GREEN TALES

Recommendations

GREEN TALES Project

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Introduction

Across Europe, education systems are being asked to do two things at once: build learners' green competences and nurture the creativity, collaboration, and digital literacy that modern curricula already prize. Yet many schools—especially those serving multilingual and disadvantaged communities—lack practical, low-cost ways to turn these ambitions into everyday classroom practice. Green Tales was created to meet that gap. It is a simple, replicable approach that uses arts-led, child-centred storytelling and lightweight digital animation to help pupils explore environmental themes, make sense of local places, and communicate their ideas to peers, families, and the wider community.

This policy paper distils what Green Tales has learned and offers a route for scaling it responsibly. It is written for three audiences at once: local authorities and cultural partners who can organise small artist-in-schools pools and community showcases; national ministries, agencies, and universities that can recognise and resource arts-based sustainability projects through curriculum time and teacher development; and EU bodies that can sustain cross-border exchange, open resources, and inclusion-focused funding streams. The paper combines evidence from implementation in four countries with a concrete replication model so that any school can start next term with the materials it already has: a few tablets or phones, cardboard and found objects, a lamp, and a community venue for sharing what children make.

Green Tales proceeds from a straightforward insight: children engage more deeply with environmental ideas when they meet them through stories, images, sounds, and making—not only through facts and warnings. In weekly sessions throughout the school year, pupils investigate questions close to home, co-create tales around the classical elements (Earth, Air, Water, Fire), and turn them into short animations. Teachers and local artists co-plan and co-lead; roles are distributed so every learner can contribute as narrator, designer, editor, musician, or researcher; and each cycle ends with a public showcase that turns schoolwork into a civic moment. The approach is deliberately inclusive: multilingual subtitles, voice-over options, visual schedules, and chunked tasks are built in so mixed-ability classes can participate with dignity and success.

The project's evaluation and partner reflections point to consistent benefits: higher learner motivation and teamwork, broader participation by pupils who often disengage from conventional lessons, practical confidence among teachers to run interdisciplinary projects, and stronger ties between schools and cultural institutions. Just as importantly, the material footprint is modest, and the method fits easily into ordinary timetables, existing assessment practices, and competence-based curricula. Green Tales offers a flexible approach that communities can truly make their own.

What this paper asks for is equally pragmatic. At EU level, we call for continued and expanded support for arts-led sustainability learning through micro-grants, an artist-in-schools fellowship model, and an open hub where schools can access, translate, and remix the Green Tales Toolkit and related resources. At national level, we ask for curriculum recognition, accredited teacher micro-credentials, and lightweight monitoring that values portfolios and public showcases alongside numbers. At local level, we propose a coordinator role, a small artist roster, a lending pool of basic equipment, and guaranteed community venues for screenings. In short: structural support that turns one-off projects into routine practice—especially in the schools that would benefit most.

The document presents, in the first part, the Green Tales method and its implementation and evidences and examples from practice, in the second part, translates those lessons into tiered policy recommendations EU, national, and local levels. The paper is written for policymakers, educators, cultural actors, and civil society organisations seeking actionable ways to embed arts-led sustainability learning. For the MUS-E® Network, the project and this document provide a tested, transferable model that can be replicated. Our aim is modest but urgent: to provide a feasible, joyful pathway for schools to teach green and creative competences now, with what they already have, while building the partnerships and capacities that make this work endure.

1 The Green Tales Project

1. 1 Overview

Green Tales is a European collaboration that puts children's creativity at the heart of environmental learning. It brings together schools, local artists, cultural institutions, NGOs, and municipalities to help pupils imagine and share stories about nature and care for the planet, then turn those stories into short animated films and public showcases. The project starts from a simple observation: most children engage more deeply with environmental themes when they can explore them through art, narrative, and play rather than through facts and warnings alone. By combining arts-led methods with lightweight digital tools, Green Tales offers an accessible pathway for schools to deliver meaningful, inclusive, and joyful climate education within ordinary timetables and with modest resources. The approach aligns with competence-based curricula and is designed for easy adoption in diverse local contexts, with particular attention to schools serving disadvantaged or multilingual communities.

