CHAPTER **5**

EDUCATIONAL ARTMAKING IN PARTNERS COUNTRIES: GOOD PRACTICES IN COMMUNITY SETTINGS

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1. INTRODUCTION

The arts are universally considered to be an indispensable component of a well-rounded education – they are compulsory subjects in several communities and educational systems. Nevertheless, a well-known expressed concern is about the relative status and value accorded to arts subjects in all communities. This chapter we will describe a series of good practices among European countries, like Lithuania, Turkey, Bulgaria, Italy, Spain, Romania (countries from which the contractual partners of Increa+ project came from), in order to include arts and artmaking in community settings.

Arts education is not limited to the formal educational environment, but especially to non-formal activities, leisure activities and recreation, these serve as social integration for different social groups (out-of-school children, disabled people, senior citizens, prisoners, indigenous peoples, sick people or immigrant populations), and are complementary to school education, depending on the time available to them in the European countries.

Arts Education in community settings is described as people's direct contact with artistic works and means (such as organised concerts, organised exhibitions, book releases, libraries, and films, visits to museums or art galleries) and engaging people in arts practices (practicing the arts in and out of schools).

The Road Map for Arts Education, elaborated by a group of experts and UNESCO and presented at the First World Conference on Arts Education (Lisbon, 2006) (later revised and updated), advocates the essential role of arts education within societies, to create a common ground of understanding for all stakeholders. There are several obstacles for reaching the aims of arts in educational fields, the most frequent being lack of funding. Other obstacles mentioned in the Road Map are: difficulty of applying arts education to current education systems, lack of awareness from relevant actors and, finally, lack of cooperation from stakeholders involved.

Taggart, Whitby & Sharp (2004) showed, in their study, that "*cultural education promoted in EU Member States at that time included the development of artistic skills, knowledge and understanding, involvement in a variety of art forms; increased cultural understanding; sharing experiences artistic, people also becoming artistic consumers and contributors. Art education drives other results, such as self-confidence, individual expression, teamwork, interculturality, participation in cultural life*".

Sharp and Le Métais (2000, p. 7) revealed that many countries share the same beliefs and priorities, for the arts, creativity and cultural education, creativity is important and its development should be encouraged because helps people feel included and valued, but they also share the same challenges, a need to find effective ways of raising the profile and status of the arts not only in society but in education. All communities should find ways to help people recognize the value of the arts by making artistic experiences relevant and find sufficient time for arts.

Referring to policies Sharp and Le Métais (2000) mention that "*there is a need to investigate the apparent contradiction between the support for the arts at policy level and the perceived low status for the arts in schools, to explore the implications of the different curriculum models and to identify methods of assessment that are practical, reliable and sympathetic to the arts, creativity and cultural education*" (Sharp C., Le Métais J., 2000, p. 18).

The changing character of our societies necessitates the identification of new priorities. Numerous European countries are emphasizing the development of fundamental skills, putting pressure on multiple areas, including the arts.

Every community needs to encourage citizens to be active participants in cultural transmission and change. Countries must explore a series of actions, in order to include arts in everyday life of their citizens:

- *"Raise the profile of the arts in schools, building on the positive attitudes of parents to arts activities, and outlining the value of creative skills for the economy as well as for personal growth"* (Sharp C., Le Métais J., 2000, p. 26)*.*
- Focus support on the preparation and training of teachers to develop their confidence in teaching through arts.
- Enable high-quality partnerships between artists, CCS organizations through coordinated programmes.
- The development of national festivals and competitions to showcase the arts-making activities that have a benefit for all the society.

The *Arts and Cultural Education at School in Europe* study, realized by Eurydice (EACEA, 2009), presents up-to-date, comprehensive and comparable information on arts education policy in 30 European countries. The benefits of the involvement of arts in education are quite similar among the countries: nearly all respondents mention *'artistic skills, knowledge and understanding', 'critical appreciation', 'cultural heritage', 'individual expression/identity', 'cultural diversity', and 'creativity'.* In a great majority of countries, arts education also aims at personal and emotional development as it promotes social skills and self-fulfillment through experiencing pleasure and satisfaction.

It is gratifying that a large number of initiatives and strategies are emerging, around European countries, to increase access to cultural events for citizens. A cultural basket or cultural passport is a fairly common means of introducing students to culture and art. The implementation of this measure differs in the countries of the European Union.

In this chapter, we will describe a series of art-based good practices, focusing on inclusive education, provided by the InCrea+ project partners, from Lithuania, Spain, Turkey, Italy, Romania and Bulgaria. These Good Practices, 12 in total, 2 for each partner, were selected after a massive qualitative research in every community, conducted by each partner, in order to describe the best inclusive education situations.

Each of these good practices is described in a grid, developed by the Increa+ European partners:

- Kauno Juozo Grušo meno gimnazija and Pedagogical Psychological Service of Trakai District Municipality - Trakai PPT (Lithuania),
- Besime Özderici Ortaokulu (Turkey),
- Foundation for development of the cultural and business potential of civil society - CUBU Foundation (Bulgaria),
- Associació Meraki Projectes de València (Spain),
- Fundatia EuroEd (Romania),
- Università degli studi di Padova (Italia).

The grid we will refer to it's based on the experience of a team of experts in education, and covers a number of features in order to make it more comprehensive and to offer the opportunity to replicate these Good Practices on a larger, or smaller scale (we mention that the grid is not exhaustive). The grid includes information regarding:

- the name of the good practice;
- the target group
- the benefits of the practice for the target groups;
- the community/social impact (goals);
- the materials used;
- the artistic mean;
- how much it supports inclusion;
- what 21st century skills it includes and which;
- challenges to inclusion addressed.

The Good Practices mentioned in this chapter, face a series of limits, starting from the cultural diversity of each country and society, the different point of view of each expert that developed the practice, to the COVID-19 impact on each of the practices.

Chapter 5 offers the reader the opportunity to study the different practices implemented in different European countries; promotes cultural diversity through good practices that raise awareness of cultural heritage and, especially, focuses on artistic activities that refer to inclusion in the modern society.

2. GOOD PRACTICES PROVIDED BY KAUNO JUOZO GRUŠO MENO GIMNAZIJA (KJGAG) AND PEDAGOGICAL PSYCHOLOGICAL SERVICE OF TRAKAI DISTRICT MUNICIPALITY (LITHUANIA)

In Lithuania cultural and artistic education are integrated into the various educational programs and instruments. The country representatives claim that art education is an important part of raising a full-fledged individual, determines a person's creativity, communication skills, and applying the acquired knowledge and experience in new life situations.

Taking into account the new challenges facing the Lithuanian society, the cultural and artistic field demands more attention based on the analysis of contemporary cultural, technological and political trends, develop cultural and artistic education drawing upon the experience of other countries: multicultural aspects, creative industries, attention to practical creative activities in studios, offices, laboratories, etc., introduction of new technologies and provision of instruments and equipment required for this purpose; comprehensive integration of artistic subjects into the teaching of other subjects and the cultural life of the school, e.g. social drama and cultural heritage protection projects.

The Lithuania 2030 Strategy also draws attention to the importance of non-formal education related to cultural education, and anticipates the need to involve professionals from various fields of culture in education.

The Education Strategy also points out that museums, libraries, cultures and arts institutions, have little or no involvement in non-formal education. The organizations subordinated to the Ministry of Culture mark cultural education as a priority in their annual activity plans. Many institutions develop new educational programs, for example the Folk Museum has developed a special material: "You will solve the riddle - get to know the exhibit" for the teacher's independent work in teaching students.

In terms of content, cultural education activities are very different and diverse: creative workshops, sightseeing tours, musical educational programs, providing opportunities to participate in rehearsals, get acquainted with musical instruments and performers, and various creative activities in museums, cultural history, educational concerts, interactive musical installations, public lectures, etc.

In Lithuania, it is more common to have a program specially adapted for young people at various festivals. Some of these events involve young people more actively, giving them the opportunity to contribute to the planning of the program or activities themselves. One of them is the initiative of the international film education project "Moving Cinema", implemented in Lithuania by Art Beehive, for senior students "Young Cinema Programmers", during which students select the films they think are most relevant to their peers and make film programs for Lithuanians. Film festivals (Vilnius International Film Festival "Cinema Spring", Vilnius Documentary Film Festival). Another initiative is the KITOKS educational program "Young Critic" of the Children and Youth Festival "Menų spaustuvė", during which a deeper understanding of theater art, the ability to reflect and evaluate is developed.

The free museum visit initiative has been in place since 2018, when a pilot test of the tool for students took place. After that, the tool was adjusted and adapted for everyone (both students and adults). However, visiting cultural institutions remains a challenge for non-big city residents.

Approved in 2018, the Cultural Passport program is a state-funded initiative for schoolchildren aimed at improving their access to cultural and educational projects and events. It allows Lithuanian schoolchildren to enjoy free services of cultural and arts institutions and encourages them to participate in the cultural life. It is believed that the formation of schoolchildren's cultural consumption habits should be consistently and systematically based on the needs, knowledge and abilities to perceive the information that develop at a certain age.

It can also be assumed that cultural education activities, which last longer and involve artists, are more likely to have an impact not only on students and their learning, but also on teachers, parents, school management and the general school culture.

According to the *Arts and Cultural Education at School in Europe* study *Lithuania views extra-curricular arts activities as providing opportunities for pupils to gain practical experience for professional occupations and creative jobs. Such activities also help develop transferable skills such as communication skills, and are intended to improve pupils' quality of learning and motivation.*

1. EXAMPLES OF SELECTED ACTIVITIES

The Social inclusion of vulnerable children through art in the Lithuanian-Belarusian border regions ("Pažeidžiamų vaikų socialinė įtrauktis per meną Lietuvos ir Baltarusijos pasienio regionuose") activity, having Varėna District Municipality Administration as promoter, is organised as creativity – aesthetic ritual. An integral part of activities other than greetings and farewells is reflection and/or self-assessment. Children reflect on two levels: about their emotional state (how they feel) and about how they can manage and complete the tasks (what they learn).

The challenge to inclusion addressed is Social Challenge. The practice provided a safe space for common work between students with various interests and status. It is an excellent example of how the setting should be organized in order for the involved participants to create bonds and to bring out the best out of all participating children – giving them the possibility to pick their tasks, to work alone or in cooperation with someone, establishing rules of acceptance and friendship. Implemented in 3 stages:

1. Topics of self-knowledge, student-centered tasks

2. Topics of communication with another, tasks developing interpersonal relationships

3. Group communication / collaboration topics, Collective creative tasks

The QR code implementation in the education process activity has the goal to include every student in the classroom to participate as an individual or in groups, helps build teamwork; using students' curiosity in the teaching process; using simple tools available to every student in a new, unusual way.

