



**CREATIVE PRACTITIONER - HOW CULTURAL EDUCATION TOOLS GIVE
THE ABILITY TO CREATE CONNECTIONS WITH CHILDREN AND YOUNG
PEOPLE**

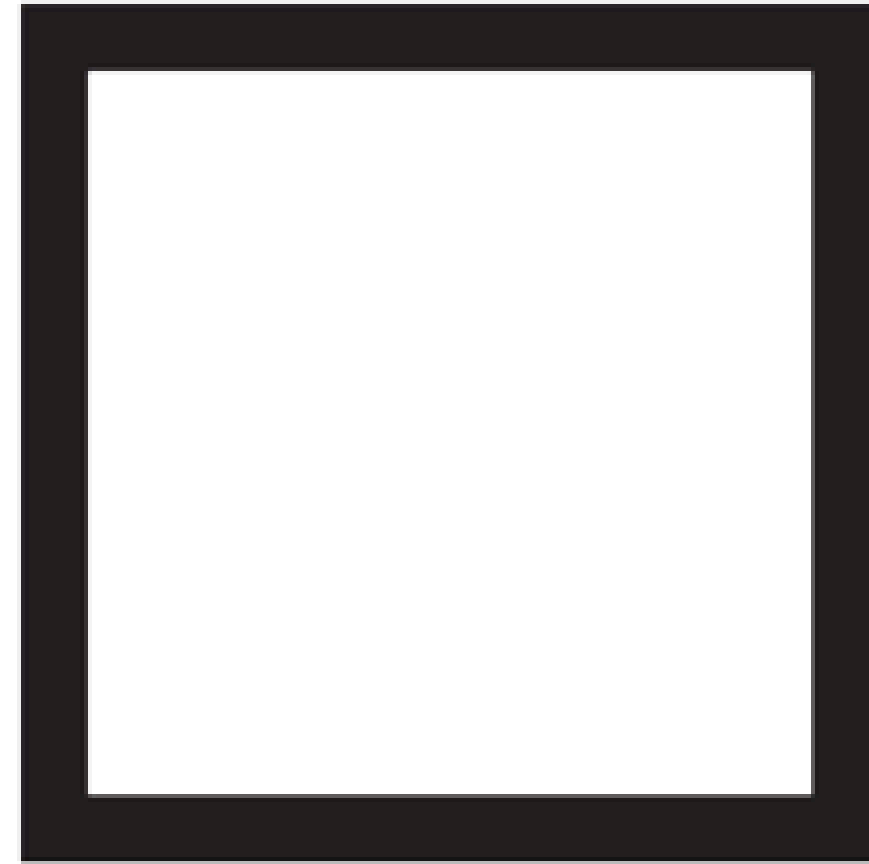


**KŪRYBINĒS
JUNGTYS**



CLiViE

Cultural Literacies' Value in Europe



**UNDERSTANDING > CREATING WITH
PURPOSE > EFFECTING CHANGE**



>150
creative
practitioners

HOW WE WORK?

- > All our programmes and projects are of a **long-term**, continuous nature.
- > Based on a **partnership** of creative professionals and organizations that are willing to learn/change.
- > Main fields – education and culture.
- > Our two main programmes at the moment:
Dialogue communities (for culture organizations aiming to create spaces for dialogue, reduce exclusion and confrontation)
Art of curiosity (for schools)



PROJECTS IMPLEMENTATION IN 3 PHASES



STATISTICS: ART OF CURIOSITY

since 2016

158
schools from
all around
Lithuania
participated in
the programme

2122
teachers developed
their competencies

4329
children
participated in the
programme

30 220
people involved in the
programme

291
creative
practitioners
worked in
schools

Student: “My ideas surprised me. I’m much more creative than I thought.”

Teacher: “I didn’t know you could act so well!”
Student: “I didn’t know it myself either!”

5th-grade student: “In class, I felt like a separate drop, but after “Art of Curiosity” my classmates and I are like an ocean.”



