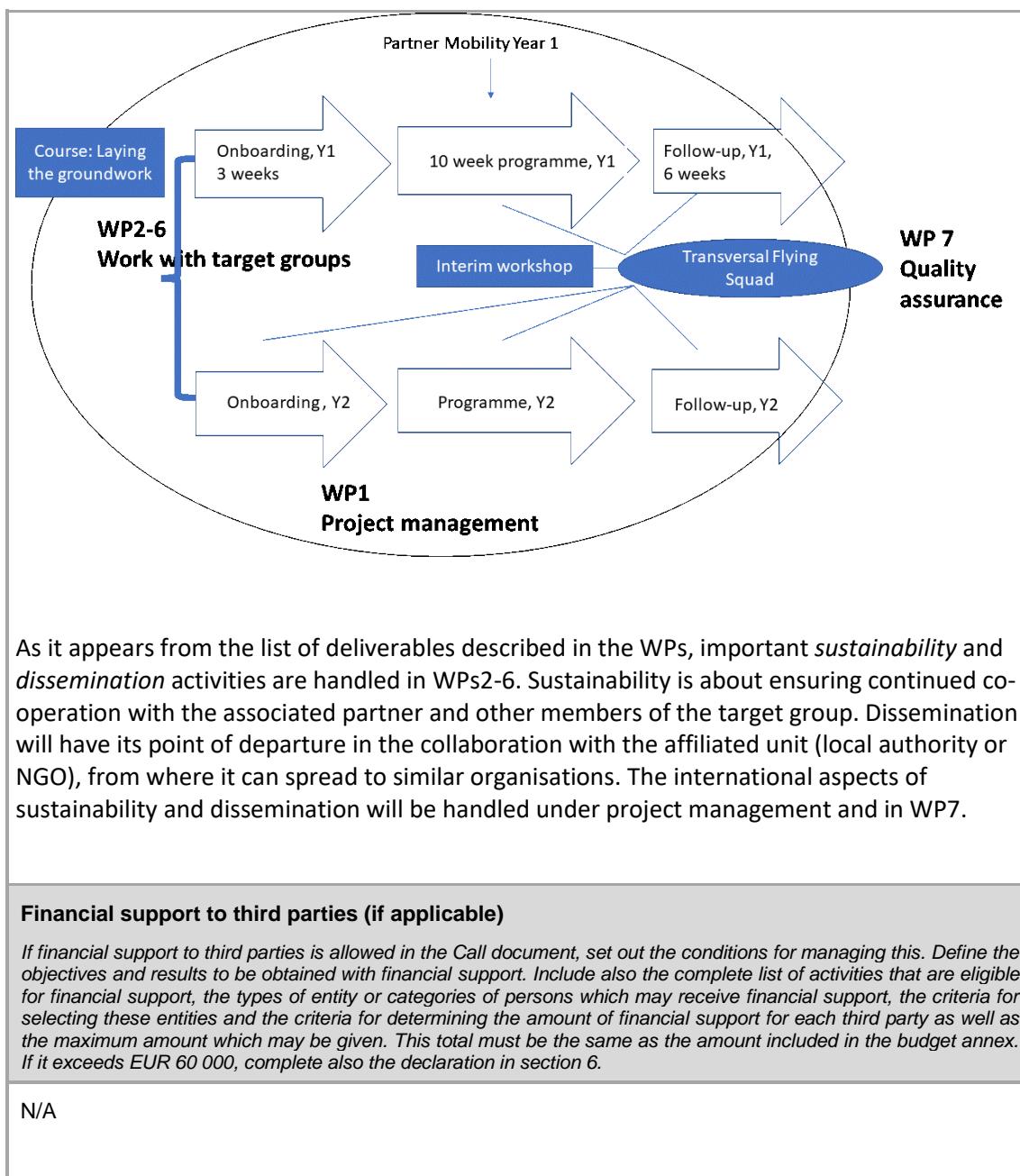
and creativity. Involvement within arts and culture is crucial for creativity, development and self-expression amongst young people. Art not only helps young individuals express themselves but allows room for understanding. Activities within this field enhance the quality of people's lives. It brings personal development, different perspectives and intellectual stimulation.

2022 marks the European Year of Youth, which aims to give youth the opportunity to build a better future, more inclusive and digital. We believe this project will contribute by giving disadvantaged young people new opportunities to grow through the arts ecosystem.

**LEVEL OF EXPECTED SOCIAL INCLUSION:** The Belgian target group should engage in education, and/or get into the job market.

## 2.4 Project design

<b>Project design</b>	
<b>Description of the project and its main activities</b>	
<p><i>Identify and describe the main activities to be undertaken to produce results, justifying the choice of activities and specifying the role of each organisation involved in the activities (co-applicants, affiliated entities, associated partners, subcontractors and/or recipients of financial support, where applicable). Do not repeat the information provided in section 5, but provide the details that are required for a complete understanding of the activities to be implemented, and demonstrate coherence and consistency of the project design.</i></p>	
<p>The design is a framework for carrying out the tasks in an efficient and effective manner and serves as an illustration of the flow of tasks and the division and coordination of the tasks through WPs.</p> <p>The design is “dictated” by the nature of tasks to be performed in the project. It contains 2 activity streams, supervised by the project management:</p> <ul style="list-style-type: none"> <li>A. A <u>core activity</u>, handled by the 5 country partners in the form of parallel, identically structured programmes.</li> <li>B. <u>Quality management of the same core activity</u> (in blue colour), handled by selected members from all country partners.</li> </ul> <p>Main features in the flow of activities are:</p> <ul style="list-style-type: none"> <li>• In connection with Kick-off in Month 1, the groundwork for developing an Art Pedagogy is laid in a course, organized by WP7, Quality assurance. All partners get a common language and are on the same page. Now the activities can begin.</li> <li>• The country partners, WP2-6, have structurally identical tasks: Onboarding – 10 Weeks Programme – Follow-up. Year 1’s activities are repeated mutatis mutandis in Year 2.</li> <li>• The country partners do their own development work with their target groups in WP2-6, because it is rational and feasible. However, they also exchange experience with the other country partners through mobilities. These mobilities (an element in WP2-6) only take place in Year 1, deliberately not in Year 2, where we are no longer doing experiments.</li> <li>• At the end of Year 1, there is an Interim evaluation workshop, the outcome of which will be used in the repeated activities (Onboarding – 10 Weeks Programme – Follow-up) in Y2, now with <u>new</u> members of the same target groups. This workshop is organized by WP7, Quality assurance.</li> <li>• Quality Assurance mobilities are conducted by the Transversal Flying Squad, WP7, which throughout the project visits all partners and harvests methodological results. In Year 2, WP7 also covers Onboarding. (In Year 1, supervision in this cumbersome trial-and-error period would be disturbing, considering the vulnerability of the disadvantaged groups).</li> <li>• Project management, WP1, supervises all activities.</li> </ul>	



### 3.PROJECT MANAGEMENT

#### 3.1 Consortium management and decision-making

##### Consortium management and decision-making (if applicable)

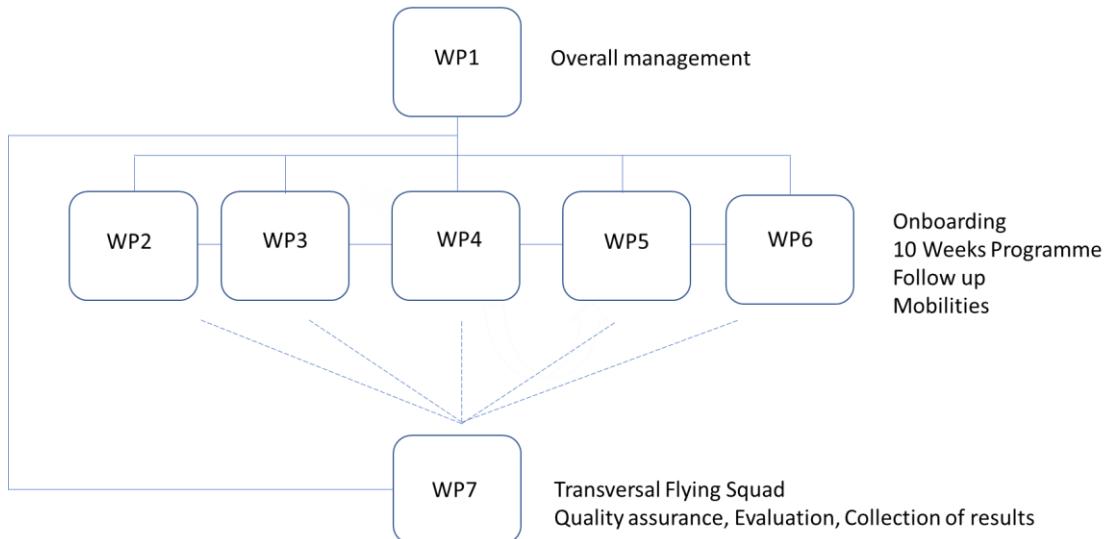
Explain the management structures and decision-making mechanisms within the consortium. Describe how decisions will be taken and how regular and effective communication will be ensured. Describe methods to ensure planning and control.