The use of QR codes for educational activities needs to be planned ahead of time in two separate aspects: first - the information that is going to be coded and second – the environment in which the generated codes are going to be hidden.

By participating in this activity, students will strengthen their creativity and cooperation skills. The activity stimulates all students to "think outside the box" and to find a subject to be transformed into a QR code. This activity can help to overcome problems of exclusion connected with social and behavioral reasons. Indeed, it helps students to be engaged in the subject taught and to mutually respect each other in order to create a final common work.

2. LEARNING ASSESSMENT AND/OR IMPACT

The benefits of these best practices, for students and children as target groups, are that they can get to know each other better by participating in art classes, they are developing their socioemotional and creativity skills.

Art school teachers and social service specialists will acquire new competencies to work with the target group and help it participate in the same learning process as other children.

These teaching/learning activities promote more active interest in the works of fine arts, perceiving the details of works of art, explaining the relationship of the types of content among various branches of arts, which ultimately leads to creative interpretation of various artistic ideas, curiosity based learning.

Thereby, students are encouraged to look for non-standard solutions in creative tasks and consequently expand their cognition, experience, artistic perception and the scale of aesthetic sensitivity.

3. DETAILED DESCRIPTION OF SELECTED ACTIVITIES

1	Title	QR code implementation in education process
2	Country	Lithuania
3	Promoter	A private initiative
4	Context of implementation	X large city ☐small city ☐village

5	Goals of the activity	The goal is to include various children/young people to participate as an individual or in groups, helps with building teamwork; using young people's curiosity in the learning process; using simple tools available to every child/person in a new, unusual way.
6	Description	*a.* **Overview**. The use of QR codes for educational activities needs to be planned ahead of time in two separate aspects: first - the information that is going to be coded and second – the environment in which the generated codes are going to be hidden. It is important to use the information that is relevant to the current subject and usually when the order of discovering information is not very important. *b.* **Steps** 1. First the information which will be coded needs to be structured into short sentences and written out. Pictures, links, or even sounds can also be used in QR codes. 2. Using an online tool (QR code converter) the information can easily be made into QR codes (or uploaded and direct website turned into a code). 3. The codes can be downloaded and printed on a sheet of paper. It is important to use dark printer ink so that the camera on a smart device could easily pick it up. 4. QR codes can be cut out and hidden in any environment chosen by the educator. It is important to keep in mind that it is helpful to organize such activity in an environment that helps to understand the subject better. 5. Participants to the activity will need a QR code reading application on a smart device to scan the codes. It is recommended to make a task sheet where participants could mark down what they've found. *c.* With the information gathered participants should be involved in an activity which uses the information to build stronger understanding of the subject. For example, putting found information in order, or using it to create art pieces, or using it as inspiration etc.
7	Implementation choices	**a. Target groups:** 8-9 years old children, but this method is very flexible for different ages and also different subjects. Almost anything can be turned into QR code scavenger hunt. **b. Duration:** 45 – 90 minutes, depending on complexity of the task. **c. Number of sessions/activities:** One session. **d. Teaching methodology**: This method works best when participants work in teams as it is easy to divide the responsibilities among teammates and every student is involved in the process. This method is rather simple but for most participants exciting. Everyone gets involved and through the same process obtains very similar knowledge, feels included and awarded during the lesson multiple times. The versatility of this method can be used in almost any subject. **e. Type of assessment and tools used to identify the benefits:** the assessment is carried out when participants present their findings which they collaboratively summaries.
8	**Artistic mean**	A. This method can be used to analyse works of art or music B. Can be used to show important parts that should be included in the art created x Painting A x B x x Theatre play A ☐ B x x Music A x B ☐

		x Sculpture A x B x
		x Creative Writing (storytelling, poetry, etc.) A ☐ B x
		x Arts and crafts (pottering, needlework, sewing, etc.)
		☐ Other, please, specify: _____
9	**Materials**	Internet connection, paper, printer, scissors, tape, smart devices with video cameras.
10	**Who runs the activity**	x a person/parents ☐an organization/institution ☐ a school ☐an informal group ☐ an NGO ☐ other
11	**Benefits and results**	a. a. The benefits of this best practice for the target groups b. Curiosity based learning; c. Using modern and active teaching methods to engage every participants; d. Feeling of accomplishment; a. b. Community/social impact Building teamwork between children groups and other participants.
12	**Challenge to inclusion addressed**	Behavioral challenge.
13	**How did it address that challenge?**	By participating in this activity, participants will strengthen their creativity and cooperation skills. The activity stimulates all participants to "think outside the box" and to find a subject to be transformed into a QR code. This activity can help to overcome problems of exclusion connected with social and behavioral reasons. Indeed, it helps participants to be engaged in the subject taught and to mutually respect each other in order to create a final common work.
14	**21st skills addressed**	Scanning QR codes and obtaining different pieces of information is important in learning skills, especially problem solving, communication and collaboration as the method itself often poses itself as a puzzle. It takes quite a few skills to put it together.
15	**UDL as Guiding principle**	Use of multiple means of expressions
16	**Website/E-mail /Other contact info:**	e-mail: ignas.stansilavicius@gruso.lt
EXPERTS INPUT **Questions for Reflection**		Questions that can be asked to stimulate target groups' feedback and reflection How did you feel during the process of creation of a QR code? Did you face any challenge in working with other children? How did your group work as a team? Do you think you improve your communication skills with others by participating in this activity? Did you enjoy the activity?

1	**Title**	Social inclusion of vulnerable children through art in the Lithuanian-Belarusian border regions ("Pažeidžiamų vaikų socialinė įtrauktis per meną Lietuvos ir Baltarusijos pasienio regionuose")
2	**Country**	Lithuania and Belarus
3	**Promoter**	Varėna district municipality administration
4	**Context of implementation**	☐ large city X small city ☐village
5	**Goals of the activity**	1. To help people with fewer opportunities to engage in artistic activities and to collaborate with other students in developing emotional cognition, self-expression, self-awareness, self-control, respect and self-confidence. 2. To promote interpersonal interaction, tolerance, empathy of group members, to help form a positive attitude towards the environment, communication partner, to be able to control behavior. 3. To develop group cooperation skills, tolerance, to promote responsibility for the group, participation in the life of the school community. *4.* To encourage students creativity and motivation to actively and creatively implement their artistic ideas.
6	**Description**	a. **Content** of the artistic activities carried out The activity is organised as creativity – aesthetic ritual, maintaining the fixed structural part of the beginning and end framing the activity (ensuring the need of security) and the middle part the changing content, but constant, predictable structure (ensuring the need for new discoveries). An integral part of activities other than greetings and farewells is reflection and/or self-assessment. Children reflect on two levels: 1. about their emotional state (how they feel); 2. About how you managed to participate and complete the tasks (what you learned) b. **Main Steps** The logic of the program: "I", "me and you, we are both", "me and you, we are together". Regularly, the topics are arranged according to the sequence of tasks "I" - student-centered tasks; "You and Me" - tasks that develop interpersonal relationships; "We" - Collective creative tasks. Implemented in 3 stages: 1. Topics of self-knowledge, student-centered tasks 2. Topics of communication with another, tasks developing interpersonal relationships 3. Group communication / collaboration topics, Collective creative tasks c. **Theories** on which the practice was based on The curriculum is based on the principles of inclusive education and specific methodological provisions. Based on music and art therapy principles.
7	**Implementation choices**	a. Target groups –children at school age from 4 to 18 years old b. Duration – 60-120 minutes, depending on the age of the children c. Number of sessions/activities – 1 activity in a weak – one year

		d. Teaching methodology – author methodology
		e. Type of assessment and tools used to identify the benefits
8	**Artistic mean**	*A. analysis of famous artistic expressions* B. artmaking activity X Painting A X B X ☐ Theatre play A ☐ B ☐ X Music A ☐ B X ☐ Sculpture A ☐ B ☐ ☐ Creative Writing (storytelling, poetry, etc.) A ☐ B ☐ ☐ Arts and crafts (pottering, needlework, sewing, etc.)
9	**Materials**	The recommended learning environment and learning tools for the program are: whiteboard, easels, mobile tables and chairs, audio listening equipment, musical instruments, and various art tools and materials.
10	*Who runs the activity*	☐a person/parents ☐an organization/institution ☐a school ☐an informal group ☐an NGO X teachers who have taken special course
11	*Benefits and results*	a. The benefits of this best practice for the target groups a. Children can get to know each other better by participating in art classes. Participants are developing their socioemotional and creativity skills. *b.* b. Community/social impact c. In order to ensure social integration, Lithuanian and Belarusian art school teachers and social service specialists will acquire new competencies to work with the target group and help it participate in the same learning process as other children.
12	**Challenge to inclusion addressed**	*Social Challenge*
13	**How did it address that challenge?**	The practice provided a safe space for common work between students with various interests and status. It is an excellent example of how the setting should be organized in order for the involved participants to create bonds and to bring out the best out of all participating children – giving them the possibility to pick their tasks, to work alone or in cooperation with someone, establishing rules of acceptance and friendship.
14	*21st skills addressed*	The art-making activities included in these ateliers develop innovation and creativity. Considering that activities also facilitated the development of communication, self-awareness, social, cognitive and creativity skills, which are among the most important skills, we believe that they also address living and career skills.

15	*UDL as Guiding principle*	During the activity, different means of expression and engagement were used.
16	**Website/E-mail /Other contact info:**	www.varena.lt http://schuchin.grodno-region.by/ru/ https://varena.lt/naujienos/varenos-j-ciurlionytes-menu-mokyklos-ir-moksleiviu-kurybos-centro-pastato-rekonstrukcijos-darbai-arteja-pabaiga/
EXPERTS INPUT **Questions for Reflection**		Questions that can be asked to stimulate target groups' feedback and reflection How did you feel during the activity? Did you like the topic addressed during the activity? Why? Did you feel heard and involved during the activity? Do you think that improvements to the activity are needed? If yes, which ones?

3. GOOD PRACTICES PROVIDED BY BESIME ÖZDERICI ORTAOKULU (TURKEY)

Arts education in Turkey falls largely under the jurisdiction of the Ministry of National Education. Other actors who have a significant role and important duties in this field are the Council of Higher Education, Interuniversity Council, Ministry of Culture and Tourism and Ministry of Development. Arts education in Turkey falls under the scope of both formal and non-formal education.

Formal education is the education conducted in a school environment on a continuous basis through education programs prepared in line with certain objectives and for individuals in specific age groups and at the same level. Formal education comprises preschool, primary, secondary and higher education institutions. Arts education in formal education system is comprised of

- Education programs provided in scope of the curriculum in preschool, primary and secondary education institutions,
- Fine arts education departments in education faculties (GSEB) and faculties of fine arts and conservatories in higher education.