Improved:

- > creativity**
- > critical thinking**
- > cooperation (trust, safe space, solving problems together)**
- > Self-confidence and responsibility (“I can”, “My voice is important”, “I have unique abilities”) = citizenship, civic activism**



Consistently creating opportunities for teachers and students to express their voices



Integrating works of art, media, nature, or other objects into the educational process



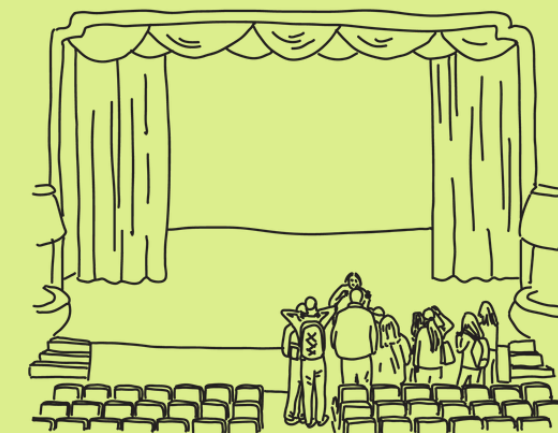
Learning through creative processes



Partnership between teachers and creative professionals in developing the educational process



Learning in cultural organizations

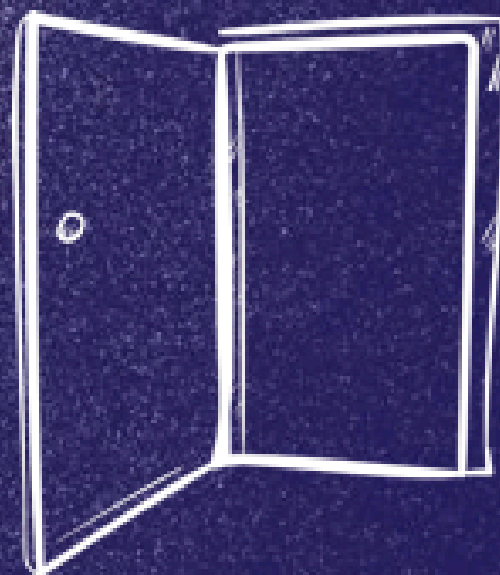


PRINCIPLES OF CULTURAL EDUCATION

Exploring the uniqueness of your place



CASE STUDIES



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DANCER
IN
VILLAGE



FIELDS OF ART AND CREATIVITY USED:

Contemporary dance, circus, story-telling

EDUCATIONAL PRINCIPLES:

- Non-judgmental attitude
- Building equal relationships
- Creating dialogue
- A safe space
- Empowering participants voice
- Creative process
- Reflection

PARTICIPANTS OF CASE STUDY:

Thirteen students from 9th -10th grades (aged 14–16)

CASE STUDY OBJECTIVES:

How engaging students in contemporary dance and circus activities, and focusing them on shared goals, can help them develop a more open and empathetic worldview?

PETRAS



MEETING "THE OTHER"



UNEXPECTED ENCOUNTER

I don't know what will happen

ok. what r u doing?
nonsense. firewood brought ...



openness



creating rules together



connection



trust

Some sit down and watch, probably they feel uncomfortable. Me too...

masturbation

sexuality

tabu

hygiene

homosexuality

safe

safe?



This is the first time I see contemporary dance!

wow..

new

such calm..

What do they want from us?