**Note:** The concept (including organisational structure and decision-making mechanisms) must be adapted to the complexity and scale of the project.

##### MANAGEMENT STRUCTURE

The figure below shows a simple management structure for a handling daily operations effectively and in dialogue with the involved, and giving space to creative and future oriented reflections:

## PROJECT MANAGEMENT



## LEVELS OF DECISION

There are three levels of decisions:

(1)

The coordinator/project manager makes decisions together with the WP-leaders about overall planning and cross-cutting, common issues. Decisions are made in monthly, online meetings. There are agendas and meeting minutes. On the agendas will be: status of the activities, inspiration from mobilities, quality issues, requests for help, financial management.

As WP2-6 have an identical structure and the same tasks and deliverables, the complexity is limited, span of control is ensured, and there will be alignment. In addition, the coordinator is well-informed about the Quality situation through WP7.

(2)

The WP-leaders make decisions about the activities in their WPs. The WP-leaders have monthly meetings with their national partners. One the agenda will be: status of the activities, quality issues, requests for help. Decisions are made in meetings.

After study visit mobilities, there are reports about impressions, inspiration and issues. The involved WPs will share the reports in connection with monthly meetings between WP1 and WP2-6.

The project manager and her assistant may be consulted by a single WP-leader about a problem in the WP. They solve the problem together, and if the problem and solution is relevant for the other WPs, it will be on the agenda in the next monthly meeting between WP1 and WP2-6.

(3)

Decisions about Quality issues are taken in WP7, of which the coordinator/project manager and her assistant are permanent members as WP-leader, and where all WPs are represented. The coordinator/project manager will decide about the composition of the crew of the Transversal Flying Squad.

Whenever reasonable, Quality is taken on the agenda in the monthly meetings between WP1 And WP2-6. The Transversal Flying Squad makes observations in 6 mobilities and sends reports to the WP7-leader, who is identical with the WP1-leader, after each visit with recommendations. These reports are shared with the leaders of WP2-6 and discussed in monthly meetings.

WP7 is focussed on methods that ensure the achievement of the project objectives. WP7 has its own meetings, every second month. On the agenda are: identification and development of methods, preparation of Interim workshop, planning of mobilities and discussions of the findings.

#### ALIGNMENT

At kick-off, the above mechanisms for decision-making are explained and discussed. All beneficiaries and affiliated partners will be physically represented at kick-off. To create a deep common understanding of substance of the project tasks, a 3-day dialogue-based course is organized.

At kick-off, the project manager will gather the 7 WP-leaders and present a draft communication plan for the entire project (following the Gant-chart with indications of required actions), which will serve as a common reference throughout the project. After a discussion and adaptation of the draft it will be clear to the partners what their responsibilities and tasks are and in what order they have to be carried out.

#### REPORTS

An interim report is elaborated by the end of Year 1. The PM will elaborate a draft with contributions from all partners, and reports will be reviewed and approved by all partners. The report will scrutinize how we perform in relation to the project objectives and come up with recommendations and decisions about the performance in Year 2.

The final report will have contributions from all WPs. The progress of the work will be governed in the meetings between WP1 and WP2-6. WP7 will extract the findings of the project and present a catalogue of creative methods for social inclusion.

The report will evaluate how we have performed in relation to the project objectives.

## 3.2 Project teams, staff and outside resources

### Project teams and staff

*Describe the project teams and how they will work together to implement the project.*

*List the staff included in the project budget (budget category A) by function/profile (e.g. project manager, senior expert/advisor/researcher, junior expert/advisor/researcher, trainers/teachers, technical personnel, administrative personnel etc.— use the same profiles as in the detailed budget table, if any)and describe briefly their tasks.*

*For Creative Europe Desks:Indicate the % time allocated to the project for each staff member listed*

Name and function	Organisation	Role/tasks/professional profile and expertise
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The project teams are the WPs. WP1 is the project management team from Denmark. WP2,3,4,5 and 6 are national teams, typically consisting of an art institution, an NGO (or local authority) and a consulting company working together locally about helping a local disadvantaged target group. In WP6, Belgian ThinkYoung performs all roles: as local art institution, NGO and consultant. The national teams get inspiration from other national teams through mobilities.

**WP7** is an international team with representatives from all national partners and ensures that the methods found are internationally valid.

The list of experts below tells in which team (WP) the experts belong. The list is long, not exhaustive, and unfortunately non-uniform, with uneven descriptions of qualifications, but all mentioned experts are qualified for the project. In the project, the teams will have the right mix of competencies which ensures cross-sectional and interdisciplinary approaches, covering art pedagogy, social work and employment counselling.

Anna Daub Svanholt, applicant, Director of Ishøj Culture and Music School	Ishøj Cultural and Music School DENMARK	Director of the project, change management expert and expert in Art Pedagogy. Graduated from the Royal Music Conservatory. Has studied music in France and given concerts all over Denmark/Scandinavia. Experience as a management consultant in public and private enterprises. WP1-leader WP2-leader (Denmark) Director
Marie Herborn, director of the venue and library “Kulturium”	Library and venue “Kulturium”	Culture developer WP2+WP7 Director
Jørgen Dan Pedersen, Director or the Job Creation Centre	Ishøj Job Creation Centre	WP2 Employment counsellor
Art teacher Eva Hjelms,	Ishøj Culture and Music School DENMARK	Art teacher WP2+WP7
Anne Christine Berggren	Ishøj Culture and Music School DENMARK	Communication expert (will play an important role in dissemination activities) WP1+WP2+WP7 Consultant
Gitte Sivkjær	and Music School DENMARK	Art pedagogy specialist WP2+WP7 Art teacher
Ivan Häuser	Consulting Company Ivan Häuser DENMARK	Assisting project manager, education technology expert, teacher in Psychology of leadership and Danish Culture and language at university level, management expert, PhD. Organizer of conferences for art museums. Assisting WP2-leader (Denmark) WP7-leader Consultant
Salman Ahmad	Consulting Company Ivan Häuser DENMARK	Psychologist, PhD, and management consultant, university teacher in organizational psychology, internationally recognized lecturer, WP2+WP7 Consultant
Jeanette Jørgensen	Consulting Company Ivan Häuser DENMARK	Translator in Italian and social pedagogue WP3 Social worker

Gianni Bruschi Art teacher	Spazio Seme ITALY	Art teacher, musician, singer. Teaches professional musicians psychology of performance Founder manager and owner of Spazio Seme WP3+WP7 Director
Francesco Botti Art teacher	Spazio Seme ITALY	Art teacher, actor and writer. Co-founder and co-owner of Spazio Seme. Publishes stories written by his students in narration WP3 Art teacher
Leonardo Lambruschini Art teacher	Spazio Seme ITALY	Art teacher, dancer. Co-founder and co-owner of Spazio Seme Conducts dance seminars in many countries. WP3+WP7 Art teacher
Consuelo Pacheco Saez	Spazio Seme ITALY	WP3 Art teacher
Sara Nocentini	Spazio Seme ITALY	Consultant and pedagogue WP3 Social worker
Francesca Barbagli	Spazio Seme ITALY	Psychologist WP3 Social worker
Francesco Serafini	Red Cross, Cita di Castello ITALY	WP3 Social worker
Gianni Loretta	Pronto Donna ITALY	Director of Pronto Donna WP3 Social worker
Paola Conti Art teacher and sociologist	Sintagmi ITALY	Sociologist and art teacher Founder and owner of Sintagmi WP3 Consultant
Lucia Attimonelli	Sintagmi ITALY	Education expert WP3 Employment counsellor
Michaela Traversini	Sintagmi ITALY	Psychologist WP3 Social worker
Penelope Poulopoulou Art teacher	Quilombo GREECE	Professional dancer Founder and owner of Quilombo Has studied dance in Brazil in 5 years WP4 Consultant
Anastasia Poulopoulou Art teacher	Quilombo GREECE	Yoga teacher and professional dancer Co-founder and co-owner of Quilombo Has studied dance in Brazil for 5 years WP4+WP7 Director
Karavaltsiou Vasiliki	Society for the care of minors	Psychologist, director of Society for the Care of Minors WP4 + WP7 Consultant