In 1993 the Ministry of National Education started a project for the education of gifted children. As a result of these efforts, Science and Art Centers (BİLSEM) were opened under the General Directorate of Special Education, Guidance and Counseling Services with the objective of educating gifted students in the field of science and art. The BİLSEM Directive went into effect in 2007.

Non-formal education includes the activities of public institutions and private establishments outside the formal education system. The fact that formal education on its own fell short of keeping up with the social changes instigated by advances in science and technology turned adult education into a viable approach in many countries today. The importance of adult education within the education system has increased.

A large part of the non-formal education activities carried out by the Ministry of National Education is realized by community education centers that have a very extensive organizational structure. As concepts like lifelong education, lifelong learning, adult education and continuing education gained importance and priority, the significance of community education centers also increased.

In the A*rts Education Re(thinking) in Turkey* (2014) article it is mentioned that arts education programs offered by cultural institutions and organizations in the non-formal education system allow art to reach audiences in a wider array. These programs provide the opportunity for individuals who have not participated or have received limited education in the formal education system to develop their cultural literacy skills and increase their access to culture.

The non-formal education programs offered by museums, galleries or cultural centers opened by municipalities or other public institutions and the not-for-profit culture and art institutions (SALT, Istanbul Modern Museum, Sakıp Sabancı Museum, Akbank Art Center, CerModern, Baksı Museum, etc.) vary

in number and scope. These programs present the children and adults with a new space of education outside the school. Arts education programs designed for different age groups are especially important as they offer a space for children to develop their creativity as well as new possibilities to freely express themselves.

On the other hand, despite all the positive efforts of cultural institutions, without public support, this type of educational activities that enable children to combine arts with other disciplines and everyday life can only reach a limited number of students across the country.

According to their website, *Istanbul Foundation for Culture and Arts (İKSV)* is announced to be among the grantees of the International Fund for Cultural Diversity (IFCD), established under Article 18 of the UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. The grant will support İKSV in realizing the nation-wide project of Thread of Culture: Empowering Turkey's Local Cultural Professionals, proposed and to be carried out by the Cultural Policy Studies department of İKSV. One of the nine eligible projects to receive funding among 480 projects from 60 countries, Thread of Culture is also the first project to receive the fund from Turkey.

1. EXAMPLES OF SELECTED ACTIVITIES

Art on my plate has as the promoter the Kadir Has Secondary School, in this activity the participants first determine the visual element they will design on the plate then choose dried legumes, pasta, vegetables, fruits and similar foodstuffs in their kitchens. They create their work with these selected materials. It is a great chance to develop family relationships, strengthen their family ties, a sense of belonging and improve their creativity during the trouble pandemic process. It is an excellent social activity, an opportunity to develop creativity skills, to gain artistic thinking skills and to develop handicraft and psychomotor skills.

Second Life to Objects - an event through which participants bring together many different materials (fabric, metal, plastic, etc.) as a reflection of originality and imagination, and make aesthetic touches. Independent pieces are brought together using interpretation and imagination and rearranged to form a harmonious whole. The participant who makes a new embodiment can color it if he/she wishes. It is a creative type of art that shows that imagination has no limits and manages to attract attention. Participants complete the work with original combinations and descriptions. Participants have the chance to improve their creativity and they can express their feelings freely. They can combine past and present using different materials by producing new products using old things or the objects that have meanings for them. This is a good practice for social, cultural and socio-economic reasons.

2.   LEARNING ASSESSMENT AND/OR IMPACT

The aim of these activities, proposed by the Turkish partner, is to develop the sensitivity of the target groups' psychomotor skills as a result of using balanced movements, to encourage teamwork with their families, addressing the community through social media, reinforcing the feeling of appreciation and participation in community events

The work of art that emerges as a result of imagination reaches a concrete reality through different materials. It enriches the perspectives and supports art and creativity.

3.   DETAILED DESCRIPTION OF SELECTED ACTIVITIES

1	**Title**	Art on my plate
2	**Country**	Turkey
3	**Promoter**	Kadir Has Secondary School
4	**Context of implementation**	X large city □small city □village
5	**Goals of the activity**	To develop creativity skills; To help gain artistic thinking skill; To develop handicraft and psychomotor skills; To help families directly participate in activities;

6	Description	**Content :**
		• Participants first determine the visual element they will design on the plate.
		• Participants choose dried legumes, pasta, vegetables, fruits and similar foodstuffs in their kitchens.
		• They create their work with these selected materials.
		Main Steps :
		• Determination of materials
		• Placing the selected materials on the plate
		• Giving the final version of the created work
		• The final image is photographed from the front and from the top.
		• In addition, the photo of the student who made the work is also taken with the work.
		• The photos taken are sent to the visual arts teacher and the school's informatics teacher responsible for social media.
		• The photos sent are published on the social media pages of the school.
		Theories:
		• Visual arts events
		• Family participation events
		• Photography events
		• Social media literacy and informatics activities
7	**Implementation choices**	a. Target groups: 5th, 6th and 7th grade students (11-13 years old)
		b. Duration : 1 week
		c. Number of sessions/activities: 7
		d. Teaching methodology: training with remote sampling. Creation of creative thinking training, teamwork training
		e. Type of assessment and tools used to identify the benefits: Evaluation of our school's visual arts teacher from an artistic point of view. Evaluation of the variety of materials used. Visual evaluation of the audience on social media.
		The activity was carried out online with family participation during the distance education process.
8	**Artistic mean**	
		A. analysis of famous artistic expressions
		B. artmaking activity
		X Painting A ☐ **B X**
		☐ Theatre play A ☐ B ☐
		☐ Music A ☐ B ☐
		☐ Sculpture A ☐ B ☐
		☐ Creative Writing (storytelling, poetry, etc.) A ☐ B ☐
		☐ Arts and crafts (pottering, needlework, sewing, etc.)
		☐ Other, please, specify: _____

To have fun.

9	Materials	Food materials available at home Cell phone with camera Internet
10	Who runs the activity	X parents ☐an organization/institution X a school ☐an informal group ☐an NGO ☐other
11	Benefits and results	**a. The benefits of this best practice for the target groups :** Benefits of good practice for target groups: Developing the artistic thinking skills that target groups need by age range Developing the sensitivity of target groups' psychomotor skills as a result of using balanced movements Encouraging teamwork with their families a. **b. Community/social impact** : b. adopting the teamwork spirit of students and families c. addressing the community through social media d. reinforcing the feeling of appreciation e. encouraging participation in community events
12	Challenge to inclusion addressed	Social Challenge
13	How did it address that challenge?	a. It is a great chance to develop family relationships, a sense of belonging and improve their creativity during the trouble pandemic process. It is an excellent social activity. b. They will strengthen their family ties with this activity.
14	21st skills addressed	The teacher encouraged digital literacy, because they asked from the participants to work online and to provide feedback and materials online back to teacher The teacher encouraged the students about their interpersonal relationship skills.
15	UDL as Guiding principle	The activity is based on presenting the students' imagination. So it includes multiple ways to express themselves.
16	Website/E-mail /Other contact info:	https://www.instagram.com/p/CJIud5ZFUQgobx-ebXiTZGCNzt1rlXTWhVaUZI0/ https://kadirhasortaokulu.meb.k12.tr
EXPERTS INPUT Questions for Reflection		Questions that can be asked to stimulate target groups' feedback and reflection Did you like the activity? How did you feel while you were doing the activity? How did you feel working with your family?

1	Title	Second Life to Objects
2	Country	Turkey
3	Promoter	Besime Özderici Secondary School

Co-funded by the
Erasmus+ Programme
of the European Union

InCrea+

4	Context of implementation	*X large city ☐small city ☐village*
5	Goals of the activity	*To help waste materials gain aesthetic value and originality with imagination*
6	Description	**Content :** In this event, participants bring together many different materials (fabric, metal, plastic, etc.) as a reflection of originality and imagination and make aesthetic touches. **Main Steps :** Studies under the name of modern arts begin with the discovery of materials that are inactive or that have lost their function. Independent pieces are brought together using interpretation and imagination and rearranged to form a harmonious whole. The participant who makes a new embodiment can color it if he/she wishes. It is a creative type of art that shows that imagination has no limits and manages to attract attention. Participants complete the work with original combinations and descriptions. **Theories:** The activity is completed with observation, integration and interpretation techniques.
7	Implementation choices	a. Target groups: *5th,6th,7th and 8th grade students (11-14 years old)* b. Duration : 60 minutes each sequence c. Number of sessions/activities: 4 -5 weeks d. Teaching methodology : *It expresses imagination with the techniques of analysing, connecting parts and interpreting.* e. Type of assessment and tools used to identify the benefits : *As a form of expression in modern arts, originality and creativity are the most important criteria in terms of evaluation.* *The activity was carried out face to face and resulted in success.*
8	Artistic mean	*A. analysis of famous artistic expressions* *B. artmaking activity* ☐ Painting A ☐ B ☐ ☐ Theatre play A ☐ B ☐ ☐ Music A ☐ B ☐ **X** Sculpture A ☐ **B X** ☐ Creative Writing (storytelling, poetry, etc.) A ☐ B ☐ ☐ Arts and crafts (pottering, needlework, sewing, etc.) ☐ Other, please, specify: _____
9	Materials	Idle objects that have lost their function
10	Who runs the activity	X parents ☐an organization/institution X a school ☐an informal group ☐an NGO ☐other

11	Benefits and results	a. The benefits of this best practice for the target groups : The work of art that emerges as a result of imagination reaches a concrete reality through different materials. It enriches the perspectives and supports art and creativity.
		b. Community/social impact: The participant's inclusion of ordinary objects or some objects that he or she has positioned in a special place in his or her own life in the artistic process gains importance in terms of pointing to a certain time as well as the meaning they carry. These objects, which can bring the past and present together on the same platform, try to activate the emotions and memory of the participants as well as the viewers, through concepts such as memory and experience, while passing to images.
12	Challenge to inclusion addressed	Socio-economic challenge.
13	How did it address that challenge?	Students will find a chance to improve their creativity and they can express their feelings freely.
		They can combine past and present using different materials by producing new products using old things or the objects that have meanings for them
		This is a good practice for social, cultural and socio-economic reasons.
14	21st skills addressed	They may make appropriate/right decisions in difficult situations and they can be more confident in society. They facilitate the development of communication and team work / interpersonal relations skills, decision making skills and problem solving.
15	UDL as Guiding principle	This practice encompasses different means for engagement of the participants and provides freedom of expression with unlimited imagination.
16	Website/E-mail / Other contact info:	Hatice Egemen
		Haticeegemen1981@gmail.com
		https://besimeozdericiortaokulu.meb.k12.tr
EXPERTS INPUT **Questions for Reflection**		Questions that can be asked to stimulate target groups' feedback and reflection
		Did you like the activity?
		How did you feel while you were doing the activity?
		What did you feel while you were transforming old ones to new ones?
		Did your waste materials gain a second life?
		For what purposes do you use them?