1. 2 Approach and Methodology

At its core, Green Tales is as much a pedagogy as it is a set of activities. The project begins with children's lived experience of place—rivers, streets, birds, weather, gardens—and channels this into the classical elements: earth, water, air, and fire. Each element becomes a prompt for collective story-making. Pupils research a local environmental question, invent characters and plotlines that personify natural processes or dilemmas, and draft scripts and visual storyboards. In doing so they practise observation, inference, and perspective-taking, while meeting scientific ideas in forms they can make their own. The stories become stop-motion or simple digital animations produced with tablets or phones, found materials, recycled props, and a few simple lighting tricks. Voice-overs, music, and captions create space for a wide range of abilities and languages. The aim is not cinematic perfection but shared authorship, agency, and a sense that climate and nature are topics pupils can speak about with imagination and care.

The **learning design** wraps this creative engine in a school year. Teachers and artists co-plan weekly encounters that begin with discovery, moves through collaborative making, and culminates in a public sharing. Discovery blends short scientific inquiries with neighbourhood walks, sketching, interviews, and micro-experiments. Making introduces basic animation techniques alongside writing, drawing, set design, and audio recording; roles are allocated so that every child contributes according to their strengths—as narrator, editor, designer, researcher, or sound engineer. Sharing might be a school assembly or open day, a screening in a library or museum foyer, or a slot at a city festival. The showcase matters: it invites the wider community into the learning, frames children as contributors to civic life, and leaves a trace—clips, posters, reels—that partners can reuse in outreach and policy conversations.

Because teacher confidence is the fulcrum of any innovation, Green Tales invests in **capacity building** that is lightweight and practical. Short teacher workshops introduce inclusive arts techniques, storyboarding, camera basics and editing on common devices. Micro-credentials or certificates can be offered in partnership with universities or teacher education providers or NGOs; peer mentoring models are encouraged so schools build internal expertise that survives staff turnover. The project also seeds small networks linking

teachers to artists and cultural partners. Artists are recruited not as visiting entertainers but as co-educators with a clear brief: model creative processes, adapt to classroom realities, and co-design with teachers rather than for them. Templates, checklists and classroom-ready ideas keep preparation time low. Most importantly, the entire method is articulated so that it can be repeated and adapted, not a one-off workshop.

Inclusion is a first principle rather than an afterthought. The format naturally accommodates mixed-ability groups because it offers many entry points: one child may prefer to draw or build sets; another might speak or sing; a third might thrive on editing or sound. Visual schedules, chunked tasks and quiet corners help pupils who benefit from structure or reduced sensory load. Texts can be simplified or captioned; scripts can be recorded by multiple voices; multilingual subtitles can transform a language barrier into an asset. Roles are assigned with dignity so that support needs do not become labels. The process is more important than the final artistic output. When the showcase arrives, families see their children as creators and problem-solvers, not as recipients of help, which shifts expectations and strengthens school–community trust.

1.3 Partnerships and Community

A core strength of the Green Tales approach is its intentionally local partnership model. Municipalities and cultural institutions can play a central role by hosting public showcases, providing micro-grants, and managing lending pools of basic equipment. NGOs contribute by offering specialist workshops and advisory support on topics like biodiversity, air and water quality, and sustainability education. Local artists are engaged directly in the classroom — not as visiting performers but as co-educators who support pupils in shaping and expressing their environmental stories. These partnerships keep costs low, align with local strategies for youth, culture, and civic engagement, and root the work in the places children know and care about.

At the same time, Green Tales establishes European-level connections through shared screenings and light-touch online exchanges. This cross-border dimension is vital: it helps pupils see their local stream or street as part of a wider web of environmental care and lets teachers exchange ideas and examples across diverse contexts.

1. 4 Evidence

Evaluation and learning are embedded but deliberately light-touch. Before the cycle begins, teachers record a quick snapshot of pupils' attitudes to nature, their confidence in creative collaboration, and a baseline of relevant scientific understanding. During the making phase, simple rubrics capture growth in teamwork, creativity and communication. After the showcase, teachers and pupils reflect on what changed, what surprised them, and what they would do differently next time. Attendance and engagement data, when available, help spot whether the format draws in pupils who sometimes disengage from conventional lessons. An independent evaluation conducted in Green Tales has begun to consolidate this evidence looking at how the approach affects learner motivation, teacher practice and community connection in varied school settings. The aim is not to claim sweeping impact, but to identify consistent patterns that justify sustained support and policy integration.