Iliana Korma Consultant, director	F&K Centre of Innovation GREECE	Change expert WP4 Consultant
Chryssoula Plakioti	F&K Centre of Innovation GREECE	Art therapist and Art educator Art Therapist based in Athens and Milan. Extensive experience in Visual Therapy and specifically in the field of Psychiatry, where she has worked in various Visual Therapy laboratories in Psychiatric Clinics in Milan (2014-2015). In 2016, she implemented the art-therapeutic program "Beyond Those Lines / Oltre Quelle Linee" at the Korydallos Prison Hospital WP4+WP7 Art teacher
Ophelia Kaneva Consultant	SonikStart BULGARIA	Ophelia Kaneva, Associate professor, PhD, coordinating the innovations in supporting professions, incl. for art therapists, social pedagogues, social workers, psychologists, etc. WP5 + WP7 Director
Polina Borisova Art teacher	SonikStart BULGARIA	Polina Borisova, Master in Psychology, focusing responsibilities on disadvantaged teenagers with behavioural challenges and socially excluded. WP5 + WP7 Social worker
Lilia Djondjorova Art teacher	SonikStart BULGARIA	Lilia Djondjorova, Art-therapist in Community Support Center, working with children & their families; coordinating the art-therapy work inside SONIK START. WP5 + WP7 Social worker
Silvia Mladenova Yordanova	Chitalishte, Levski BULGARIA	Art pedagogy and culture expert WP5+WP7 Director
Plamen Trifonov Lyebenov	Chitalishte, Levski BULGARIA	Musician (accordeon) and art teacher WP5+WP7 Art teacher
Dimitar Ivanov Dimitrov	Child Protection Department	Social psychology expert WP5+WP7 Social worker
Marilena Toumazu	ThinkYoung BELGIUM	Degree in Modern Languages and Master of International Relations. Working in digital policy and transatlantic relations and experienced in youth education and employment (leadership and entrepreneurship skills). WP6 + WP7 Social worker
Mario Bobbio	Think Young BELGIUM	Mario Bobbio, Senior Designer Senior Designer. Degree in Art Direction and Master of Multimedia Entertainment Technologies. Collaborated with Art Galleries, festivals and emerging brands between Hong Kong and Europe to deliver illustrations, visual identities and animations. WP6 + WP7 Art teacher

Alberto Gerosa	Think Young BELGIUM	Function: Alberto Gerosa, Film director Film Director. Degree in Social Sciences, Communication and Performing Arts, Joint Master of Research Degree in Social and Cultural Anthropology and PhD in Cultural Studies. Experienced in producing and teaching ethnography-based film, multimedia and performing arts projects based on qualitative research WP6 + WP7 Art teacher
Charles Howard	Think Young BELGIUM	Roles/Tasks/professional profile and expertise: Degree in Law and Politics and Master of Science in Human Rights. Expertise in Qualitative Research Methods and working in human rights, employment, education, health, and social and political research focusing on youth. WP6 + WP7 Employment counsellor

#### Outside resources (subcontracting, seconded staff, etc)

If you do not have all skills/resources in-house, describe how you intend to get them (contributions of members, partner organisations, subcontracting, etc).

If there is subcontracting, please also complete the table in section 5.

N/A

### 3.3 Cost effectiveness and financial management

#### Cost effectiveness and financial management

Describe the measures adopted to ensure that the proposed results and objectives will be achieved in the most cost-effective way.

Indicate the arrangements adopted for the financial management of the project and, in particular and where relevant, how the financial resources will be allocated and managed within the consortium.

**A** Do NOT compare and justify the costs of each work package, but summarize briefly why your budget is cost effective.

#### COST EFFECTIVENESS OF THE WAY HOWTHE RESULTS ARE CREATED IN THE PROJECT

The project Art as a Game Changer itself has a tight structure, with carefully calculated budgets of the tasks performed. The timeconsumption for onboarding, the 10 Week Programme and the Follow-up activities arestandardized, although we are sure there will be unforeseen difficulties and extra working hours. To manage span of control, the WPs2-6 have identical tasks and budgets. There is no redundancy in the staffing, there will never be more people on a task than a necessary minimum, e.g.,all partners have mobilityactivities, but only two each: it is not necessary that all team members go on study tours / job-swap journeys to all other partners. The Transversal Flying Squad will as a rule not have more than 2-3 members per travel, so we shift members from mobility to mobility. The Danish WP7-leader or her assistant or a trusted expert will participate in all QA-travels to secure continuity.

#### CALCULATION OF COSTS FOR TRAVEL, ACCOMMODATION AND SUBSISTENCE COSTS

We follow the guidelines outlined in the Commission Decision of 12.1.2021.

Each country partner disposes of two study tour mobilities (for two people) and two Transversal Flying squad mobilities (for 1 person), both of 5 days.

Traveller	Destination Study tour mobility (for 2 persons)	Destination Transversal Flying Squad (for 1 person)
Denmark  Total travel, accommodation and subsistence:  Study tour 2508*2 = 5016  Transversal flying squad = 2771	Bulgaria, travel 295, acc. 110 x 5=550, subs. 57 x5= 285  Greece (Athens), travel 433, acc. 107 x 5 = 535, subs. 82 x5 = 410	Belgium (Brussels), travel 221, acc. 137 x 5 = 685, subs. 102 x 5 = 510  Italy (Rome), travel 295, acc. 114 x 5 = 570, subs. 98 x 5= 490
Italy  Total travel, accommodation and subsistence:  Study tour 3130*2 = 6260  Transversal flying squad = 2222	Belgium, travel 230, acc. 137 x 5 = 685, subs. 102 x 5 =510, total: 1425  Denmark, travel 295, acc. 158 x 5 = 790, subs. 124 x 5 = 620, total: 1705  Both: 3130	Bulgaria, travel 221, acc. 110 x 5 = 550, subs. 57 x5= 285, total: 1056  Greece, travel 221, acc. 107 x 5 = 535, subs. 82 x5 = 410, total: 1166  Both: 2222
Greece  Total travel, accommodation and subsistence:  Study tour 2899*2 = 5798  Transversal flying squad = 2909	Denmark, travel 433, acc. 158 x 5 = 790, subs. 124 x 5 = 620, total: 1843  Bulgaria, travel 221, acc. 110 x 5 = 550, subs. 57 x5= 285, total: 1056  Both: 2899	Belgium, travel 433, acc. 137 x 5 = 685, subs. 102 x 5 = 510, total: 1628  Italy, travel 221, acc. 114 x 5 = 570, subs. 98 x 5 = 490, total: 1281  Both: 2909
Bulgaria  Total travel, accommodation and subsistence:  Study tour 2447 * 2 = 4894  Transversal flying squad = 3121	Greece, travel 221, acc. 107 x 5 = 535, subs. 82 x5 = 410, total: 1166  Italy, travel 221, acc. 114 x 5 = 570, subs. 98 x 5 = 490, total: 1281  Both: 2447	Denmark, travel 295, acc. 158 x 5 = 790, subs. 124 x 5 = 620, total: 1705  Belgium, travel 221, acc. 137 x 5 = 685, subs. 102 x 5 = 510, total: 1416  Both: 3121
Belgium  Total travel, accommodation and subsistence:  Study tour 2986 * 2 = 5972  Transversal flying squad 2222	Denmark, travel 221, acc. 158 x 5 = 790 , subs. 124 x 5 = 620, total: 1631  Italy, travel 295, acc. 114 x 5 = 570, subs. 98 x 5 = 490, total: 1355  Both: 2986	Bulgaria, travel 221, acc. 110 x 5 = 550, subs. 57 x5= 285, total: 1056  Greece, travel 221, acc. 107 x 5 = 535, subs. 82 x5 = 410, total: 1166  Both: 2222

All partners are represented in the groundwork course on Self-determination in Denmark:

	Cost 5 days, including travel	Number of participants	Total costs
Italy	1705	Seme: 3, Sintagma: 1, Pronto Donna 1, Red Cross 1, total: 6	10230
Greece	1843	Quilombo 2, Society for care of Minors 1, F&K Centre of innovation 1, total 4	7372
Bulgaria	1705	Chitalishte 2, SonikStart 1, CPD 1, total 4	6820
Belgium	1631	ThinkYoung 4	6524

The Danish project manager, or her assistant or a trusted expert will always participated in the Transversal Flying Squad QA mobilities. This is reflected in the WP7 budget of the Danish lead partner.