4. GOOD PRACTICES PROVIDED BY FOUNDATION FOR DEVELOPMENT OF THE CULTURAL AND BUSINESS POTENTIAL OF CIVIL SOCIETY - CUBU FOUNDATION (BULGARIA)

Mincheva Garmidolova (2021) mentions that *the subject "arts" appears in the Bulgarian schools at the end of XIX century, the first program in arts - in 1885. Many art programs have been created since then and their content has been improved up to nowadays. The roots of the artistic traditions of Bulgarian art take us back to medieval times when their specific features originated.*

Arts and cultural education exists in Bulgaria as an integrated school area in special schools under the administration of the Ministry of Culture. In several countries, reforms of the school curriculum are currently taking place, discussions are currently being held also in Bulgaria.

According to the *Arts and Cultural Education at School in Europe* study (2009) *there is a discussion going on about possible amendments of curricula and syllabi concerning arts and cultural education. The purpose of this discussion is to examine the possibilities of strengthening the cultural and creative dimension of education in the future not only within artistic school subjects, but also in the rest of the curriculum as far as it is possible.* Also, as a national programme, an initiative jointly organised by three statutory bodies: the Ministry of Education and Science, the Ministry of Culture and the Government Agency for Children's Welfare, has for the past five years been financing initiatives aimed to promote arts-related festivals and activities, for example those designed to foster the creativity and talents of gifted children. This programme can also award grants to children who perform outstandingly in national or international competitions.

The development of art education in Bulgaria is determined by factors like historical circumstances, industrial development, professional experience and competence.

As an historical note, in the community setting frame, Plovdiv was the first ever Bulgarian city to be European Capital of Culture, in 2019. The city has an ancient heritage and its status as one of the oldest European cities. "Together" was the motto of Plovdiv European Capital of Culture because of the meeting between different cultures, communities and groups. This motto included four thematic platforms: "Fuse" integrates ethnic and minority groups, and aims to bring together different generations and social groups; "Transform" re-thinks and revives forgotten urban spaces; "Revive" aims to preserve historical heritage and expand access to culture; while "Relax" promotes sustainable living with a slow pace and slow food.

As in many other European cities, another important cultural event is "The Night of Museums", held for the first time in 2005 also in the city of Plovdiv. It is now called "Share the Night" and is three days of art performances in galleries, cafes, and public spaces all over the town.

In the frame of another project, *Passport to Culture*, the Bulgarian team of *The Change is in You* NGO has implemented some wonderful activities based on the folk culture of Bulgaria and learned others stories from Bulgaria.

In Bulgaria, the local authorities have set up Common Centers for children. These centers develop activities for gifted or interested children free of charge. They are the subject of intensive cooperation between the national and regional education authorities on the one hand, and the local authorities on the other. And these are just a few of the cultural activities implemented at community level in this wonderful country.

1. EXAMPLES OF SELECTED ACTIVITIES

The Art activities with teenagers from a Center for children with disabilities "St. Vrach", organised by Irina Apostolova, includes art-therapy methods applied by specialists – consultants in art therapy. The practice implemented various visual arts tasks, which were combined with theatrical elements. The children drew, modeled, applied and in the end got the opportunity to present (with the help of a specialist), to play as a pantomime or simply to tell what they have created. Easing the expression and communication skills of children with disabilities is a tool for making their integration and inclusion easier, as their behavior would become more socially acceptable for their peers.

Also the activity named *Saturday family ateliers (for children and parents)* is organized as a pleasant activity for family members; aiming to spend time together in artistic activities; developing the relationships within the family; expanding the individual talents of the family members; creating friendship bonds between different families through sharing of common interests and activities; forming a neighbourhood community of families with similar interests.

A series of Saturday ateliers were conducted, each of them was based on a different art technique: collage, installations, decoration, painting, applications construction and others. The different art tasks/operations were allocated spontaneously among the family members, depending on their preferences, skills, dexterity and talents. The ateliers were joined by families with children of various ages, sometimes they were even joined by their grandmothers and grandfathers. The practice provided a safe space for common work between families with various interests and status. It is an excellent example of how the setting should be organized in order for the involved participants to create bonds

and to bring out the best out of all participating children – giving them the possibility to pick their tasks, to work alone or in cooperation with someone, establishing rules of acceptance and friendship. This practice could be most beneficial for tackling exclusion due to social, cultural and socio-economic reasons.

2. LEARNING ASSESSMENT AND/OR IMPACT

Through these kinds of activities children develop their skills to express themselves in different ways, in a friendly and artistic atmosphere this takes place in a much easier fashion. These particular practices have been beneficial for children with physical and cognitive disabilities. An opportunity for a closer contact of adults with children, with or without disabilities, for a more successful communication of emotions and expression of needs, and inclusion within the community.

It represents a great way to develop personal talents and skills, trust and respect with others, create sustainable friendly relationships through sharing artistic activities.

3. DETAILED DESCRIPTION OF SELECTED ACTIVITIES

1	Title	Art activities with teenagers from a Center for children with disabilities "St. Vrach"
2	Country	Bulgaria
3	Promoter	Irina Apostolova – a private initiative
4	Context of implementation	X large city ☐small city ☐village
5	Goals of the activity	Developing the communicative skills of children with disabilities via artistic activities.
6	Description	a. **Content** of the artistic activities carried out Art activities for children with disabilities. b. **Main Steps** The practice implemented various visual arts tasks, which were combined with theatrical elements. The children drew, modeled, applied and in the end got the opportunity to present (with the help of a specialist), to play as a pantomime or simply to tell what they have created. The audience applauded after each presentation, encouraging each participant in their expression. c. **Theories** on which the practice was based on Art-therapy methods applied by specialists – consultants in art therapy.
7	Implementation choices	a. Target groups – children from grades 4 to 8 b. Duration – 60 minutes c. Number of sessions/activities – 8 sessions d. Teaching methodology – art-therapeutic methodology e. Type of assessment and tools used to identify the benefits
8	Artistic mean	A. analysis of famous artistic expressions B. artmaking activity X Painting A ☐ B X

		X Theatre play A □ B X
		□ Music A □ B □
		□ Sculpture A □ B □
		□ Creative Writing (storytelling, poetry, etc.) A □ B □
		□ Arts and crafts (pottering, needlework, sewing, etc.)
		X Other, please, specify: presentations
9	**Materials**	Depending on the artistic task: tempera or watercolor, cardboards, colored paper and cut out ready elements, glues, scissors, modelling clay and plasticine, decorative elements for applications.
10	**Who runs the activity**	□a person/parents □an organization/institution □a school □an informal group □an NGO X other – Irina Apostolova, systemic art consultant
11	**Benefits and results**	a. a. The benefits of this best practice for the target groups a. The children develop their skills to express themselves in different ways, which is sometimes very hard for them, but in a friendly and artistic atmosphere this takes place in a much easier fashion. b. This particular practice has been beneficial for children with **physical and cognitive disabilities**. c. d. b. Community/social impact e. An opportunity for a closer contact of adults with children with disabilities, for a more successful communication of emotions and expression of needs. Inclusion within the community.
12	**Challenge to inclusion addressed**	Physical Challenge
13	**How did it address that challenge?**	Easing the expression and communication skills of children with disabilities is a tool for making their integration and inclusion easier, as their behavior would become more socially acceptable for their peers. Art has always been and will always be an instrument for bringing people closer, as it manages to convey messages without words, overcoming linguistic or confidence barriers.
14	**21st skills addressed**	a. Art is something which supports the process of learning to learn and can be very useful for that purpose. b. The activities in the presented practice support the development of: Self-awareness Creative thinking for the purpose of forming an artistic expression Effective communication - presentation of one's emotions and thoughts via arts Decision making - art presents numerous choices for expression Problem solving
15	**UDL as Guiding principle**	a. multiple means of representing the concepts: reading and listening b. multiple ways to express the solution they propose

		c. multiple ways to engage: use of several different tools
16	**Website/E-mail /Other contact info:**	Irina Apostolova E-mail: apostolovairina@gmail.com
	EXPERTS INPUT **Questions for Reflection**	Questions that can be asked to stimulate target groups' feedback and reflection How did you feel while participating in the activity? Which part of the activity did you like the most? Why? Would you like to see something different/improved next time? What and why?

1	**Title**	Saturday family ateliers (for children and parents)
2	**Country**	Bulgaria
3	**Promoter**	A private initiative
4	**Context of implementation**	The context where the best practice was developed X large city ☐small city ☐village
5	**Goals of the activity**	Sharing of pleasant activities for family members; spending time together in artistic activities; developing the relationships within the family; expanding the individual talents of the family members; creating friendship bonds between different families through sharing of common interests and activities; forming a neighborhood community of families with similar interests.
6	**Description**	a. **Content** of the artistic activities carried out A series of Saturday ateliers were conducted, each of which was based on a different art technique (collage, installations, decoration, painting, applications construction and others). The different art tasks/operations were allocated spontaneously among the family members, depending on their preferences, skills, dexterity and talents. The painting tasks had different levels of complexity and required a different length of the activities. The ateliers were joined by families with children of various ages, sometimes they were even joined by their grandmothers and grandfathers. b. **Main Steps** 1. The first ateliers required time for allowing the participants to get to know each other, gradually, the use of these minutes shifted to creating a more pleasant atmosphere – with coffee, tea, music and short talks between the participants. 2. The facilitator would assign the tasks – idea, objective, artistic materials to be used, algorithm, technical specifics and so on. 3. The families spontaneously allocated the tasks among their members or decided that everyone would do everything on his/her own. They gave each other advice, helped each other, figured out solutions to occurring artistic problems, sometimes had arguments, sometimes encouraged each other or entered into collaboration with other families. The facilitator was available for clarifications and consultations at all times.