It is sick!

expiereance art

u n
dont
dont
un
not
no
dont
un
n o

safe
want
know
known
mine
understand
controllable

..clearer communication rules
and maintaining structure

LANGUAGE OF MOVEMENT

YOUNG PERSON'S VOICE/REFLECTION





WRITE DOWN - UNDERSTAND
REPEAT - LEARN



REFLEXION IN THE MUSEUM





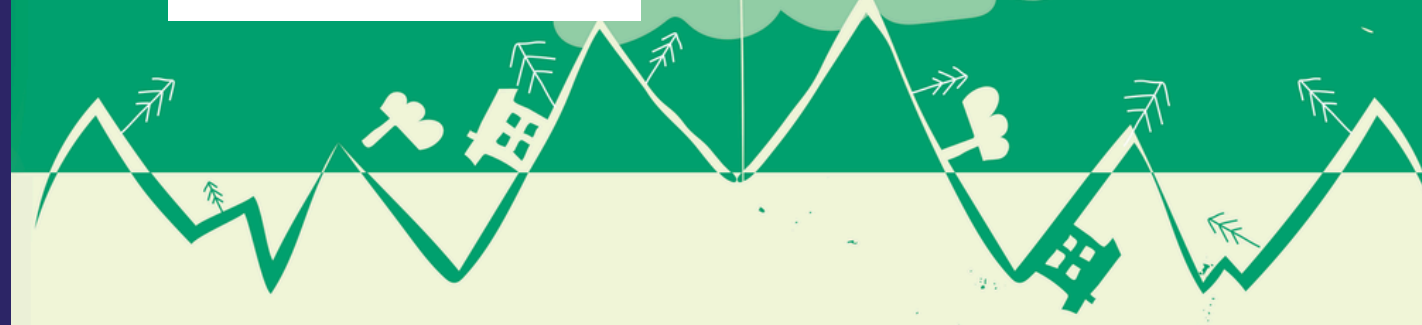
WE UNDERSTAND CULTURAL EDUCATION NOT AS AN ADDITION TO THE EDUCATIONAL PROCESS, BUT AS A WAY OF LEARNING IN WHICH STUDENTS NOT ONLY STUDY DIFFERENT SUBJECTS, BUT ALSO GAIN PRACTICAL SKILLS AND, MOST IMPORTANTLY, BUILD CONNECTIONS WITH EACH OTHER AND WITH EDUCATORS.