#### RENT OF PREMISES

We need access to premises for the 10 Weeks Programme, 2 x 60 hours in total for 20 people in each session. The room should have space for physical movement (dance, performance etc.) and be inviting. The partners are encouraged to find such premises in their own organization or through their network. If they have to pay rent for premises, it will be an in-kind contribution from the partner at the partner's own cost.

#### CALCULATION OF FEES

We have understood that the fees should reflect the actual salaries of the involved experts. Based on received information from all partners, we have decided to define average fee rates for the 5 countries. The involved experts are divided into two groups: Directors and consultants with the highest rate, and art teachers, social workers and employment counsellors with the lower rate. All mentioned experts have declared that they can allocate time for working on the project, and we have indicated which % of their total work time they can allocate.

Country	Rate I	Rate II
Denmark	450	270
Italy	400	240

Greece	300	180
Bulgaria	300	180
Belgium	400	240

**WORKLOAD**

Management of the whole project (coordination), WP1, is set at 60 man-days, which corresponds to  $\frac{1}{2}$  a day per week throughout two years.

WP-management (WP2, 3, 4, 5, 6, 7) is set at 25 man-days.

The person resources are the same for all WP2-6: 320 man-days. Specification:

Onboarding activities: 2 man-days per target group member in Year 1 and again in Year 2. In total:  $2 * 20 \text{ participants} * 2 = 80 \text{ man-days}$

10 Weeks Programme, spread on sessions of 2,5-3 hours with 2 teachers, training sessions, pedagogical experiments and method development Year 1 and sessions again in Year 2. In total 150 man-days.

Follow-Up activities with cultural events and individual interviews through two years: 90 man-days.

The workload in WP7 is set at 30 man-days per country partner

**FINANCIAL MANAGEMENT**

In general: Financial management procedures will be set up and monitored. EU and internal rules must be followed carefully. All project staff will have detailed tasks and resources are allocated accordingly. All partners have Euro-accounts which makes transfers easier. All staff members will be listed, and the WP managers ensure that costs stay within the budget.

The communication plan, approved in the kick-off meeting is the governing tool for time-management, together with milestones and deliverables.

### **3.4 Project management, quality assurance, risk management and monitoring and evaluation strategy**

#### **Project management, quality assurance and monitoring and evaluation strategy**

*Describe the measures planned to ensure that the project implementation is of high quality and completed in time.*

*Describe the methods to ensure good quality, monitoring, planning and control.*

*Describe the evaluation methods and indicators (quantitative and qualitative) to monitor and verify the outreach and coverage of the activities and results (including unit of measurement, baseline and target values). The indicators proposed to measure progress should be relevant, realistic and measurable.*

#### **PROJECT MANAGEMENT**

We monitor progress according to a communication plan (approved at Kick-off) which includes all deliverables, cf. the Gantt-chart.

The is a tight meeting structure (cf. “Consortium management and decision-making”) which will make monitoring effective.

WP7 is dedicated to Quality assurance, but quality assurance is also built into the work processes in WP2-6.

#### **QUALITY ASSURANCE**

For the art pedagogic activities throughout the entire project, there are a long list of items to be dealt with. We will provide the WPs with templates for handling the items. Below, we specify what these templates will be about:

#### ONBOARDING OF INDIVIDUALS

*Each partner has made an agreement with an associated partner about collaborating with a group of disadvantaged people who want to change their condition. The individual members of this group have to be recruited. The target groups will vary from country to country. What may be difficult to do in one country, may be easy in another country. But the requirements are the same for all.*

1. There is in average 5 hours per person at the WPs disposal to be used within the space of 3 weeks. How do you practically contact a member of the target group and make him or her interested? How much time do you spend on this? Is it a personal meeting or a number of meetings? Online or face-to-face? Who makes the contact – an artist or a social pedagogue or both together? How do you introduce and ensure a common understanding of the WHY of their participation? What approach seems to convince the person? What approach seems counterproductive? How strong is the person's DESIRE to participate, and how do you overcome resistance, if applicable, and get them onboard wholeheartedly?
2. Describe a base-line for the target group members, using the art pedagogic model. What is these people's situation now? (to be compared with after the programme and follow-up).

#### 10 WEEK PROGRAMME

*When up to 20 people from a target group have been recruited, the programme can begin. There are 60 hours in a classroom for the programme subdivided into sessions, perhaps the first 4 weeks 2 sessions of 2 hours per week, then 3 sessions of 2 hours for 6 weeks, in total (8+18 =) approximately 26 sessions.*

*The common denominator of all programmes are these outcomes:*

***Joy – Belongingness – Self-discovery – Self-expression – Ability to give feedback – Self-reliance - Ability to make demands and come up with suggestions – Hope – Desire for change – Critical thinking –Self-Determination –Knowledge about opportunities for social inclusion – Networking – Taking decisive, concrete steps towards improving one's condition***

*The outcomes are not exhaustive, and the order is free.*

The requirements for each of the 26 sessions could be: (as mentioned we will elaborate templates):

3. Give each session a title
4. What do you want to achieve in the specific session?
5. How can the result be observed after the session?
6. How is art used in the session? Which (mixture of) artforms?
7. Describe the method you use in the session: What do I do and how? What do the participants do and how? Why do you think it will work?
8. (After each session) What went right, what went wrong? If wrong, why? On a scale from 1 (low) to 10 (high), how successful were you?

#### FOLLOW-UP

*The programme is expected to prepare the target group members for action which will bring them closer to social inclusion. Some target groups are very disadvantaged, others less – and the latter can come a long way.*

The requirements for the series of activities are:

9. Referring to the Art Pedagogy Model, how far should the people come towards social inclusion?

10. After an interview with the target group, what are realistic goals to be reached after the 6 weeks?
11. Which goals do the people desire to work on?
12. What actions towards the goals can be observed?
13. What are the people's evaluation of the entire project, in terms of their personal outcomes, and what advice does each person give the partners about similar future projects: What worked well, what should be different?
14. Compared with the baseline (2), how have the people developed?

There are reports of study tour mobilities in WP2-6, and QA mobilities in WP7. There will be an evaluation workshop after Year 1 with the first round of Onboarding – Programme – Follow-up. In this workshop, the experience so far will be discussed. In Year 2, the lessons learnt will be used.

#### MONITORING AND EVALUATION STRATEGY

The project management will be present in all QA-mobilities. Monitoring and evaluation will contribute to achieving the project objectives the ambition that we end up in Year 2 with an internationally valid catalogue of methods for meeting and supporting the target groups, and that the target group members improve their condition. Year 2's work should outperform Year 1's.

#### Critical risks and risk management strategy

Describe critical risks, uncertainties or difficulties related to the implementation of your project, and your measures/strategy for addressing them.

Indicate for each risk (in the description) the impact and the likelihood that the risk will materialise (high, medium, low), even after taking into account the mitigating measures.

**Note:** Uncertainties and unexpected events occur in all organisations, even if very well-run. The risk analysis will help you to predict issues that could delay or hinder project activities. A good risk management strategy is essential for good project management.

Risk No	Description	Work package No	Proposed risk-mitigation measures
1	<p>Onboarding problems</p> <p>What if a person from a vulnerable group is too difficult to help?</p>	WP2-6	<p>We can spend max 2 working days on each person's enrolment. Some people may be too difficult to onboard within this time and they will not be enrolled in the programme. We will find substitutes so that each WP has approx. 20 participants</p> <p>WP7 will observe and report any problems</p>
2	<p>Programme development problems</p> <p>All programmes should facilitate</p> <p><b><i>Joy – Belongingness – Self-discovery – Self-expression – Ability to give feedback – Self-reliance - Ability to make demands and come up with suggestions – Hope – Desire for</i></b></p>	WP2-6	<p>As the participants are different persons, there is a need for a careful approach where nobody is lost and drops out.</p> <p>Before the programme starts, the WPs will have exchanged and commented on detailed programme descriptions.</p>