		4. The last minutes were dedicated to an improvised exhibition of the results. The facilitator conducted a discussion, during which the participants were encouraged to share their experiences during the atelier, as well as to present their works. c. **Theories** on which the practice was based on Art teaching methodology, art-therapy, family therapy
7	**Implementation choices**	a. Target groups – families with children at school age from the same neighborhood b. Duration – 60-120 minutes each atelier c. Number of sessions/activities – 10 Saturday ateliers d. Teaching methodology – author methodology, property of Green Art Center e. Type of assessment and tools used to identify the benefits
8	**Artistic mean**	A. analysis of famous artistic expressions B. artmaking activity X Painting A X B X ☐ Theatre play A ☐ B ☐ ☐ Music A ☐ B ☐ X Sculpture A ☐ B X ☐ Creative Writing (storytelling, poetry, etc.) A ☐ B ☐ ☐ Arts and crafts (pottering, needlework, sewing, etc.) X Other, please, specify: construction, applied-decorative art, collage, relief painting, monotype
9	**Materials**	Depending on the artistic task: tempera paints, oil pastels, inks, cardboard, yarn, cotton, toilet paper, corrugated cardboard, wooden stirrers, tree leaves, beads, scissors, glue, silicone gun, box-cutters, Styrofoam balls, decorative elements, plastic straws, etc.
10	**Who runs the activity**	☐a person/parents ☐an organization/institution ☐a school ☐an informal group ☐an NGO X other – Green Art Center
11	**Benefits and results**	a. The benefits of this best practice for the target groups Enriching the relationships within the families, developing personal talents and skills, developing trust and respect among the generations. a. b. b. Community/social impact c. Bring families within the same neighborhood closer to each other and create sustainable friendly relationships through sharing of artistic activities.
12	**Challenge to inclusion addressed**	Socio-economic challenge

13	How did it address that challenge?	The practice provided a safe space for common work between families with various interests and status. It is an excellent example of how the setting should be organized in order for the involved participants to create bonds and to bring out the best out of all participating children – giving them the possibility to pick their tasks, to work alone or in cooperation with someone, establishing rules of acceptance and friendship.
		This practice could be most beneficial for tackling exclusion due to social, cultural and socio-economic reasons.
14	21st skills addressed	The art-making activities included in these ateliers develop innovation and creativity. The ateliers encourage decision making skills development and creative thinking. Considering the group-activity nature of the ateliers, they also facilitated the development of communication and team work / interpersonal relations skills.
15	UDL as Guiding principle	The UDL principles are followed in this practice, which encompasses different means for engagement of the participants and provides the latter with freedom of expression, even if there are certain limitations as to the type of art, which is in the center of the practice.
16	Website/E-mail /Other contact info:	Fb: Green Art Center
		e-mail: gac4friends@gmail.com
EXPERTS INPUT Questions for Reflection		Questions that can be asked to stimulate target groups' feedback and reflectionI
		n what way did the artistic atelier bring you closer, including intergenerational, to the members of your family?
		Has the artistic atelier helped you create bonds and network with other families within your area?
		What artistic skills have you improved thanks to this atelier?
		Do you think that improving artistic skills is the most important benefit you have drawn from this experience? If not, what do you consider as your main benefit from the atelier?
		Can you relate any particular changes in your style of expression, communication and/or behavior to your involvement in these ateliers?
		How did you feel working with families that were very different from your own, if this was the case?
		Anything else you can mention as a valuable take-away from the experience?

5. GOOD PRACTICES PROVIDED BY ASSOCIACIÓ MERAKI PROJECTES DE VALÈNCIA (SPAIN)

"We must make art the base of education. Until man is not used to beauty, he cannot reach the level of spiritual freedom he needs to perceive what is good and what is beautiful. No education is more efficient or profound than what we can learn from contact with beauty and perfection" (Jiménez Fraud, A. (1971): Historia de la Universidad Española. Alianza Editorial, Madrid).

A country full of artistic wonders, and an immense resource for arts education activities in community setting - Spain means travelling back and forth in time and being surprised by a whole host of monuments ranging from an ancient Roman aqueduct to medieval castles and the most avant-garde, futuristic architecture. Centuries and mixed cultures have left their fascinating mark on Spain with some of the most amazing artistic heritage in the world, masterpieces created by Velázquez, Picasso, Dalí and Gaudí are here.

Spain is a country where cultural and linguistic diversity is a founding principle enshrined in its constitution. Spain focuses on sensitivity to the arts (perhaps implying aesthetic appreciation) as a part of preparation for adult life, according to the *Arts and Cultural Education at School in Europe* study (Eurydice, 2009). In Spain, the purpose of primary education is to provide a global education and pupils have to practice and take active part in performance of the arts as well as developing an appreciation of the arts. The purpose of the secondary level is to provide an integrated education and, through participation in artistic education, pupils develop an appreciation of the arts in the social science area of studies. Culture was one of the main reasons for travelling for 29% of the Spanish population in 2015. Among the countries with a value much higher than the European average (EU-28: 26%) were the Netherlands (39%) and Austria (37%).

Arts subjects are taught by specialist teachers and the development of students' creativity is encouraged throughout the curriculum, and they are taught to make work hypotheses, to research the information from a variety of sources, to compose a coherent argument and to reach independent conclusions.

The Eurydice Study (EACEA, 2009) mentions also that nine countries (Belgium, Czech Republic, Greece, Spain, Ireland, Latvia, Austria, Slovenia and Finland) encourage cross-curricular links between the arts and all other subjects as part of the aims for the whole curriculum. For example, in Spain, legislation regarding the minimum national core curriculum establishes, besides the objectives for the stages, also the basic competences students have to acquire through all areas and subjects of compulsory education, these competences include 'Cultural and Artistic Competence'.

In Spain, the Ministry of Education, Social Policy and Sport through the Higher Institute of On-line Training and Resources for Teachers (ISFTIC) and some Autonomous Communities, offer the educational community a range of resources to teach the arts using the new technologies. Some of these resources are designed for teacher use to facilitate the teaching-learning process in the classroom, and others are designed for pupils so that they can do their homework using the Internet.

Spain and Lithuania both emphasize the contribution of extra-curricular arts activities to young people's overall development. Spain views extra-curricular arts activities as an informal method of contributing to the development of pupils, rather than as making a direct contribution to their curriculum studies.

Arts-related festivals, celebrations and competitions are routinely held in Spanish communities. The education authorities provide financial assistance for school based initiatives specifically intended to develop cultural activities related to the arts education curriculum. It also provides financial and practical support for the celebration of arts-related anniversaries, for example to pay tribute to famous artists.

Art galleries and museum venues in Spain celebrate, also, their open doors day every year, this represents an opportunity to see works that are not usually on display, be given access to rooms that are generally closed to the public, attend lectures and talks, take in concerts and theatre performances, film screenings, workshops, competitions, games for children and dance shows.

1. EXAMPLES OF SELECTED ACTIVITIES

Riborquestra, founded in 2009, aims to improve the lives of people in the neighborhood by providing resources for artistic learning. The project is based on an innovative and inclusive methodological model which democratises artistic practice and facilitates citizen participation, enabling the generation of new relationships between people. Riborquestra fosters young people's personal growth and facilitates community development by providing them with the opportunity to learn an instrument and be part of the orchestra. The goal is to promote solidarity, inclusion, coexistence and interculturality within the neighborhood, through culture and group musical practice and performance. The learning and development processes and the relationship between the participants, favors positive behavioral change, generated as a result of personal and contextual awareness, enhancing the potential for individual and community transformation.

The *'Barrios: inclusión social a través del arte'/Neighborhoods: social inclusion through art* project is about the sustainable development of society and the search for identity within the sectors that make up the diversity of a specific urban environment. It focuses on a setting where children can feel integrated, using art as a catalyst of communication and development of the individual. The first general objective is to promote the cohesion and social inclusion of groups of children and young people through their recognition as a community and through interrelation with other peer groups. The project facilitates coexistence by recognizing the neighborhood and the various sectors that make up the community, taking the experience of art, creativity, and symbolic expression as a reference. The program consists of a series of activities and workshops with different objectives, such as using the social character of

art, especially in relation to its possibilities for building social cohesion and shaping identity, promoting the individual development of young people in relation to elements such as creativity, and the acquisition of knowledge and skills through group work. Art is used as a vehicle for the practice of habits that help improve society through solidarity action. It is also intended to bring the art center closer to society and disassociate it from the classic vision of an elite space.

2.   LEARNING ASSESSMENT AND/OR IMPACT

These projects and activities, mentioned before, offer a space for coexistence and dialogue between people from diverse cultural backgrounds who are all living in the same area. It fosters the personal growth of the children and young people and enables them to actively participate in the positive development of their community. They experience learning through active and creative participation and experimentation.

Young people have benefited by having access to musical instruments and classes, and partake in artistic and cultural events and activities. The activities mentioned by the Spanish partner reinforce self-esteem and create an open, inclusive, cooperative environment between the participants.

The *Riborquestra* has become part of the identity of the neighborhood where it is located. As a result of the project there is a greater sense of pride, trust, and community both within the organization and with the locality. The educational and musical instruction has paved the way for social transformation and has added a rich cultural aspect and relevance to the community.

The *'Barrios: inclusión social a través del arte'/ Neighborhoods: social inclusion through art* project helped students (the main target group) to develop as individuals by recognizing that their surroundings help them to shape their identity.

3.   DETAILED DESCRIPTION OF SELECTED ACTIVITIES

1	Title	Riborquestra
2	Country	Spain
3	Promoter	X Local initiative
4	Context of implementation	X large city ☐small city ☐village
5	Goals of the activity	Riborquestra is an intergenerational and community organisation in the Ciutat Vella district of Barcelona. It aims to contribute to improving the lives of people in the neighborhood by providing resources for artistic learning. Riborquestra fosters young people's personal growth and facilitates community development by providing them with the opportunity to learn an instrument and be part of the orchestra. Riborquestra´s goal is to, through culture and group musical practice and performance, promote solidarity, inclusion, coexistence and interculturality within the neighborhood.
6	Description	a. **Content** of the artistic activities carried out Children and young people participate by learning specific instruments separately and then coming together to form an orchestra. Participants have an hour of instrument class per week and an hour of orchestral rehearsal where they have the opportunity to meet all the other people learning different instruments. The organisation seeks to generate spaces for interaction and positive coexistence between people from different backgrounds and diverse socio-cultural situations. b. **Main Steps** All of the music classes are free and accessible. Instruments are donated to the organisation and there is an instrument bank from which each participant is given their own. You can register online to participate and when instruments are available new members can be incorporated into

the social project. Musicians engage in two hours of classes weekly; one hour of instrument specific learning and one hour where all participants come together for orchestral rehearsal. Practice is building towards performances which permit a shift away from spectatorship and facilitates the active participation of the community in the neighborhood's cultural life. This also allows for a connection with the community to their area and transforms the neighborhood into a public meeting space.

c. **Theories** on which the practice was based on

The project is based on an innovative and inclusive methodological model which democratises artistic practice and facilitates citizen participation, enabling the generation of new relationships between people.