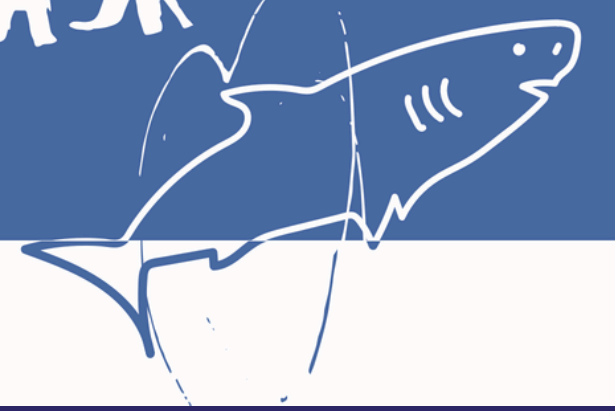
SAFE
SPACE
FOR
DIALOGUE



LEAVING
THE VIEW
WORLD

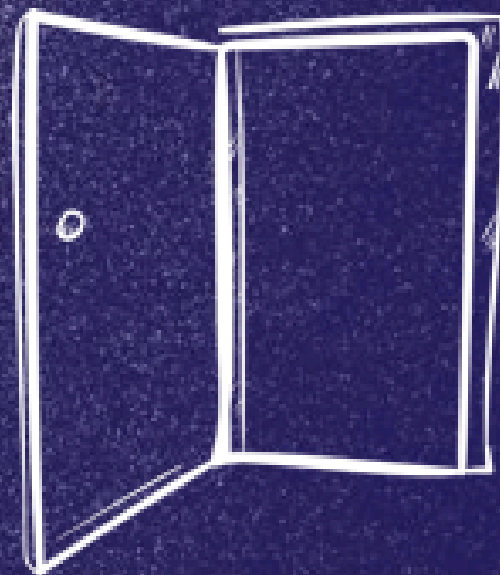
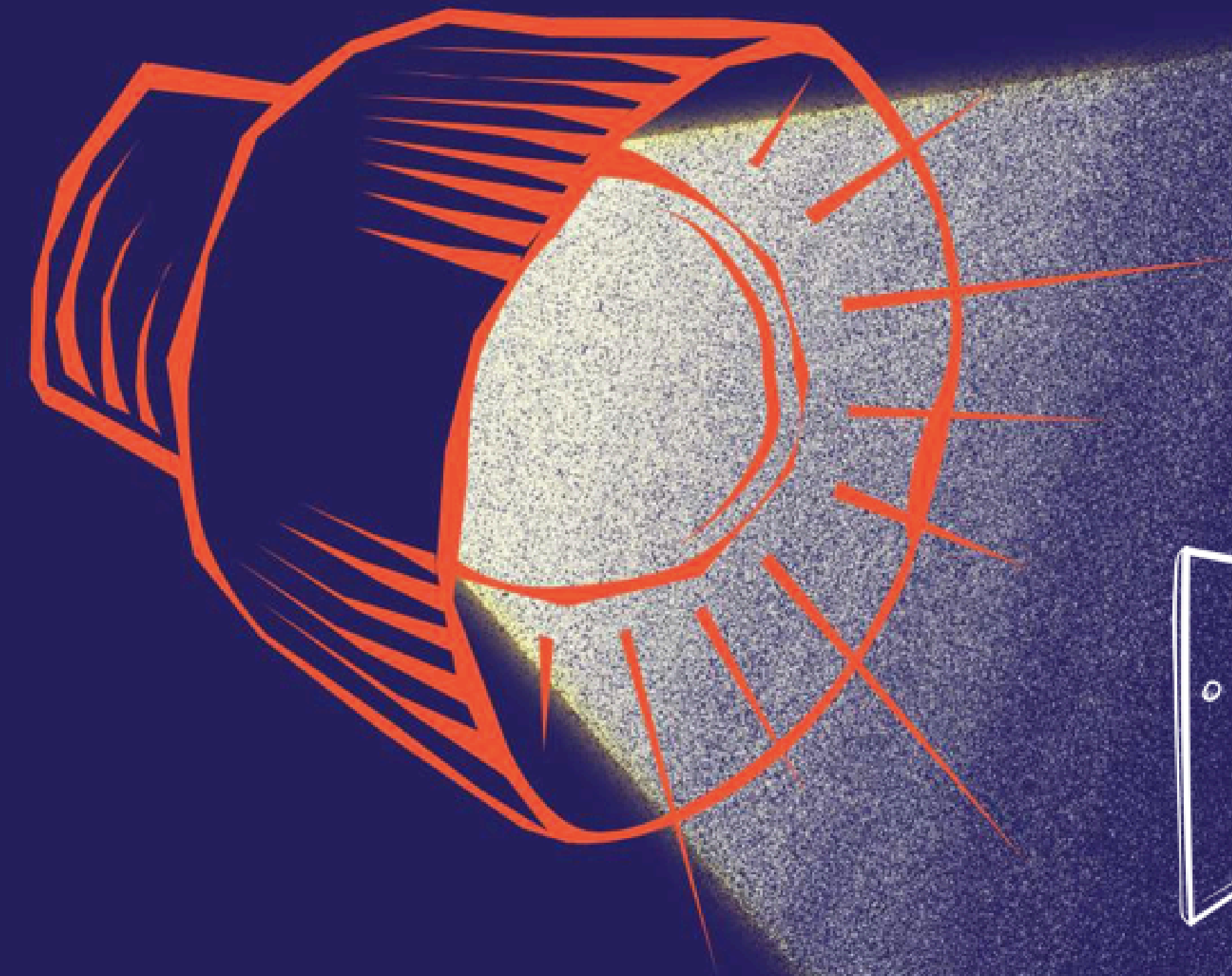


WHEN
CHILDREN
ASK



DANCER
IN THE
VILLAGE





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Thank you!