	<p><b><i>change, – Self-determination – Knowledge about opportunities for social inclusion – Networking.</i></b></p> <p>It is not the aim that each person achieves all success criteria, but that the sum total of participants in each country (approx.20) all reach some of the goals.</p> <p>What if it is difficult to materialize one or more of these success criteria?</p>		<p>During the programme, the experts help each other across countries.</p> <p>WP7 will observe and report any problems</p>
3	<p>Follow-up problems</p> <p>What if it is difficult to come closer to social inclusion, such as</p> <ul style="list-style-type: none"> <li>- Voluntary jobs</li> <li>- Education</li> <li>- Building a network</li> </ul>	WP2-6	<p>The follow-up activities will be planned in the onboarding period when we know the participants. Consequently, there will be no unpleasant surprises with, e.g., finding voluntary jobs</p> <p>WP7 will observe and report any problems</p>
4	<p>Performance problems, such as</p> <ul style="list-style-type: none"> <li>- Non-compliance with budget discipline</li> <li>- Not meeting deadlines</li> <li>- Not qualified inputs by a partner</li> </ul>	All WPs	<p>Through continuous deadline monitoring based on the communication plan, the project manager discovers problems at an early stage.</p> <p>In the WPs, the mobilities and the Transversal Flying Squad nobody is alone. If someone underperforms, the others fill the gap</p> <p>Deliverables are closely monitored by the project manager.</p>
5	Person problems	WP2-6	<p>Each partner is responsible for handling person problems. If necessary the partner will dismiss an expert and replace him or her with another. The project manager will be informed and may give support.</p>

## 4. DISSEMINATION

### 4.1 Impact and ambition

**Impact and ambition — Progress beyond the state-of-the-art** (*n/a for Creative Europe Desks*)

*Define the short, medium and long-term effects of the project.*

*Does the project aim to trigger change/innovation? If so, describe the changes / innovations envisaged and the degree of ambition (progress beyond the status quo/state-of-the-art).*

**SHORT TERM EFFECTS**

The authorities or NGOs and other associations who normally have the responsibility for the target groups will want to continue working with the cultural and artistic institutions.

The cultural and artist institutions in the project will develop new audience/group of users. In the short term, they will succeed in onboarding, teaching and coaching a target group of approx. 20 vulnerable people, so that the group comes closer to social inclusion. The cultural and artistic institutions will need the following attitudes and skills:

- to play a social role in their community
- to find people they can help and who want to receive help
- to teach the people by means of artistic methods, so that they get relief, a sense of belonging to a group, become energetic, express themselves, become more self-reliant and develop a mindset for changing their condition from socially marginalized victims to active participants in the community
- to support these people with the steps they take to come closer to social inclusion and whenever necessary co-operate with NGOs or local authorities (about finding public and private enterprises who offer voluntary jobs, facilitating access to educational institutions, nudging them to build up a network)
- to make the people they help become a new audience/group of users, so that these people start using cultural offerings in the community

The group of disadvantaged people will

- Join the project, although they may have isolated themselves, lost energy and self-esteem
- Go through a 10 Week Programme where they develop self-reliance and a mindset for coming back into society. Success rate is 95%, no more than 1 drop-out.
- Take steps to become active participants in the community (voluntary work, education, build up a social network). The success rate is set at 90%

**LONG TERM EFFECTS**

The news about the success of the project will spread to other communities in the countries who will try to replicate it.

Social vulnerability appears as a nuanced and often invisible condition, it does not concern a particular category of individuals, but a condition that involves the whole of society and a large number of citizens and families, neither poor nor marginalized and for this very reason difficult to intercept, not definable on the basis of the simple economic and income parameter, which remains significant, but appears as a multidimensional phenomenon determined by the combination of economic, relational and social situations. Considering this premise, the disadvantaged groups will be supported without any risk of “stigma” to eventually turn into self-reliant active participants in the community and no longer need the help of the

authorities. Thus the action is cost-effective, and the authorities will find it reasonable to include the cultural and artistic institutions in their social work and find funds for this.

After, and in continuation of the project the cultural and artistic institutions will, in accordance with the wishes of the local authorities, address new groups, help these in a similar way and make them become a new audience/group of users and self-reliant citizens.

The news about the success of the project will spread to other communities in the countries who will try to replicate it.

#### **Impact on non-EU countries (if applicable) (n/a for Creative Europe Desks)**

*Please specify which country(ies) will benefit from the project and explain why the project is important for this (those) country(ies)? Specify the ways the project aims to improve the situation the country(ies) concerned?*

## **4.2 Communication, dissemination and visibility**

#### **Communication, dissemination and visibility of funding**

*Describe the communication and dissemination activities which are planned in order to promote the Creative Europe Programme to the relevant stakeholders, the project activities/results and maximise the impact(to whom, which format, how many, etc.). Clarify how you will reach the target groups, relevant stakeholders, policymakers and the general public and explain the choice of the dissemination channels.*

*Describe how the visibility of EU funding will be ensured.*

*For Creative Europe Desks: Describe your plans to communicate and disseminate the selection results, results of finalised projects (in particular of successful projects addressing environmental issues as well as diversity and inclusiveness) and the impact of the Creative Europe Programme in your country.*

#### **ADDRESSEES OF THE PROJECT'S COMMUNICATION**

The project needs support from

1. Local stakeholders (public and private enterprises), who offer education options, voluntary jobs, access to cultural events
2. Local authorities, who are responsible for the well-being, health and employment of the disadvantaged groups and should see the advantage of including cultural and art institutions in social work
3. The NGOs and other associations who support the disadvantaged groups and support their interests
4. National authorities with responsibility for culture and art who should be interested in audience/group of users development

5. National and local social funds who might support further similar projects financially

The hopefully good results of the project would be interesting for

6. Other local authorities in the country
7. Other NGOs and associations in the country who support disadvantaged groups and support their interests
8. International organisations of culture and art institutions with interest in audience/group of users development
9. International organisations who support disadvantaged groups and support their interests
10. International organisations for health, education and social affairs

1-10 are important interested parties, but the list is not exhaustive.

The interested parties above are the main external addressees of the communication in the dissemination activity.

#### DISSEMINATION STRATEGY

An important point to pay attention to in this project is that we should avoid stigmatizing the disadvantaged groups we want to help. We should be careful with the language we use. Pictures of participants and staff members will only be allowed with the target group members' explicit permission.

The interested parties (1-10 and more) should be contacted through the media they prefer.

Our strategy for dissemination contains:

- A presentation of the project Art as a Game Changer (which will be sent to the interested parties 1-10 just after kick-off, and kept on the cultural and artist institutions' websites, including Facebook)
- A newsletter (again sent to 1-10 and more) about the progress every 3 months
- Launch of results in the form of
  - Presentations at local, national and international conferences
  - Articles in relevant journals (social sector, cultural sector), national and international
  - Podcasts will be considered

Dissemination activities will be worked into the communication plan.

Local dissemination activities will be the responsibility of the partners and included in their WPs2-6.

Overall, international dissemination is the responsibility of the project manager, and will be included in WP1.

#### VISIBILITY

The Creative Europe Program will be visible throughout the project, and its logo will be on all communication, including powerpoint slides at conferences, and on websites and newsletters.

### 4.3 Sustainability and continuation

#### Sustainability, long-term impact and continuation (*n/a for Creative Europe Desks*)

*Describe the follow-up of the project after the EU funding ends. How will the project impact be ensured and sustained? What will need to be done? Which parts of the project should be continued or maintained? How will this be achieved? What resources will be necessary to continue the project? How will the results be used?*

*Are there any possible synergies/complementarities with other (EU funded) activities that can build on the project results?*

Seen from a socio-economic perspective a project like Art as a Game Changer is sustainable in the long term. People on social benefits get independent and employed citizens with no need for benefits or service from the social authorities.

To sustain the impact, we first and foremost need the support of the local authorities, the NGOs responsible for the target groups and the public and private enterprises who offer voluntary jobs.

The project is designed in such a way that these stakeholders are involved and have a role in the project. The local authorities will have been notified about the application for funding, in some cases they are also directly involved as partners.

For the project activities to continue, financing must be ensured. The WP2-6 leaders will contact their local authority as soon as the onboarding activity starts, and a meeting will be held where the cost-effectiveness of the activity is calculated. In the project period, the project budget covers the cost of work performed by the art and culture institution and the affiliated partners. After the project, another solution for financing will have to be found.

The local authority must be kept posted about the progress of the project and be persuaded that the disadvantaged groups(at least the majority of the members) eventually end up as self-reliant citizens who do not need social benefits any more. Perhaps the local authorities will choose only to use the cultural and art institution for conducting the programme, not for onboarding and follow up-activities, so that they can delegate these tasks to civil servants or NGOs. Perhaps the local authority wants to apply for national social funds for ensuring further financing of continued activities.

In any case, there will be an agreement between the local authorities and the project about sustaining the project results, and this agreement will be among the first deliverables (D1.1).A precondition for the sustainability of the project impact is that the cultural and art institution will have to impress the local authority with its social inclusion work during the Create Europe project. The latter is a joint responsibility of the locally working WP(2-6), WP7 and the project management.