Creativity is focused on from distinct points of view. One area is personal creativity, and the ability to critically question one's own reality and create tools to open new pathways. Creativity is also seen as a way of analyzing everyday circumstances and conflicts in order to generate alternative solutions. The learning and development processes and the relationship between the participants favor positive behavioral change, generated as a result of personal and contextual awareness, enhancing the potential for individual and community transformation.

7	**Implementation choices**	**a. Target groups:** young people in the neighborhood aged from 6 to 20 years
		b. Duration: continuous
		c. Number of sessions/activities: weekly classes for specific instruments held in small groups of between 8-15 students and a weekly orchestra practice where all participants come together.
		d. Teaching methodology
		Different technical and musical techniques are developed using a participative and creative methodology. The project implements an inclusive methodological model which facilitates active participation, and the development of relationships between participants, their families, and the wider community. The democratization of artistic practice generates a space for positive socio-cultural interaction between people from diverse backgrounds.
		In this complex environment, Riborquestra is instrumental in the creation of opportunities, building social cohesion and guiding children and young people in the development of artistic, communicative and social skills.
		e. Type of assessment and tools used to identify the benefits
		Riborquestra, founded in 2009, was dedicated to using culture as a means of community development. By 2012 they were forced to cease activity as a result of insufficient financial backing. A number of teachers and families took it upon themselves to continue with the project which was then subsidized the following year by the municipality. Since then it has received financial support from the district, from companies and individuals in support of the socio-cultural contribution the project makes to the community.
		The project has also received recognition from key institutions in the area of culture and education. It has been named a success story in education by The Fundació Carulla and it won the third prize Mayor Zaragoza in the social and cultural category promoted by the Associació Amigues i amics de la Unesco Tortosa.It has also been selected for the CompArtte project that supports artistic proposals with social commitment and that promote

		Spanish art. Riborquestra in collaboration with the Cervantes School also won the Carles Capdevila 2020 grant, promoted by newspaper ARA and the La Caixa Foundation, for their project "Tandem for the universal right to music" which had inclusion as its principal focus.
		Though project activities generally take place in venues within the neighborhood, the project successfully transitioned to online work during the Covid-19 lockdown.
8	Artistic mean	A. analysis of famous artistic expressions B. artmaking activity ☐ Painting A ☐ B ☐ ☐ Theatre play A ☐ B ☐ X Music A X B X ☐ Sculpture A ☐ B ☐ ☐ Creative Writing (storytelling, poetry, etc.) A ☐ B ☐ ☐ Arts and crafts (pottering, needlework, sewing, etc.) ☐ Other, please, specify: _____
9	Materials	Instruments and sheet music, music stands
10	Who runs the activity	☐a person/parents X an organization/institution ☐a school ☐an informal group ☐an NGO ☐other
11	Benefits and results	**a. The benefits of this best practice for the target groups** a. The project has provided a space for coexistence and dialogue between people from diverse cultural backgrounds who are all living in the neighborhood. This project fosters the personal growth of the children and young people participating and enables them to actively participate in the positive development of their community. They experience learning through active and creative participation and experimentation and the project demonstrates the benefits of intergenerational relationships. Young people have benefited by having access to musical instruments and classes and partake in artistic and cultural events and activities. The project has reinforced self-esteem and created an open, inclusive, cooperative environment between the participants and the locality. b. **c. b. Community/social impact** d. The Riborquestra has become part of the identity of the neighborhood where it is located. It is a space where social connections are created and fostered. As a result of the project there is a greater sense of pride, trust, and community both within the organisation and with the locality. Through the communal language of music, there is an enhanced sense of belonging. The educational and musical instruction has paved the way for social transformation within the community and has added a rich cultural aspect and relevance to the community.
12	Challenge to inclusion addressed	Cultural Challenge

13	How did it address that challenge?	The project has provided a space for coexistence and dialogue between people from diverse cultural and socio-economic backgrounds who are all living in the neighborhood. Riborquestra, with over 120 members, is fundamental in the fostering of respect, inclusion, tolerance, interdependence, teamwork, and commitment within the district of Ciutat Vella. It has played a key role in developing a feeling of identity and belonging within its participants connected with the locality. A collective image and strengthened self-esteem has been developed as a result. By providing this opportunity free of charge, and arming participants with instruments, the project is accessible and democratised so that anyone with any level of knowledge or skill can play in an orchestra.
14	21ˢᵗ skills addressed	As a result of the practice, participants have the opportunity to hone key 21st century skills. Creative thinking is developed through the one-on-one and group music lessons. Effective communication skills are improved through group work and coming together to create the orchestra. Finally, empathy is also developed as participants collaborate with other members from different cultural backgrounds and gain a better understanding of each other and the makeup of their shared community.
14	UDL as Guiding principle	a. multiple ways to engage: use of several different tools b. The activity includes multiple ways to express and support student understanding
15	Website/E-mail /Other contact info:	Riborquestra (2021) https://comusitaria.wixsite.com/riborquestra/ https://www.facebook.com/associacioriborquestra
EXPERTS INPUT **Questions for Reflection**		Questions that can be asked to stimulate target groups' feedback and reflection Why do you think this activity is important? How much did you know about the subject before we started? What have you learned from participating? In what ways have you worked with the other participants? How have you helped each other?

1	Title	'Barrios: inclusión social a través del arte'/ Neighborhoods: social inclusion through art
2	Country	Spain
3	Promoter	City based project
4	Context of implementation	**X** large city ☐small city ☐village
5	Goals of the activity	This project is about the sustainable development of society and the search for identity within the sectors that make up the diversity of a specific urban environment. It focuses on a setting where children can feel integrated, using art as a catalyst of communication and development of the individual. The first general objective is to promote the cohesion and social inclusion of groups of children and young people through their recognition as a community and through interrelation with other peer groups. The project facilitates coexistence by recognizing the neighborhood and the various sectors that make up the community, taking the experience of art, creativity, and symbolic expression as a reference.
6	Description	a. **Content** The program consists of a series of activities and workshops with different

Objectives, such as using the social character of art, especially in relation to its possibilities for building social cohesion and shaping identity, promoting the individual development of young people in relation to elements such as creativity, and the acquisition of knowledge and skills through group work. Art is used as a vehicle for the practice of habits that help improve society through solidarity action. It is also intended to bring the art centre closer to society and disassociate it from the classic vision of an elite space.

b. **Main Steps**

The project encompasses knowledge and practices aimed at developing cohesion and social inclusion. The project has worked in different artistic disciplines such as: direct experimentation, manipulation, touch, look, drawing, and photography of their surroundings in order to see that art is the creative expression of ideas, experiences and emotions. The project also proposes to experiment with the transformation and reuse of objects by decontextualizing a pre-existing object and placing it in the artistic realm.

The main activities of the project include:
- Initial small group discussion on one or two works of art, following the methodology of the Visual Thinking Strategies. This occurs for students to recognise their ability to be active participants in the project, form a group, observe, listen, and discuss topics related to the artwork. This will eliminate prejudices about their ability to analyse the art, and as such is a key element in the development of the project.
- A series of workshops where they will take their neighborhood as inspiration for various works of art and creativity.
- They will conduct interviews with people from their neighborhoods
- They will organize an exhibition of their work, inviting their neighbors to also participate and contribute their artwork based on their neighborhoods. In this way, the installation grows in time, in size and in styles, encompassing diverse elements of the neighborhood. This involvement of the public in the reflection of art and their surroundings is one of the main project objectives.

c. **Theories** on which the practice was based on

The project utilises Visual Thinking Strategies in which students cultivate a willingness and ability to present their own ideas, experience how to inquire and listen actively, and provide logical reasoning. Through the use of artwork students learn about and respect their peers' diverse perspectives and the group develops an awareness of different ideas and perceptions. The activities have tried to use this method to enhance aesthetic development, stimulate creativity and encourage the ability to remove judgement, integrate mistakes and reflect critically.

7	**Implementation choices**	
		a. Target groups: Students aged 8- 14 years from 4 different schools in 2 different neighborhoods of the Gran Canaria Capital.
		b. Duration: 3 months, 6 weeks of workshops + 3weeks of artistic installations in the two neighborhoods + 3weeks exhibition at the San Martín Centre for Contemporary Culture.
		c. Number of sessions/activities: 8 workshops sessions and then the exhibitions

		d. Teaching methodology: This is an art-based project focused on building and strengthening social cohesion and inclusion through creativity. The project methodology encompasses interactive participation and hands-on activities to get the young people engaged with the inspiration that surrounds them in their classmates, neighbors, and neighborhoods. Students are guided through the creative process in workshops and peer partner learning is emphasized in order to gain different perspectives and see the beauty in diversity. Similarly, intergenerational methodologies were used through the interviewing of locals from the neighborhood which allowed for an exchange of competencies and an authentic learning experience. Finally, the exhibits and displays are used as a method to enable students to take ownership of their learning. Through this they can work together, encourage other community members to get involved, and share their creations within their community.

e. Type of assessment and tools used to identify the benefits

The project began in 2017 and has occurred for 3 consecutive years. Its success has allowed it to continue annually, focusing on different schools and neighborhoods each year. The growing interest from schools and communities to participate in this project highlights the positive impact that it has had. Furthermore, from the project exhibitions created, the interviews, and the community participation, it is clear that this project has brought intergenerational communities together and strengthened social cohesion and social interaction through the medium of artistic practices.

The Covid-19 pandemic disrupted last year's initial project plans however, it was successfully adapted and was fortunately able to continue virtually.

The project could potentially be manipulated and used in a secondary or high school context with minimal changes (perhaps changing the art content to make it more relevant to older age groups).