Sustainability — both ecological and institutional — is treated as a design constraint. The material footprint of the work is modest: sets are built from recycled cardboard and found objects; lighting kits are often shared across classes; devices are existing school tablets or phones; and the final products live online rather than as printed artifacts. Teacher time is managed by embedding the work into cross-curricular or "skills" blocks that many European systems already recognise. For funding, Green Tales encourages a mix of municipal cultural budgets, small grants, sponsorship in kind and alignment with national or EU programmes that prioritise green and digital competences. The project's open-resource philosophy means that material is accessible for replication.

Policy and Future Outlook

The policy environment has been favourable. Many countries are shifting towards competence-based curricula that value creativity, collaboration, digital literacy and civic participation alongside subject knowledge. Green Tales provides a concrete, classroom-tested way to bring those competences to life through environmental themes, offering ministries and agencies a ready-made strand that can be mainstreamed with modest investment in teacher development, artists involvement and partnership frameworks. At **city level**, the approach dovetails with strategies for cultural participation, youth voice and neighbourhood regeneration; a public animation showcase in a library or museum could turn a routine school project into a civic moment. At **national level,** the model encourages curriculum recognition of the arts practice and funding for it by the education systems.

At **European level**, the method aligns with green and digital competence frameworks and can be supported through programmes that fund cross-border collaboration and open educational resources. The project does not ask systems to invent new structures; it offers a way to use existing ones more creatively and equitably.

What distinguishes Green Tales, finally, is its combination of humility and ambition. It does not claim to solve climate education, nor does it require specialised studios or large budgets. Instead, it insists that every school already has enough to begin: stories, curiosity, a few devices, and the willingness to partner with local talent. From that modest base, it builds habits of collaboration, inclusion and public engagement that endure. Children learn to see themselves as creators whose voices matter; teachers gain techniques that spill over into other subjects; communities glimpse the energy that emerges when education, culture and civic life overlap. The animated films are delightful in their own right, but they are also emblems of a deeper shift: from telling children about environmental problems to letting them tell—and show—how they care for the places they live.

In sum, Green Tales is a replicable, inclusive and joyful approach to learning for sustainability. It leverages art and story to cultivate environmental understanding and civic sensibility, uses simple technology to lower barriers, and invites communities to learn alongside their children. It is as much about building the capacity of teachers and local partners as it is about producing beautiful films. Because it fits snugly into existing curriculum spaces and funding channels, it offers policymakers and practitioners a

practical route to bring green and digital competences to life. The work is light on resources but rich in meaning, and it leaves behind more than videos: it leaves a sense of possibility, shared by pupils, teachers and neighbours, that change can begin with a story and a handful of cardboard under a lamp.

1.5 Examples from the Green Tales Project

The Green Tales project is more than a concept — it is a lived practice that has unfolded across countries, schools, and communities. Its impact can be seen in the concrete experiences of artists, teachers, and children who came together to explore environmental themes through creativity and storytelling. This chapter illustrates how the project's approach was put into action, highlighting the diverse yet connected activities that gave shape to its methodology.

The following examples showcase the project's three main strands of practice: a European artists' residency where artists, teachers and coordinators co-designed the methods and guidelines; teacher trainings that equipped educators with the skills and confidence to bring stop-motion and green awareness into their classrooms; and artistic workshops with children, in which pupils turned their ideas and local experiences into stories, images, and animations. Together, these examples reveal how Green Tales has been tested, adapted, and celebrated across different contexts, offering a vivid picture of how arts-led environmental learning can flourish in practice.