The aim is that

- the cultural and art institutions will continue to play an important role in supporting disadvantaged groups on their way towards social inclusion
- the cultural and art institutions will continue to develop new audience/group of users.

## 5. WORK PLAN, WORK PACKAGES, TIMING AND SUBCONTRACTING

### 5.1 Work plan

#### Work plan

*Provide a brief description of the overall structure of the work plan (list of work packages or graphical presentation (Pert chart or similar)).*

There are 7 WPs:

WP1 Project management

WP2-6 Programme: Audience/group of users development and social inclusion (identical WPs in each partner country)

WP7 Quality Assurance, Transversal Flying Squad

### 5.2 Work packages and activities

#### WORK PACKAGES

*This section concerns a detailed description of the project activities.*

*Group your activities into work packages. A **work package** means a major sub-division of the project. For each work package, enter an objective (expected outcome) and list the activities, milestones and deliverables that belong to it. The grouping should be logical and guided by identifiable outputs.*

*Projects should normally have a minimum of 2 work packages. WP1 should cover the management and coordination activities (meetings, coordination, project monitoring and evaluation, financial management, progress reports, etc) and all the activities which are cross-cutting and therefore difficult to assign to another specific work package (do not try splitting these activities across different work packages). WP2 and further WPs should be used for the other project activities. You can create as many work packages as needed by copying WP1.*

*Work packages covering financial support to third parties (⚠ only allowed if authorised in the Call document) must describe the conditions for implementing the support (for grants: max amounts per third party; criteria for calculating the exact amounts, types of activity that qualify (closed list), persons/categories of persons to be supported and criteria and procedures for giving support; for prizes: eligibility and award criteria, amount of the prize and payment arrangements).*

**⚠ Enter each activity/milestone/output/outcome/deliverable only once (under one work package).**

Work Package 1

### Work Package 1: [Project management and coordination]

*Ensure consistence with the detailed budget table/calculator (if applicable). (n/a for prefixed Lump Sum Grants)*

<b>Duration:</b>	M1– M24	<b>Lead Beneficiary:</b>	1-Short namelshoj Cultural and Music School (ISHOJ)
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#### Objectives

*List the specific objectives to which this work package is linked.*

- Overall project management and coordination

#### Activities (what, how, where) and division of work

*Provide a concise overview of the work (planned tasks). There should be a limited number of tasks per work package: the definition of tasks should enable the lead beneficiary to monitor the overall progress of the work package. Be specific and give a short name and number for each task.*

*Show who is participating in each task: Coordinator (COO), Beneficiaries (BEN), Affiliated Entities (AE), Associated Partners (AP), indicating **in bold** the task leader. .In monobeneficiary projects the 'COO' and 'BEN' are the same.*

*Add information on other participants' involvement in the project e.g. subcontractors, in-kind contributions.*

#### Note:

*In-kind contributions: In-kind contributions for free are cost-neutral, i.e. cannot be declared as cost. Please indicate the in-kind contributions that are provided in the context of this work package. The Coordinator remains fully responsible for the coordination tasks, even if they are delegated to someone else. Coordinator tasks cannot be subcontracted.*

*If there is subcontracting, please also complete the table below.*

Task No (continuous numbering linked to WP)	Task Name	Description	Participants		In-kind Contributions and Subcontracting (Yes/No and which)
			Name	Role (COO, BEN, AE, AP, OTHER)	
T1.1	Communication plan	This plan contains all steps of the project, including overall dissemination	Anna Daub Svanholt Ivan Häuser	PM and assistant PM	

T1.2	Monthly meetings	Every month, a meeting is held with WP2-6. First meeting kick-off. Every quarter, one long (>3 h) meeting. Interim evaluation meeting in M9. Extra meetings arranged if needed.  Agendas and minutes	Anna Daub Svanholt Ivan Häuser	PM and assistant PM	
T1.3	Budget control	Every quarter, economy reports from WP2-6 and WP7	Anna Daub Svanholt Ivan Häuser	PM and assistant PM	
T1.4	Reports	Interim evaluation report M13 together with WP7 and final report M23	Anna Daub Svanholt Ivan Häuser	PM and assistant PM	

**Milestones and deliverables (outputs/outcomes)**

**Milestones** are control points in the project that help to chart progress. Use them only for major outputs in complicated projects. Otherwise leave the section on milestones empty.

Means of verification are how you intend to prove that a milestone has been reached. If appropriate, you can also refer to indicators.

**Deliverables** are project outputs which are submitted to show project progress (any format). Refer only to major outputs. Do not include minor sub-items, internal working papers, meeting minutes, etc. Limit the number of deliverables to max 10-15 for the entire project. You may be asked to further reduce the number during grant preparation.

For deliverables such as meetings, events, seminars, trainings, workshops, webinars, conferences, etc., enter each deliverable separately and provide the following in the 'Description' field: invitation, agenda, signed presence list, target group, number of estimated participants, duration of the event, report of the event, training material package, presentations, evaluation report, feedback questionnaire.

For deliverables such as manuals, toolkits, guides, reports, leaflets, brochures, training materials etc., add in the 'Description' field: format (electronic or printed), language(s), approximate number of pages and estimated number of copies of publications (if any).

For each deliverable you will have to indicate a due month by when you commit to upload it in the Portal. The due month of the deliverable cannot be outside the duration of the work package and must be in line with the timeline provided below. Month 1 marks the start of the project and all deadlines should be related to this starting date.

The labels used mean:

Public — fully open (⚠ automatically posted online on the Project Results platforms)

Sensitive — limited under the conditions of the Grant Agreement

EU classified — RESTREINT-UE/EU-RESTRICTED, CONFIDENTIEL-UE/EU-CONFIDENTIAL, SECRET-UE/EU-SECRET under Decision 2015/444.

Milestone No (continuous numbering not linked to WP)	Milestone Name	Work Package No	Lead Beneficiary	Description	Due Date (month number)	Means of Verification

1	Year 1	1-7	Ishoj	A comprehensive, cross-sectional and interdisciplinary effort for social inclusion, using art pedagogy methods	M13	Report of Interim evaluation by W7
2	Year 2	1-7	Ishoj	An enhanced comprehensive effort, compared with Year 1, and a catalogue of effective methods. Positive change in target groups' condition	M23	Final report
Deliverable No (continuous numbering linked to WP)						
D1.1	Meeting agendas and meeting minutes	1	Anna Daub Svanholt Ivan Häuser	[R — Document,report]	EU Classified	M1-M20 Electronic documents

## Work Package 2: [Social inclusion in Denmark]

*Ensure consistence with the detailed budget table/calculator (if applicable). (n/a for prefixed Lump Sum Grants)*

<b>Duration:</b>	M2 – M24	<b>Lead Beneficiary:</b>	1-Short namelshoj Cultural and Music School
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### Objectives

*List the specific objectives to which this work package is linked.*

- Onboarding, 10 Weeks Programme and Follow-Up

### Activities (what, how, where) and division of work

*Provide a concise overview of the work (planned tasks). There should be a limited number of tasks per work package: the definition of tasks should enable the lead beneficiary to monitor the overall progress of the work package. Be specific and give a short name and number for each task.*

*Show who is participating in each task: Coordinator (COO), Beneficiaries (BEN), Affiliated Entities (AE), Associated Partners (AP), indicating **in bold** the task leader. .In monobeneficiary projects the 'COO' and 'BEN' are the same.*

*Add information on other participants' involvement in the project e.g. subcontractors, in-kind contributions.*

#### Note:

*In-kind contributions: In-kind contributions for free are cost-neutral, i.e. cannot be declared as cost. Please indicate the in-kind contributions that are provided in the context of this work package. The Coordinator remains fully responsible for the coordination tasks, even if they are delegated to someone else. Coordinator tasks cannot be subcontracted.*

*If there is subcontracting, please also complete the table below.*

Task No (continuous numbering linked to WP)	Task Name	Description	Participants		In-kind Contributions and Subcontracting (Yes/No and which)
			Name	Role (COO, BEN, AE, AP, OTHER)	
T2-6.1	Preparation and Onboarding of target group	Recruiting target group members in co-operation with local authority and NGO	Partners in the selected countries – local effort	BEN	

T2-6.2	10 weeks programme	The target group members follow a programme for a period of 10 weeks, 1-2 times per week	Partners in the selected countries – local effort	BEN	
T2-6.3	Follow-up (social inclusion activity)	The target group members move closer to social inclusion	Partners in the selected countries – local effort	BEN	
T2-6.4	Mobility	Artists/experts from the Cultural and art institution visit other partners' programmes, get inspired and give feedback	Partner study tours	BEN	
T2-6.5	Sustainability	Local solutions will be found for continued effort beyond the project	Partners in the selected countries – local effort	BEN	
T2-6.6	Dissemination	Local and national stakeholders will be contacted about the projects accomplishments and relevance locally and nationally	Partners in the selected countries – local effort	BEN	

#### Milestones and deliverables (outputs/outcomes)

**Milestones** are control points in the project that help to chart progress. Use them only for major outputs in complicated projects. Otherwise leave the section on milestones empty.