8	**Artistic mean**	A. analysis of famous artistic expressions B. artmaking activity X Painting A X B X ☐ Theatre play A ☐ B ☐ ☐ Music A ☐ B ☐ ☐ Sculpture A ☐ B ☐ ☐ Creative Writing (storytelling, poetry, etc.) A ☐ B ☐ X Arts and crafts (pottering, needlework, sewing, etc.) ☐ Other, please, specify: photography
9	**Materials**	creative materials including- paper, crayons, coloring pencils , cardboard, needle and thread, cameras, notebooks and pens
10	**Who runs the activity**	☐a person/parents ☐an organization/institution ☐a school ☐an informal group ☐an NGO X ☐other: A foundation and an Art Museum
11	**Benefits and results**	The benefits of this project are clearly threefold:

		a. 1. For the students (the main target group) the project enabled them to develop as individuals by recognizing that their surroundings help them to shape their identity. They also benefited from knowledge acquisition through group work and learning from their peers. This also worked on coexistence, understanding a plurality of opinions and accepting differences.
		b. 2. Through the project, students were encouraged to participate within the wider community of their neighborhoods. This allowed for the development of appreciation of their community and to feel rooted within the space. As well as building a sense of pride for their neighborhood, the project encouraged solidarity within the community as a whole by bringing people together through creative practice and appreciation of place. Finally, intergenerational dialogue was started through the interview process and the invitations by students for their neighbors to take part in the project, further adding to its social impact.
		3. The artistic experiences and creative thinking explored by the participants of this project enabled them to gain skills and experiment with different creative disciplines and mediums. This artistic expression facilitated coexistence through the recognition of diversity within the community, shared neighborhood space, and an opportunity to really analyze and reflect on the beauty of their neighborhood and how that shapes their sense of identity.
12	**Challenge to inclusion addressed**	Socio-economic challenge
13	**How did it address that challenge?**	Given the social, economic, educational and cultural diversity of these young people, the project has taught the participants that diversity is not seen as an obstacle but rather an opportunity. This project proposes in an innovative way that all minors and adolescents themselves actively participate in the creative process that works to create more inclusive and socially cohesive neighborhoods. Participants learn how to work together, how to see things from new and various perspectives and also the benefit of building a sense of community within their neighborhood.
14	**21st skills addressed**	Through participation, young people sharpen their interpersonal relationship skills. They have the opportunity to build relationships with not only their peers, but also with members of the wider community living in their neighborhood. As a result of these connections, they are learning effective communication skills and are engaging with people from diverse socio-economic and cultural backgrounds all living in the same area.
15	**UDL as Guiding principle**	a. equality of rights for all, without discrimination; b. avoiding stigmatisation c. participation d. freedom of creative expression e. inclusion The practice could be considered to be in line with UDL in that it offers multiple means of engagement for participants. There are diverse forms of creativity from arts and crafts, photography, and painting, as well as analysing and discussing famous works of art. Additionally, participants are required to invite and interview neighbors living in their area which requires someone to design questions, someone to write them, someone to interview and possibly someone to record or photograph the interview. All of these elements enable young people to participate in ways that suit them.
16	**Website/E-mail /Other contact info:**	CAAM. (2017).Proyecto Barrios. https://www.caam.net/es/actividades_int.php?n=3897

		CAAM. (2019).Barrios comienza una nueva aventura. https://caam.net/deaccion/barrios-comienza-una-nueva-aventura/
		Fundación Disa. (2020). El proyecto 'Barrios' desarrolla actividades en Internet
		https://www.fundaciondisa.org/salaprensa/noticias/2020/04/24/proyecto-barrios-desarrolla-actividades-internet
EXPERTS INPUT **Questions for Reflection**		Questions that can be asked to stimulate target groups' feedback and reflection
		How did you feel while you did the activity?
		What did the group have to do?
		What was one of the challenges of doing this activity?
		Did the activity help you learn more about your classmates/community? How?
		How can you take what you have learned and apply it to your own life?

6. GOOD PRACTICES PROVIDED BY FUNDATIA EUROED (ROMANIA)

The previously mentioned *Eurydice study* (EACEA, 2009) shows that Romania is not very well positioned in terms of the integration of the arts in the school, in relation to the countries participating in the study, but well positioned for community level events. From the perspective of openness to communication and partnership with the community, in recent years, the Romanian school has taken some steps in mapping the offer of artists and cultural operators, to ensure a better meeting of the educational area with the artistic one. We note the possibility of registration in a database data, accessible to schools, of those who want to propose activities within the program "School differently". The interested parties can choose from that offer what they think would be appropriate for their context. Romania is currently in the process of curricular reform from the perspective of integration key competences, which makes the competence "cultural awareness and expression". In Romania, only two arts subjects (visual arts and music) are part of the compulsory curriculum, and no other arts subjects are included as optional studies, decisions related to cross-curricular links are taken by schools.

Arts and Cultural Education at School in Europe study (2009) mention Cross-curricular themes proposed by schools include: Romanian language and literature and musical education, related to the integration of literary texts in musical pieces; practical abilities and fine arts education, related to the participation of children enrolled in primary education at the decoration of their school; art monuments and historical places of a specific city; photography between science and art.

According to *Arts and Cultural Education at School in Europe* study (2009) a strategy was adopted at national level to decentralize certain cultural fields, including the development of cooperation between schools and museums. In fact, one of the performance indicators used to monitor and evaluate the implementation of this strategy is precisely the number of visits made to museums by organized school groups. The results of this indicator are regularly reported by local and regional authorities, with the aim being to highlight the educational value of museums. Romania's Ministry of Education, Research and Youth has drawn up a 'Strategy for the development of extra-curricular and school-based educational activities', strategy based on the idea that extra-curricular activities are beneficial to the entire education process, and in particular to personal development.

Another national level initiative in Romania is aimed at the promotion of extra-curricular activities; a collaboration protocol covering this issue will be signed in the near future by the Ministry of Education, Research and Youth and the Ministry of Culture and Religious Affairs. This protocol will enhance the collaboration between schools and museums, facilitating the exchange of experiences among specialists in the cultural and educational fields. It will create links between the content of school curricula and the educational services of museums, encouraging the participation of pupils in programmes proposed by the specialists working in museums.

The Ministry of Education, Research and Youth and the Ministry of Culture and Communities, as well as other institutions active in the fields of education and culture, organize festivals periodically, festivals that include creativity workshops and artistic events relating to the fields of architecture and design, fine

arts, performing arts, free creativity, drawing and painting, portraiture, photography, journalism, the art of icons and popular art, games, sports, multimedia, modelling, theatre, film, etc. One example of this type of festival is the CreativFEST, which is intended to identify and publicize the achievements of children and young people in the creative field. The Museums' Night and the Passport to Culture project, offer other opportunities for participants to explore arts and creative activities in Romania.

1. EXAMPLES OF SELECTED ACTIVITIES

Classic is fantastic! The main objectives of the event are to instill the love of music in young people, make classical music accessible and educate young people in the spirit of harmony and understanding among people. The programme focuses on concerts and encourages the audience's interactive participation. Its live performances organised by George Enescu Filarmonica institute addressed young people in Bucharest when it started in 2012. The programme focuses on live concerts where the audience benefit from concrete explanations and are encouraged to participate (by asking questions or answering the moderator's questions, demonstrating their feelings through drawings, miming or dancing while listening to music). The main idea of this project is that music strengthens concentration, memory, joy for life, tolerance, wellbeing and motivation to be a better person. It stimulates linguistic, musical, logical visual and interpersonal intelligences.

Alecart section in the FILIT Event *(Iasi International Festival of Literature and Translation) -* The Alecart magazine has published young people's opinions on a wide range of topics (inclusion, diversity, life, communism, achievements, happiness vs unhappiness, and wellbeing) and their literary works since 2008. The FILIT event aims at promoting young talents and their literary works as well as developing young people's creative and critical thinking skills and instilling the love of books and reading in young participants. The event educates and helps young people to find their own voice in society and fully contribute to its development.

Secondly, teachers are perceived as partners (and facilitators) in the project, which empowers students to actively initiate and successfully carry out all plans. Alecart has become a model of education which addresses not only students' academic performance but also their emotional, social, cultural, and spiritual development. It helps students increase their self-esteem, confidence and wellbeing and develop a deep love of lifelong learning across socio-cultural and educational contexts. Alecart encourages students to explore not only literary texts but also contemporary social issues (inclusion, diversity, multiculturalism). Alercart sessions have provided students with lessons about inclusion, diversity, multiculturalism.

2. LEARNING ASSESSMENT AND/OR IMPACT

The activities can be used in classes to promote students' wellbeing through the implementation of arts. The materials foster collaboration between art specialists (musicians) and teachers. These activities have the aim to strengthen concentration, memory, and joy for life, tolerance, wellbeing and motivation to be a better person. It stimulates linguistic, musical, logical visual and interpersonal intelligences.

By enabling students to initiate, negotiate and debate all their activities the project also increases students' communication skills.

3. DETAILED DESCRIPTION OF SELECTED ACTIVITIES

1	Title	Classic is fantastic! (Clasic e fantastic)
2	**Country**	Romania
3	**Promoter**	National projects
4	**Context of implementation**	X large city ☐small city ☐village
5	**Goals of the activity**	The main objectives of the event are to instill the love of music in young people, make classical music accessible and educate young people in the spirit of harmony and understanding among people.
6	**Description**	**Content** The programme focuses on concerts and encourages the audience's interactive participation. A national broadcasting of the programme was

		planned to make it accessible to a larger number of students, which the pandemic has accelerated. The event has been transferred online.
		Its live performances organised by George Enescu Filarmonica institute addressed young people in Bucharest when it started in 2012.
		The programme focuses on live concerts where the audience benefit from concrete explanations and are encouraged to participate (by asking questions or answering the moderator's questions, demonstrating their feelings through drawings, miming or dancing while listening to music).
		The main objectives of the event are to instill the love of music in young people, make classical music accessible and educate young people in the spirit of harmony and understanding among people.
		The pandemic accelerated the plans to make the materials created accessible to a larger number of students all over the country and the event has been transferred online.
		Theories - Music is a means to educate and sensitise young people. The main idea of this project is that music strengthens concentration, memory, joy for life, tolerance, wellbeing and motivation to be a better person. It stimulates linguistic, musical, logical visual and interpersonal intelligences.
7	**Implementation choices**	a. Target groups - young people, adolescent, and teachers, 210 participants
		b. Duration - 7 days
		c. Number of sessions/activities - 7 sessions
		d. Teaching methodology - interactive participation, music, theatre
		e. Type of assessment and tools used to identify the benefits - The event has its own website comprising recordings of interviews (about music and life experience) with famous musicians and writers, a virtual library presenting famous musicians and composers' lives, participants' testimonials and students' drawings and paintings based on the concerts they attended. Its live performances organised by George Enescu Filarmonique Institute address young people in Bucharest.
		The pandemic accelerated the plans to make the materials created accessible to a larger number of students all over the country and the event has been transferred online.
8	**Artistic mean**	A.　analysis of famous artistic expressions B.　artmaking activity ☐ Painting　　　　　A ☐　B ☐ ☐ Theatre play　　　A ☐　B ☐ X Music　　　　　　A X　B ☐ ☐ Sculpture　　　　A ☐　B ☐ ☐ Creative Writing (storytelling, poetry, etc.)　A ☐　B ☐ ☐ Arts and crafts (pottering, needlework, sewing, etc.) ☐ Other, please, specify: _____
9	**Materials**	Live concerts