Artists Residency Training

From July 1st to the 5th 2024 the International Yehudi Menuhin Foundation organised an Artistic Residency in collaboration with the World Human Forum and Tapovan Center. This residency which took place at the Tapovan Center in Normandy, France, brought together artists and teachers, accompanied by project partners and experts from Spain, Germany, Belgium, Greece, Iceland, France, and Turkey, who collaborated to develop guidelines for the implementation of artistic workshops for teachers and children. Throughout the residency, participants engaged in practice-sharing and workshop sessions focused on digital animation, storytelling, music and audio production, green awareness, and the four elements. The sessions were led by a diverse group of experts: a music and artistic director and producer, who led the music and sound sessions; an expert in artistic digital tools and animated movies, who guided the digital approach of the project with sessions on animation techniques; an expert in social inclusion and evaluation; and an ethno-psychologist, who provided insights on environmental awareness and storytelling; and a lecturer on yoga and ayurveda. The Green Tales residency provided a rich environment for creative exchange, laying the groundwork for artistic workshops that would inspire and educate primary school children about green awareness and a love for nature through the arts.

Teachers Training

Along the school year, teachers trainings took place in the 4 schools involved in the project. The training provided both theoretical and practical insights into green, artistic, and stop-motion techniques, while developing digital skills using accessible tools. Its main objective was to provide knowledge, tools, competencies and ideas to promote environmental awareness in educational settings through the integration of stop-motion animation as an artistic practice.

Artistic Workshops

From October to June, children in Iceland, Germany, Spain, and Turkey have taken part in an inspiring creative journey.

During the 2024/2025 school year, 153 children from Germany, Iceland, Spain, and Turkey participated in creative workshops led by artists and teachers. Through storytelling, drawings, sound and music, stopmotion techniques, they explored the 4 elements of nature (Earth, Air, Fire, and Water).

Together, they created eight original stories and developed four animated stories and four animated chapters. These chapters will be compiled into a collective film.

Artists and teachers relied on the resources developed during the Artistic Training Residency in Tapovan—materials rich with creative methods and cooperative strategies—designed to embed educational and artistic practices into ecological learning. All these resources are available on the Green Tales websites.

The Birth of the 7 R's– Iceland

Watch here

The Secret of the Ancient Tree - Germany

Watch here

The story about the 4 elements - Spain

Watch here

The Element Figure - Turkey

Watch here

Final Film

Watch here

Resources

The Green Tales Consortium has developed resources that enable any school or municipality to run a Green Tales cycle in one school year, with inclusion-by-design tips and a concise resources checklist.

Green Tales works by blending stories about the four elements (Earth, Air, Water, Fire) with art and music, co-led by teachers and a local artist, and by keeping the focus on process—not fancy tools. New teams can use the same structure: a teacher workshop, followed by class-period workshops that build a script, visuals, and sound, and a small end-of-term screening at school or a community venue.

1. **Toolkit:** the Green Tales Toolkit is a practical, ready-to-use package that turns the project's principles into classroom action. It combines artistic methods, pedagogical guidance, and concrete templates into a flexible framework that teachers and artists can apply with minimal resources. Designed to be light, adaptable, and inclusive, it helps schools run creative, arts-led environmental learning cycles that are easy to replicate across different contexts and communities.

2. **Collection of Artistic & Green Practices**: low-cost activities using recycled/natural materials. A set of real-life examples that showcase artistic methods, classroom strategies, and creative activities developed during the project. [Download here]

3. **Guidelines for Artists**: roles for storyteller/visual artist/musician; step-by-step timelines; simple stop-motion options. A practical framework with advice, step-by-step methods, and reflections to help artists facilitate co-creation with children and teachers.
   [Download here]

4. **Stories/Videos packs**: examples where one class writes a script and a partner class adds images and sound.

Tips

Pair-up and swap. Use the **script-swap** to spark collaboration: one class writes a short story on an element; a partner class turns it into pictures and sound. Green Tales has already shown this across countries with 150+ children (2024–2025); new schools can replicate the same move within a city or region to build intercultural exchange.

Keep tech light; keep the showcase central. Begin with paper storyboards, found sounds, and frame-by-frame animation. Plan the public sharing from the beginning so the work becomes a civic moment that involves families and local partners.

Minimum package per school year:

- 1 half-day teacher workshop
- weekly class-period sessions
- 1 public screening
- Upload artefacts to the shared hub and short reflection using the built-in rubrics

Inclusion by design. Provide multilingual captions/voice-over options; rotate dignified roles (writer, set-builder, editor, musician, narrator); use visual schedules and chunked tasks; ensure quiet corners for pupils who benefit from reduced sensory load.

