



Knowledge hub - Collection of best practices

Summary of the best practice

1. Title of the best practice (e.g. name of policy, programme, project, etc.) *

CREACTIV für Klimagerechtigkeit / CREATIV for climate justice

2. Country or countries where the practice is implemented *

Germany

3. Please select the **most relevant** Action Track(s) the best practice applies to *

- Action Track 1. Inclusive, equitable, safe, and healthy schools
- Action Track 2. Learning and skills for life, work, and sustainable development
- Action Track 3. Teachers, teaching and the teaching profession
- Action Track 4. Digital learning and transformation
- Action Track 5. Financing of education

4. Implementation lead/partner organization(s) *

Büro für Kultur- und Medienprojekte gGmbH (Kinderkulturkarawane) / Institut equalita e.V.
Heinrich-Hertz-Schule Hamburg, Stadtteilschule Bergedorf, Fritz-Schumacher-Schule,
Stadtteilschule Rissen, Lessing Schule Harburg

5. Key words (5-15 words): Please add key descriptive words around aims, modalities, target groups etc. *

peer-to-peer learning, climate justice, change through art, live encounter and discussion

6. What makes it a best practice? *

changing perspectives with peer-to-peer learning with artists from the Global South

Description of the best practice

7. Introduction (350-400 words)

This section should ideally provide the context of, and justification for, the practice and address the following issues:

- i) Which population was affected?
- ii) What was the problem that needed to be addressed?
- iii) Which approach was taken and what objectives were achieved? *

As an international network, the KinderKulturKarawane (Childrens Culture Caravan) combines education for sustainable development with cultural education and intercultural learning. With participatory and holistic educational formats, together with around 70 socially committed cultural projects from the Global South and a large number of schools and educational institutions, NGOs, cultural practitioners and educational actors from Germany and other European countries, we contribute to making ESD known, to developing it further and to spreading its themes across society on the basis of the SDGs. We provide impulses for sustainable change and continue to develop our projects with various partners. With innovative learning and experience offers, we primarily reach young people, some of whom in turn have a lasting effect as multipliers - within the framework of peer education. The young people are addressed in particular through artistic-creative and media-based work, through which even complex and difficult global issues can be opened up and dealt with by them. We see it as our task as an (inter-)cultural education network to "offer a stage" to the youth of the world so that they can meet each other, exchange experiences, develop joint sustainable perspectives for action, bring their messages to the public and implement their own activities.

Our network sees itself as a kind of "transmission belt" to link the ideas and perspectives of young people from the Global South and the Global North on the topic of sustainability and the future. In this way, new perspectives on sustainability issues and new (individual as well as collective) approaches to action, especially among/between young people, can emerge from the confrontation with differences and commonalities. Our goal as ESD multipliers is to publicly disseminate these "young visions" and to promote awareness of the need for sustainable action nationally and internationally.

Since 2016, we have been running the ESD programme "CREACTIV for Climate Justice" in Hamburg. After a pilot phase (2016-17), it was implemented in 2018-21 as a model project of the Hamburg Environmental Authority and will be funded by the Hamburg School Authority, among others, from SJ 2021/22.

The project aims to bring the topic of climate justice into schools and to anchor it, to sharpen pupils' awareness of global justice and to motivate them to deal with sustainable and "climate-just" perspectives for action. The programme is particularly aimed at pupils in years 7-10 from district schools. In dialogue with young artists' groups from KiKuKa, pupils deal with the causes and consequences of global climate change. Together with their peers, they develop ideas about what everyone can do for more climate justice and take them to school, the district and the public with creative actions and stage presentations.

8. Implementation (350-450 words)

Please describe the implementation modalities or processes, where possible in relation to:

- i) What are the main activities carried out?
- ii) When and where the activities were carried out (including the start date and whether it is ongoing)?
- iii) Who were the key implementation actors and collaborators? (civil society organizations, private sector, foundations, coalitions, networks etc.)?
- iv) What were the resources needed (budget and sources) for the implementation?

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The project aims to bring the topic of climate justice into schools and to anchor it there, to sharpen pupils' awareness of global justice and to motivate them to deal with sustainable and "climate-friendly" perspectives for action. The programme is particularly aimed at pupils in years 7-10 from district schools. In dialogue with young artists' groups from KiKuKa, pupils deal with the causes and consequences of global climate change. Together with their peers, they develop ideas about what everyone can do for more climate justice and take them to school, the district and the public with creative actions and stage presentations.

Both sides first spend a few months (September-March) dealing with aspects of climate justice, especially with reference to their home regions and everyday life. Then the young people come together for a one-week encounter in Hamburg (around April-June), exchange their views and knowledge on climate change/climate justice and develop joint artistic performances (cultural peer learning). After the meeting (June - July), the students take up the impulses from the joint work and implement them in actions for climate protection/justice at their school.

In preparation, the project team provides workshops with extracurricular speakers and ESD teaching materials for Hamburg's pupils, offers further training and advice for teachers, carries out inter-school participatory actions (tree planting campaign, poster competition) and provides planning documents. Regular meetings with all participants promote the exchange of experiences and collegial advice among the network partners on the implementation of ESD topics.