Means of verification are how you intend to prove that a milestone has been reached. If appropriate, you can also refer to indicators.

**Deliverables** are project outputs which are submitted to show project progress (any format). Refer only to major outputs. Do not include minor sub-items, internal working papers, meeting minutes, etc. Limit the number of deliverables to max 10-15 for the entire project. You may be asked to further reduce the number during grant preparation.

For deliverables such as meetings, events, seminars, trainings, workshops, webinars, conferences, etc., enter each deliverable separately and provide the following in the 'Description' field: invitation, agenda, signed presence list, target group, number of estimated participants, duration of the event, report of the event, training material package, presentations, evaluation report, feedback questionnaire.

For deliverables such as manuals, toolkits, guides, reports, leaflets, brochures, training materials etc., add in the 'Description' field: format (electronic or printed), language(s), approximate number of pages and estimated number of copies of publications (if any).

For each deliverable you will have to indicate a due month by when you commit to upload it in the Portal. The due month of the deliverable cannot be outside the duration of the work package and must be in line with the timeline provided below. Month 1 marks the start of the project and all deadlines should be related to this starting date.

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<i>Sensitive — limited under the conditions of the Grant Agreement</i> <i>EU classified — RESTREINT-UE/EU-RESTRICTED, CONFIDENTIEL-UE/EU-CONFIDENTIAL, SECRET-UE/EU-SECRET under Decision 2015/444.</i>							
Milestone No (continuous numbering not linked to WP)	Milestone Name	Work Package No	Lead Beneficiary	Description		Due Date (month number)	Means of Verification
1	Year 1	1-7	Ishoj	A comprehensive, cross-sectional and interdisciplinary effort for social inclusion, using art pedagogy methods		M13	Report of Interim evaluation by W7
2	Year 2	1-7	Ishoj	An enhanced comprehensive effort, compared with Year 1, and a catalogue of effective methods. Positive change in target groups' condition		M23	Final report
Deliverable No (continuous numbering linked to WP)	Deliverable Name	Work Package No	Lead Beneficiary	Type	Dissemination Level	Due Date (month number)	Description (including format and language)
D2-6.1	Preparation and Onboarding: Agreement with local authority and NGO, Agreement with artists, stakeholders and recruitment of target group. Methods of onboarding	2	The partner in each country	Document	Internal	M2	Report
D2-6.2	10 Weeks Programme	2	The partner in each country	Document	Internal	M5-8	Description of 2 hour sessions 1-2 times a week, adding up to a 10 Week Programme
D2-6.3	Follow-up activity towards social inclusion	2	The partner in each country	Document	Internal	M10-M11	Description of activities for social inclusion: Participation in cultural events, personal

							education and employment-oriented interviews. Steps taken by target group members
D2-6.4	Mobilities	2	The partner in each country	Document	Internal	M6-9	Reports of study visits and job swaps in other partners' WPs
D2-6.5	Sustainability	2	The partner in each country	Document	Internal	M14-M23	Revisiting the agreements with the local authority and the NGO, now future oriented
D2-6.6	Dissemination (local)	2	The partner in each country	Document	Internal	M14-M23	Making the project results known to interested parties locally and nationally
D2-6.7	Onboarding, Y2	2	The partner in each country	Document	Internal	M14	Check of use of revised methods and outcomes
D2-6.8	10 Weeks Programme, Y2	2	The partner in each country	Document	Internal	M20	Check of use of revised methods and outcomes
D2-6.9	Follow-Up, Y2	2	The partner in each country	Document	Internal	M23	Check of used of revised methods and outcomes

## Work Package 7: [Transversal Flying Squad, Quality Assurance]

*Ensure consistence with the detailed budget table/calculator (if applicable). (n/a for prefixed Lump Sum Grants)*

<b>Duration:</b>	M1 – M24	<b>Lead Beneficiary:</b>	1-Short namelshoj Cultural and Music School
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### Objectives

*List the specific objectives to which this work package is linked.*

- Quality assurance, international dissemination

### Activities (what, how, where) and division of work

*Provide a concise overview of the work (planned tasks). There should be a limited number of tasks per work package: the definition of tasks should enable the lead beneficiary to monitor the overall progress of the work package. Be specific and give a short name and number for each task.*

*Show who is participating in each task: Coordinator (COO), Beneficiaries (BEN), Affiliated Entities (AE), Associated Partners (AP), indicating **in bold** the task leader. .In monobeneficiary projects the 'COO' and 'BEN' are the same.*

*Add information on other participants' involvement in the project e.g. subcontractors, in-kind contributions.*

#### Note:

*In-kind contributions: In-kind contributions for free are cost-neutral, i.e. cannot be declared as cost. Please indicate the in-kind contributions that are provided in the context of this work package.*

*The Coordinator remains fully responsible for the coordination tasks, even if they are delegated to someone else. Coordinator tasks cannot be subcontracted.*

*If there is subcontracting, please also complete the table below.*

Task No (continuous numbering linked to WP)	Task Name	Description	Participants		In-kind Contributions and Subcontracting (Yes/No and which)
			Name	Role (COO, BEN, AE, AP, OTHER)	
T7.1-4	Quality assurance reviews. Strategy for international dissemination		Experts and artists from all partners	Reviewers	

### Milestones and deliverables (outputs/outcomes)

*Milestones are control points in the project that help to chart progress. Use them only for major outputs in complicated projects. Otherwise leave the section on milestones empty.*

*Means of verification are how you intend to prove that a milestone has been reached. If appropriate, you can also refer to indicators.*

**Deliverables** are project outputs which are submitted to show project progress (any format). Refer only to major outputs. Do not include minor sub-items, internal working papers, meeting minutes, etc. Limit the number of deliverables to max 10-15 for the entire project. You may be asked to further reduce the number during grant preparation.

For deliverables such as meetings, events, seminars, trainings, workshops, webinars, conferences, etc., enter each deliverable separately and provide the following in the 'Description' field: invitation, agenda, signed presence list, target group, number of estimated participants, duration of the event, report of the event, training material package, presentations, evaluation report, feedback questionnaire.

For deliverables such as manuals, toolkits, guides, reports, leaflets, brochures, training materials etc., add in the 'Description' field: format (electronic or printed), language(s), approximate number of pages and estimated number of copies of publications (if any).

For each deliverable you will have to indicate a due month by when you commit to upload it in the Portal. The due month of the deliverable cannot be outside the duration of the work package and must be in line with the timeline provided below. Month 1 marks the start of the project and all deadlines should be related to this starting date.

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Milestone No (continuous numbering not linked to WP)	Milestone Name	Work Package No	Lead Beneficiary	Description		Due Date (month number)	Means of Verification
1	Year 1	1-7	Ishoj	A comprehensive, cross-sectional and interdisciplinary effort for social inclusion using art pedagogy methods		M13	Report of Interim evaluation by W7
2	Year 2	1-7	Ishoj	An enhanced comprehensive effort, compared with Year 1, and a catalogue of effective methods. Positive change in target groups' condition		M23	Final report
Deliverable No (continuous numbering linked to WP)	Deliverable Name	Work Package No	Lead Beneficiary	Type	Dissemination Level	Due Date (month number)	Description (including format and language)
D7.1	Laying the groundwork: Course on Self-Determination	7	Ishoj Culture and Music School & Consulting Company Ivan Häuser	Course programme	Internal	M1	Course evaluation document

D7.2.1	Transversal Flying Squad QA mobilities in Y1	7	Ishoj Culture and Music School& Consulting Company Ivan Häuser	Document	Internal	M6-M11	Review and quality assurance, based on supervision of the other partners' activities
D7.5	Interim Evaluation workshop  Scrutiny of learning outcomes, effectiveness of methods	7	Ishoj Culture and Music School & Consulting Company Ivan Häuser	Document	Internal	M12	Interim evaluation
D7.2.2	Transversal Flying Squad QA mobilities in Y2		Ishoj Culture and Music School & Consulting Company Ivan Häuser	Document	Internal	M14-M22	QA
D7.6	Catalogue of methods	7	Ishoj Culture and Music School & Consulting Company Ivan Häuser	Document	Internal	M12-M23	Overall evaluation of the methods used and the learning outcomes  Compiling and editing a catalogue of effective art pedagogic methods
D7.7	National and international dissemination	7	Ishoj Culture and Music School & Consulting Company Ivan Häuser	Document	Internal	M12-M23	Strategy and execution of international dissemination  Articles and presentations at conferences

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**Work Package ...**

To insert work packages, copy WP1 as many times as necessary.