Evidence and light reporting. Track a few clear indicators (teachers trained; learners participating; underserved schools engaged) and capture impact with student portfolios and a one-page term summary.

Share success stories and inform curricula. Use project examples to demonstrate how arts and digital tools spark environmental engagement, and feed these cases into curriculum discussions that link green awareness with science, languages, history, and maths (aligned with EU Education for Environmental Sustainability and related guidance).

Support educators with practical pedagogy. Scale access to lesson plans, resources, and extra-curricular activities. Teacher feedback from four countries indicates strong demand for hands-on methods that transfer directly to classrooms—arguing for broader training offers.

Create an online exchange. Establish a public platform where teachers can access materials, share student work (e.g., animations), and adapt ideas to local contexts—strengthening professional networks and advancing EU priorities on digital innovation, sustainability, and intercultural dialogue.

Prioritise place-based learning. Emphasise local inquiry and action so children connect global challenges to their neighbourhoods; artistic workshops help pupils understand impacts and propose concrete, community-level solutions.

Embed digital literacy. Treat media and digital literacy as core, cross-curricular competences. Green Tales provides a practical model whereby pupils act as **creators**, not just consumers—researching, scripting, producing, and sharing content responsibly.

2 Policy Recommendations tailored to local, national/regional, and EU level

The lessons from Green Tales show that arts-led, child-centred approaches can make sustainability learning practical, inclusive, and joyful. Yet to move from pilot projects to systemic impact, stronger support is needed at every level of governance. The following recommendations outline how municipalities, national ministries, and European institutions can each play a role. They focus on turning creative environmental education into mainstream practice—through curriculum recognition, teacher training, artist involvement, and sustainable funding streams—so that schools of all sizes and contexts can embed these methods and ensure no learner is left behind.

2.1 Policy gaps

Many countries say students should learn green and creative skills, but they rarely show teachers *how* to do this in everyday lessons. As a result, projects are often one-off events, and exams still reward memorising facts more than teamwork, creativity, and civic action. This project closes that gap by giving teachers ready-to-use, arts-and-digital activity plans, practical training, and artists and coordinators to call on. It adds simple rubrics so creativity and participation "count," protects some timetable time for projects, and keeps everything in an easy online hub that schools can take inspiration and adapt.

The greatest risk is that the benefits of Green Tales will not reach the schools and learners who need them most—those in low-income, migrant, rural, or neurodiverse communities—and that business continues as usual. To avoid this, the model should prioritise equity by building small local clusters of schools and appointing a coordinator who links schools with municipalities and local NGOs. This structure integrates seamlessly into school, local, national, and EU strategies while keeping accountability straightforward: track a few clear

indicators (teachers trained, students and artists involved, disadvantaged schools reached) and gather evidence of impact through student portfolios and community showcases each year.

2. 2 Recommended course of actions

Schools should make creative, arts-based green projects a regular part of learning rather than one-off extras. Teachers should receive hands-on training and ongoing mentoring. Each area should have a coordinator who links schools with city offices and local groups, and nearby schools should work in small clusters to share ideas. Every year, students should show their films, posters, and stories at community events. Timetables should include protected art practice time, and schools, especially those facing the most challenges, should get extra kits and artist involvement. A simple online hub should offer ready-to-use activity plans, examples, and tools to remix. Progress should be tracked with a few clear measures—such as trained teachers, student participation, and the inclusion of disadvantaged schools—alongside stories and portfolios that show real learning. A university partner should review results and publish a short report each year. Finally, schools should pair up across regions and countries, exchange work and visits, and grow into a visible network of ambassador schools.

Learners. Students develop sustainability competences—critical thinking, creativity, collaboration, empathy, and digital literacy—while deepening their understanding of real-world issues; they show more voice and agency in choosing themes and presenting work (e.g., films, posters, animations).