9. Results – outputs and outcomes (250-350 words)

To the extent possible, please reply to the questions below:

- i) How was the practice identified as transformative? (e.g., impact on policies, impact on management processes, impact on delivery arrangements or education monitoring, impact on teachers, learners and beneficiary communities etc.);
- ii) What were the concrete results achieved with regard to outputs and outcomes?
- iii) Has an assessment of the practice been carried out? If yes, what were the results? *

In the CREATIV project, all pupils go through an introductory workshop on climate justice lasting several hours. On a cognitive level, they deal with factual knowledge about the causes of overheating, the consequences for Germany and other countries, the question of global justice and (their own) options for action. This is followed by a creative-artistic treatment of aspects of the topic: in workshops with cultural workers, slam texts, posters and postcards, videos, podcasts or objects are created, which are later used in the presentations. During the encounter week, they work on the topic together with their peers (artists of the same age from the partner projects) and present their results using artistic methods (dance, theatre, acrobatics, circus). In doing so, they deal with the topic or aspects of it in a predominantly emotional and bodily-affective way.

The overriding question is how people want to and can live with each other and with the non-human world in the 21st century without the satisfaction of the needs of one part of humanity leading to suffering, oppression and exploitation of other people and the destruction of ecosystems. Learning in cultural-artistic processes - according to the concept of the CREATIV programme - in the context of this question, one's own values and orientations can be reconsidered and experienced as changeable without this being experienced as existentially threatening.

Perspectives and points of view can shift and be recomposed. Especially in performance situations within the framework of artistic-aesthetic processes (performances, street actions, theatre work, poster exhibitions, poetry slams), connections can be made between cognitive knowledge, emotions and the body. Through the holistic interplay of mental and physical activity, sensory experience and analytical knowledge transfer, as well as verbal and non-verbal modes of expression, the personality development of young people in the CREATIV programme is sustainably shaped and promoted.

10. Lessons learnt (300 words)

To the extent possible, please reply to the following questions:

- i) What were the key triggers for transformation?
- ii) What worked really well – what facilitated this?
- iii) What did not work – why did it not work? *

The concept of cultural peer learning or peer teaching also envisages that the teachers are only learning guides during the encounter week, who only intervene as needed in organisational matters (rooms, catering, transport) or conflicts. Otherwise, the workshop management and the development of their own stage presentation are entirely in the hands of the young people. The presentation of the self-developed scenes, ideas and proposals for action on a stage in front of an audience or on the street enables them to experience self-efficacy. The independent implementation of what they have learned in their own actions with budget responsibility strengthens their creative competence even more.

The evaluation of the feedback forms clearly shows that the (inter-)cultural encounters and cultural peer learning provide decisive impulses for a change of perspective and personality-shaping experiences for the young people in the sense of transformative ESD. The vast majority of the students rated the encounters with the peers as a great new and enriching experience that strengthened them, broadened their horizons of experience, put their own life situation into perspective and opened up global perspectives for them.

11. Conclusions (250 words)

Please describe why may this intervention be considered a “best practice”. What recommendations can be made for those intending to adopt the documented “best practice” or how can it help people working on the same issue(s)? *

In the CREATIV project, we want to support young people in developing their own points of view, in gaining experience of self-efficacy, in strengthening their self-confidence and in giving expression to their ideas of a future and sustainable life in exchange and at eye level with their peers. In addition, they should be motivated to deal with the question of how they can stand up for sustainability and a solidary way of life in their environment. In the context of our educational work, positions and options for action are named, but the educational offers remain open-ended: The students should not be "seduced" or "persuaded" to take certain actions that are defined as sustainable by others (e.g. planting trees, eating less meat or starting a project against plastic at school). In the introductory workshop, the students are shown different positions and perspectives on topics such as energy, nutrition or mobility; in the encounters with the peers, they can discuss these and are confronted with further world views. They can decide for themselves which topics and options for action they choose in their presentations - as well as not to act. In the evaluation (feedback forms, evaluation discussions), there are explicit possibilities for the students to express their indecisiveness or to report back that they do not wish to subscribe to any particular position or option for action.

Even though sustainability is a political concept with a normative character and ESD aims at social transformation towards sustainability, it remains important that students are free to engage with the learning opportunities and draw their own conclusions. Accordingly, in the CREATIV project we want to open up spaces and create conditions in which the young people can develop their own positions together and in controversial discussions, as well as understand and integrate power-critical and diversity-sensitive perspectives. They should be encouraged and motivated to take an active role in shaping a sustainable transformation of their school, their social environment or their society. But whether and in what form they do this cannot be the subject of a school assessment.

12. Further reading

Please provide a list and URLs of key reference documents for additional information on the “best practice” for those who may be interested in knowing how the results benefited the beneficiary group/s. *

www.kinderkulturkarawane.de, www.klimaretter.hamburg