Overview of Work Packages(n/a for Lump Sum Grants: Creative Europe Desks, Circulation of European Literary Works, European Cooperation Projects)

<b>Staff effort per work package</b>						
Work Package No	Work Package Title	Lead Participant No	Lead Participant Short Name	Start Month	End Month	Person-Months
1						
2						
3						
4						
					Total Person-Months	

<b>Staff effort per participant</b>				
Participant	WP	WP	WP	Total Person-Months

[name]				
[name]				
Total Person-Months				

### Events and trainings

#### Events and trainings (including performances, residencies, exhibitions, workshops, conferences, etc. both face to face and virtual events are to be included).

This table is to be completed for events organised by the applicants as part of the activities in the work packages above

Complete the table below with **realistic** estimates in terms of the number of attendees / participants / audience/group of users size. This data will be used in part to assess the success of the implementation of the project. Use your risk assessment to explain your mitigating measures.

Event No (continuous numbering linked to WP)	Participant	Description					Attendees
		Name	Type	Area	Location	Duration (days)	
E1.1	[name]	[name]	[insert type, e.g. training, workshop, conference, event, etc.]	[insert topics addressed, types of skills/knowledge acquired, etc]	[city,country]	[number]	[number]
E1.2	[name]	[name]	[insert type, e.g. training, workshop, conference, event, etc.]	[insert topics addressed, types of skills/knowledge acquired, etc]	[city,country]	[number]	[number]

### 5.3 Timetable

ART AS A GAME CHANGER	Year 1: 2022-2023												
	12	1	2	3	4	5	6	7	8	9	10	11	12
Activities	M1	M2	M3	M4	M5	M6	M7	M8	M9	M10	M11	M12	M13
Project management, meetings	D1.1	D1.2	D1.3	D1.4	D1.5	D1.6	D1.7	D1.8	D1.9	D1.10	D1.11	D1.12	D1.13
Interim report												D1.14	M1
Onboarding of target groups, Y1		D2-6.1											
10 Weeks Programme, Y1				D2-6.2									
Follow-up, Y1									D2-6.3				
Course: Laying the groundwork	D7.1												
Interim workshop, Transv. flying squad													D7.5
Mobility, study tours						D2-6.4							
Transversal flying squad, mobility QA					D7.2.1				D7.2.1	D7.2.1			

Activities	Year 2: 2024										
	1	2	3	4	5	6	7	8	9	10	11
Activities	M14	M15	M16	M17	M18	M19	M20	M21	M22	M23	M24
Project management, meetings	D1.14	D1.15	D1.16	D1.17	D1.18	D1.19	D1.20	D1.21	D1.22	D1.23	
Final report									D3.1	M2	
Onboarding of target groups, Y2	D2-6.7										
10 Weeks programme, Y2			D2-6.8								
Follow-up, Y2								D2-6.9			
Sustainability	D2-6.4										
Dissemination (local)	D2-6.5										
Transversal flying squad, mobility QA	D7.2.2				D7.2.2			D7.2.2			
Transversal flying squad, catalogue				D7.6							
Tr. Fl. S. International dissemination				D7.7							

**Timetable (projects up to 2 years)**

Fill in cells in beige to show the duration of activities. Repeat lines/columns as necessary.

**Note:** Use the project month numbers instead of calendar months. Month 1 marks always the start of the project. In the timeline you should indicate the timing of each activity per WP.

MONTHS

ACTIVITY	M 1	M 2	M 3	M 4	M 5	M 6	M 7	M 8	M 9	M 10	M 11	M 12	M 13	M 14	M 15	M 16	M 17	M 18	M 19	M 20	M 21	M 22	M 23	M 24
Task 1.1 - ...																								
Task 1.2 - ...																								
Task ...																								

**Timetable (projects of more than 2 years)**

Fill in cells in beige to show the duration of activities. Repeat lines/columns as necessary.

**Note:** Use actual, calendar years and quarters. In the timeline you should indicate the timing of each activity per WP. You may add additional columns if your project is longer than 6 years.

ACTIVITY	YEAR 1				YEAR 2				YEAR 3				YEAR 4				YEAR 5				YEAR 6			
	Q 1	Q 2	Q 3	Q 4	Q 1	Q 2	Q 3	Q 4	Q 1	Q 2	Q 3	Q 4	Q 1	Q 2	Q 3	Q 4	Q 1	Q 2	Q 3	Q 4	Q 1	Q 2	Q 3	Q 4
Task 1.1 - ...																								
Task 1.2 - ...																								
Task ...																								

**5.4 Subcontracting**

No subcontracting

**Subcontracting**

Give details on subcontracted project tasks (if any) and explain the reasons why (as opposed to direct implementation by the Beneficiaries/Affiliated Entities).

Subcontracting — Subcontracting means the implementation of 'action tasks', i.e. specific tasks which are part of the EU grant and are described in Annex 1 of the Grant Agreement.

**Note:** Subcontracting concerns the outsourcing of a part of the project to a party outside the consortium. It is not simply about purchasing goods or services. We normally expect that the participants have sufficient operational capacity to implement the project activities themselves. Subcontracting should therefore be exceptional.

Include only subcontracts that comply with the rules (i.e. best value for money and no conflict of interest; no subcontracting of coordinator tasks).

Work Package No	Subcontract No (continuous numbering linked to WP)	Subcontract Name (subcontracted action tasks)	Description (including task number and BEN to which it is linked)	Estimated Costs (EUR)	Justification (why is subcontracting necessary?)	Best-Value-for-Money (how do you intend to ensure it?)
	S1.1					
	S1.2					
Other issues: <i>If subcontracting for the project goes beyond 30% of the total eligible costs, give specific reasons.</i>		Insert text				

## 6. OTHER

### 6.1 Ethics

Ethics
Not applicable.

### 6.2 Security

Security
Not applicable.

## 7. DECLARATIONS

Double funding	
<b>Information concerning other EU grants for this project</b>	YES/NO
<i><b>A</b>Please note that there is a strict prohibition of double funding from the EU budget (except under EU Synergies actions).</i>	YES
We confirm that to our best knowledge neither the project as a whole nor any parts of it have benefitted from any other EU grant( <i>including EU funding managed by authorities in EU Member States or other funding bodies, e.g. Erasmus, EU Regional Funds, EU Agricultural Funds, European Investment Bank, etc.</i> ). If NO, explain and provide details.	YES
We confirm that to our best knowledge neither the project as a whole nor any parts of it are (nor will be) submitted for any other EU grant( <i>including EU funding managed by authorities in EU Member States or other funding bodies, e.g. Erasmus, EU Regional Funds, EU Agricultural Funds, European Investment Bank, etc.</i> ). If NO, explain and provide details.	YES

Financial support to third parties(if applicable)
<i>If in your project the maximum amount per third party will be more than the threshold amount set in the Call document, justify and explain why the higher amount is necessary in order to fulfil your project's objectives.</i>

N/A

## **ANNEXES**

### **LIST OF ANNEXES**

#### Standard

Detailed budget table/Calculator (annex 1 to Part B)—*mandatory (see Portal Reference Documents)*

CVs (annex 2 to Part B)—*mandatory if required in the Call document*

Annual activity reports (annex 3 to Part B)—*not applicable*

List of previous projects (annex 4 to Part B) — *mandatory, if required in the Call document*

#### Special

Other annexes (annex X to Part B)—*mandatory, if required in the Call document*

## LIST OF PREVIOUS PROJECTS

<b>List of previous projects</b>					
<i>Please provide a list of your previous projects for the last 4 years.</i>					
Participant	Project Reference No and Title, Funding programme	Period (start and end date)	Role(COO, BEN, AE, OTHER)	Amount (EUR)	Website (if any)

<b>HISTORY OF CHANGES</b>		
VERSION	PUBLICATION DATE	CHANGE
1.0	15.04.2021	Initial version (new MFF).
2.0	15.01.2022	Update for 2022 calls.