Teachers. Teachers gain practical confidence to run interdisciplinary, arts-and-science projects with digital storytelling: most trainees report learning useful techniques and feeling ready to apply them, and schools build habits of peer mentoring and sharing ready-to-use scenarios. This aligns with EU guidance that capacity-building and competence frameworks are “game-changers” for sustainability learning.

Equity & inclusion. More learners from disadvantaged, multilingual, or neurodiverse backgrounds participate meaningfully because arts-based entry points and simple digital tools allow differentiated roles and accessible expression.

System capacity. Schools, municipalities, NGOs, and universities coordinate more effectively through local clusters, digital platforms, and—where adopted—district sustainability coordinators that bridge practice and policy; systems set simple, co-created targets and track progress with mixed methods (participation data plus portfolios and showcases). These features reflect EU "what works" findings on alignment, early NGO engagement, children and youth involvement, and monitored implementation.

2.3 At EU Level

Resources and Hubs

To ensure accessibility and long-term value, the European Union (EU) should also invest in an **Open Education Research Hub** (OER hub) for arts-led sustainability, hosting the **Green Tales Toolkit and other resources**, with funding available for translation into Member State languages.

Teacher Development

Teacher capacity could be supported at scale through **micro-credentials** (5–10 ECTS) transferable throughout Europe, focused on arts-based sustainability and simple digital animation, which could be stacked across national systems**.**

Cross-border Cooperation

Cross-border cooperation should be reinforced through "pair-and-swap" **exchanges**, enabling schools in different countries to **co-create** stories—one writing scripts, another producing visuals or sound—culminating in an annual **EU-level showcase** hosted online and in rotation across Member States.

Equity and Funding

Finally, **equity** must be embedded **in funding frameworks** by requiring light-touch monitoring of participation, student portfolios, and community showcases, with at least 40% of grants targeted towards disadvantaged schools.

In practice, these recommendations can be implemented using existing EU instruments. Erasmus+ KA2/KA210 could fund school clusters, Creative Europe could support artists fellowships and artistic dissemination, and the Education for Climate Coalition, or SALTO resource centres could provide community and capacity exchange. The Joint Research Centre (JRC) could prepare concise implementation notes aligning arts-led sustainability with the EU's Green and Digital Competence Frameworks, including ready-to-use rubrics and baseline/endline tools.

Each funded action would follow a minimum package: one international coordinator, one coordinator per school and two schools, a multidisciplinary artist or more artists, one teacher training course, one public showcase, an OER upload, clear inclusion targets, and a simple evaluation process. This combination would ensure visibility, accountability, and transferability across countries while keeping the administrative burden light.

2.4 At National Level

Curriculum and Assessment

At the national level, governments should take steps to **embed arts-led sustainability activities and projects** into the mainstream of education. This means **recognising arts practice formally within curricula and assessment frameworks**—whether in science, languages, arts, or project-based learning blocks—so that artistic green projects are timetabled and valued, rather than treated as extras.

Artist-in-Schools pools

To support implementation, ministries should establish national Artist-in-Schools pools through **framework agreements or rosters**, with ring-fenced grants for disadvantaged schools. This would allow municipalities and schools to host short residencies when needed, ensuring both flexibility and equity.

Teacher Development

Teacher professional development pathways should be created, offering **accredited micro-credentials** through ministries or universities. These should count toward salary progression or licence renewal and cover inclusive pedagogy as well as low-tech digital storytelling techniques.

Knowledge-sharing

A national **resource hub**, modelled on the EU's open educational resource (OER) platforms, should collect and translate materials while showcasing local case studies. Each region should designate a contact point to coordinate school clusters and ensure resources are adapted to local needs.

Monitoring and Evaluation

Monitoring should remain **light but effective**. Schools could be asked to provide a short annual summary covering teachers trained, learners reached, inclusion data, and links to portfolios or showcases, complemented by external reviews every two to three years.

Funding and Equity

From a policy perspective, this agenda can be achieved by redirecting existing **budget** lines while permitting modest spending on small equipment pools (tripods, lamps, tablets) at the municipal level and enabling substitute cover for teachers. To ensure **equity**, funding should prioritise schools with high shares of migrant-background learners, those in rural isolation, or those with large numbers of students with special educational needs. Micro-grants of €3–10k per school cycle would be sufficient to enable participation without creating heavy administrative burdens.

Transparency

Finally, to guarantee accountability and transparency, governments should maintain **national dashboards tracking progress**. Indicators could include: the percentage of schools implementing the model, the proportion of disadvantaged schools served, the number of artist days delivered, teacher micro-credentials awarded, public showcases organised, and OER contributions uploaded. Together, these measures would help make arts-based sustainability a normal, measurable, and equitable part of national education systems.

2.5 At Local Level

Coordination

At the local level, municipalities and school districts can create an enabling environment for Green Tales to flourish by providing light-touch coordination, modest resources, and visible platforms for sharing children's work. A practical first step is to appoint or designate a **Local Coordinator**, responsible for convening small clusters of four to eight schools, liaising with cultural venues and NGOs, and managing a small grant fund to cover basic costs.

Artists Engagement

Municipalities should also establish an **artist-in-schools roster**, drawing on the Green Tales Artist Pack for a short induction. Artists should be paid fair day-rates and paired with teacher leads to ensure genuine co-creation in classrooms.

Resources and Infrastructure

To keep access affordable, libraries, museums, or district offices can host **equipment lending pools** — tripods, lamps, tablets, and simple audio kits — available to participating schools.

Community and Civic Engagement

The **public showcase** should be treated as a **civic event** rather than an extra classroom. Municipalities and cultural partners can reserve spaces in libraries, museums, or community festivals, and involve families, local press, and community groups to make the work visible and celebrated.

Equity measures

Equity must remain **central**. Local schemes should include **extra support** for schools serving multilingual, low-income, or neurodiverse learners—for example, additional kits, substitute cover for teachers, and accessible formats such as multilingual captions and inclusive role cards.

Minimum Package

A minimum package **per school year** is both feasible and impactful: one teacher workshop, up to 45 weeks of weekly sessions, artist session every week, a public screening, and a short reflection using provided assessment criteria. Results can be uploaded to the shared hub for visibility and learning exchange.

Funding

Funding can be assembled from a **mix** of municipal culture and youth budgets, small-scale corporate or community sponsorship, national mini-grants, and Erasmus+ mobility for cross-border exchanges. To keep the burden light, application and reporting should be limited to a one-page grant form and evidence drawn from portfolios and showcases.

2.6 Public Outreach and Dissemination

Public outreach and dissemination are essential to ensure that the activities travel beyond schools. The artistic creations can be a powerful way to showcase the process and results at local, national and international events, festivals, fairs, thematics activities and the involvement of cultural partners is essential. At the local level, public showcases should be treated as civic events that bring families, media, and communities into the learning process. At the national and European levels, dissemination should include teacher networks, cultural platforms, academic conferences, and online repositories, ensuring that resources remain freely accessible and adaptable. The international dimension also matters: through the MUS-E® Network and similar partnerships, the Green Tales project can inspire replication in non-European contexts. By combining visibility at grassroots level with professional and policy-level dissemination, the project maximises both community impact and systemic uptake.

3. Conclusion

Green Tales demonstrates that meaningful environmental education does not require large budgets or complex infrastructure. With simple tools, creative partnerships, and inclusive pedagogy, schools can help children become storytellers, problem-solvers, and active citizens who care for their communities and the planet. The project has shown how quickly pupils, teachers, artists, and families engage when environmental themes are approached through art and imagination, and how this engagement builds both competence and confidence across diverse learning contexts.

What is needed now is **structural support to ensure continuity and scale**. Municipalities can anchor the work locally by hosting showcases, supporting artist-in-schools pools, and maintaining small lending libraries of equipment. National governments can embed arts-based sustainability into curricula, teacher training, and cultural education programmes. At European level, dedicated funding lines and open resource hubs can connect schools across borders, reduce inequalities in access, and sustain a community of practice.

The recommendations in this paper offer a feasible pathway to move from inspiring pilots to lasting practice. By aligning cultural, educational, and environmental policies, Europe can equip a new generation with the creativity, empathy, and civic agency needed for the green transition. The message of Green Tales is simple but urgent: **every child already has the imagination to tell a story of caring for the world — what they need from us is the chance to be heard.**

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