		Virtual library (links to recordings of concerts, musicians' life stories, recordings of interviews about music with famous musicians and writers, opera scripts, links to video clips on YouTube).
10	Who runs the activity	☐a person/parents X an organization/institution ☐a school ☐an informal group ☐an NGO ☐other
11	Benefits and results	The concerts are of high quality and the explanations accompanying each piece of music are useful, give student's insights into the musical world and bring classical music closer to students. Teachers can use the site, its recordings and articles in their classes to create a nice atmosphere and stimulate students' wellbeing, to encourage students to listen to quality concerts, analyse famous artistic expressions, or understand the context when they were created.
12	Challenge to inclusion addressed	Social Challenge
13	How did it address that challenge?	The materials can be used in classes to promote students' wellbeing through the implementation of arts. The materials foster collaboration between art specialists (musicians) and teachers. The role of music in our life: music strengthens concentration, memory, joy for life, tolerance, wellbeing and motivation to be a better person. It stimulates linguistic, musical, logical visual and interpersonal intelligences.
14	21st skills addressed	Creativity and Innovation Collaboration and Communication Teamwork Global and cultural awareness Interpersonal relationship skills
15	UDL as Guiding principle	The activity includes multiple ways to express and support student understanding
16	Website/E-mail /Other contact info:	Filarmonica George Enescu. (May, 5). Clasic e fantastic. https://www.clasicefantastic.ro/ https://www.facebook.com/clasicefantastic/ Filarmonica George Enescu. (May, 5). Clasic e fantastic. ttps://www.youtube.com/channel/UCH7X-X4enyZtZKv_wheIqtw
EXPERTS INPUT **Questions for Reflection**		Questions that can be asked to stimulate target groups' feedback and reflection What does music mean to students? Have you talked about this with your students? (How does music make them feel? What piece of music has influenced them? How?) Do they like listening to classical concerts? Have they been exposed to classical music? Do you use music in your classes with students? How? Has music helped students? How? Have you noticed any changes in your students' behaviour, motivation, and understanding?

1	Title	**Alecart and FILIT (children's section)**

2	**Country**	Romania
3	**Promoter**	**National projects**
4	**Context of implementation**	X large city ☐small city ☐village
5	**Goals of the activity**	The magazine educates and helps young people to find their own voice in society and fully contribute to its development.
		The FILIT event aims at promoting young talents and their literary works as well as developing young people's creative and critical thinking skills and instilling the love of books and reading in young participants.
6	**Description**	Alecart is a project/ a trend initiated by a cultural group of young people and their teachers of literature from several high schools in Iasi, Romania, with a rich experience and activity. Access to the activities of the group is free. The trend educates and helps young people to find their own voice in society and fully contribute to its development. Their magazine has published young people's opinions on a wide range of topics (inclusion, diversity, life, communism, achievements, happiness vs unhappiness, wellbeing) and their literary works since 2008. The magazine has acquired a national character in time and addresses all students in Romania. The group is a partner in the FILIT cultural event, which initiated a special section addressing children/students beginning with 2019 where Alecart has a substantial contribution each year. The FILIT event aims at promoting young talents and their literary works as well as developing young people's creative and critical thinking skills and instilling the love of books and reading in young participants. Students are given the opportunity to meet writers and poets and also to read their own works.
		Alecart is a project initiated in 2008 by a cultural group of young people (12-19-year-olds) and their teachers from several high schools in Iasi, Romania. Thanks to its success and popularity Alecart has become a national project in time. Access to all the activities of the group is free. The project is particularly appealing to young people first because it encourages them to find their own voice in society and fully contribute to its development. Secondly, teachers are perceived as partners (and facilitators) in the project, which empowers students to actively initiate and successfully carry out all plans. Alecart has become a model of education which addresses not only students' academic performance but also their emotional, social, cultural, and spiritual development. It aims to fulfil students' potential to participate, achieve, and enjoy what they do. It has become a place where students find their own way to express themselves (poems, blogs, reviews, short stories, drawings etc) and where each student's contribution is valued. It helps students increase their self-esteem, confidence and wellbeing and develop a deep love of lifelong learning across socio-cultural and educational contexts. Alecart encourages students to explore not only literary texts but also contemporary social issues (inclusion, diversity, multiculturalism). Alercart sessions have provided students with lessons about inclusion, diversity, multiculturalism. The Alecart agenda covers a wide range of activities, whose success is based on commonly agreed-upon action plans: analysis of contemporary artistic achievements, creative writing (short stories and poems), community/ charitable work (i.e. sessions of storytelling or reading aloud for younger children/ children with special needs), blogs on main events (meetings with writers and poets etc), books, literary reviews of books and films or meetings with national and international writers. Students initiate, negotiate and debate all their activities.
7		a. Target groups - young people

	Implementation choices	b. Duration - 5 days
		c. Number of sessions/activities -7
		d. Teaching methodology - analysis of contemporary artistic achievements, creative writing (short stories and poems), community/ charitable work (i.e. sessions of storytelling or reading aloud for younger children/ children with special needs), blogs on main events (meetings with writers and poets etc) or books, literary reviews of books and films
		e. Type of assessment and tools used to identify the benefits: -
		In pandemic times the festival was put on hold.
8	**Artistic mean**	A. analysis of famous artistic expressions B. artmaking activity **X** Painting A ☐ B **X** ☐ Theatre play A ☐ B ☐ ☐ Music A ☐ B ☐ ☐ Sculpture A ☐ B ☐ **X** Creative Writing (storytelling, poetry, etc.) A **X** B **X** ☐ Arts and crafts (pottering, needlework, sewing, etc.) **X** Other, please, specify: meetings with writers and poets
9	**Materials**	Description of events, blogs, poems, short stories, drawings
10	**Who runs the activity**	☐a person/parents **X** an organization/institution ☐a school ☐an informal group ☐an NGO **X** other
11	**Benefits and results**	The magazine articles and short stories and poems are of high quality; they set an example to follow for students. The materials published on the site promote students' wellbeing, encourage young people's initiatives and engender trust in education and its values. By enabling students to initiate, negotiate and debate all their activities the project also increases students' communication skills.
12	**Challenge to inclusion addressed**	Social Challenge
13	**How did it address that challenge?**	The materials promote students' wellbeing through the implementation of arts; students' short stories and poems are published in an online magazine which has a large number of readers. The materials created within the project promote students' wellbeing. The Alecart activities foster creativity, culture and multicultural dialogue; they also stimulate linguistic, visual and interpersonal intelligences.
14	**21st skills addressed**	Teamwork Creative thinking Problem Solving Global and cultural awareness

15	UDL as Guiding principle	The activity includes multiple means of representing the concepts and new ideas.
17	Website/E-mail /Other contact info:	Alecart. (May, 5). Alecart. https://alecart.ro/despre/ https://www.facebook.com/filit.iasi/
EXPERTS INPUT **Questions for Reflection**		Questions that can be asked to stimulate target groups' feedback and reflection Why do you think Alecart model has become a success? How do you think these students have found their voice in society? How would you apply the model to your class?

7. GOOD PRACTICES PROVIDED BY THE UNIVERSITY OF PADOVA (ITALY)

In Italy, schools are required by law to prepare a Curriculum Plan (Piano dell'offerta Formativa) which must include optional extra-curricular activities of an artistic nature available for the students of that school to participate in during the afternoon. As part of the Scuole aperte (Open Schools) project, each school or network of schools can apply for funding for arts activities from the Ministry of Education. In the large majority of European countries, specialist arts teachers, even if they are primarily trained as (professional) artists in a consecutive model, also need to undergo professional teacher training at some point. This means that in order to be able to teach in general public schools (and not only extra-curricular classes, in which professional artists can be involved in several countries, for example in Greece, Italy, Finland, Slovakia and Slovenia), professional artists need to complete professional teacher training as well.

Several countries (Czech Republic, France, Italy, Portugal, Slovenia and the United Kingdom) have statutory recommendations for schools and other organizations in relation to the provision of extra-curricular arts activities. In Italy, CPD activities for arts teachers focus on drama and music in particular.

Italian art has influenced several major movements throughout the centuries and has produced several great artists, including painters, architects and sculptors that is why Italy has an important place in the international art scene. Addressing the large public with major art galleries, museums and exhibitions. Italy is home to the greatest number of UNESCO World Heritage Sites (58), the largest number of any country in the world that can be visited during the Museum Night, which has taken place in Italy since 2005. Italy has 4 cities nominated as European Capitals of Culture: Florence, Bologna, Genoa, Matera.

The Italian Institutes of Culture (about 100 in Italy) are committed not only to preserve and store historical documents, but to preserve and disseminate the contents of those documents, in other words to preserve and disseminate Italian cultural memory. These are also deeply involved in understanding and developing innovative models of learning, especially those solutions which update the teaching of history (intended in any sense: the social, economic and political points of view).

According to statista.com the promotion of cultural development is part of the 12 fundamental principles in the Constitution of the Italian Republic. In 1985, to support the arts and cultural industry, the Italian government established a fund for the performing arts called "Fondo Unico per lo Spettacolo" (FUS). The cultural and creative production system is divided into seven sectors: architecture and design, communication, musical and audiovisual, books, printed media & publishing, video games and software, museums and similar cultural institutions, and performing arts.

Santovito (2017) mentions the cultural and creative industries are ranked third in Italy from an occupational point of view after the construction sector and catering and hotel industry. Thanks to the important intellectual contribution, the creative industry is characterized by a high concentration of human capital.

Over the last few years, some projects have been promoted in various regions of Italy to support the growing creative industries. Some examples are: Incredibol!, Rome Provincia Creativa, Agenzia Campania Innovazione.

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According to the European Agenda for culture - one of the key elements of success seems to be the capacity to identify some representatives of the community who may build a bridge between the community and the institution, as well as the main audience of the institution, working as mediators and ambassadors.

A recent study which involved datamining the Italian Culture and Wellbeing Project found that cultural access was the second most important determinant of psychological subjective well being after multiple morbidities, outperforming factors such as occupation, age, income and education (Grossi et al, 2010 & 2012).

1. EXAMPLES OF SELECTED ACTIVITIES

In the Shape of Clay - an activity that supports the exploration of clay, a material that speaks of human history. Clay is offered in its different "phases of life", from damp to dry. It is crushed and powdered, meets with water, comes back to life again, and returns to its capacity for plasticity. This is an example to connect multidisciplinary explorations and know-how, generating learning strategies and new forms of knowledge. The activity includes multiple means of expressions, with a special attention to non-verbal and mediated activities, making them accessible to everyone and in particular to students who may experience limitations or vulnerabilities in language development and functioning.

The Ray of Light - the light and the phenomena of light are doors leading to discovery and knowledge of the world. They can be explored through the 'classical' range of visible light, which can be broken down into colors, but also through the invisible spectrum with, for example, infra-red and ultraviolet rays. The activity favors an approach to reality and knowledge development and gives meaning to the scientific thinking innate in human beings. It helps generate new ideas, shifting perspective, conceiving of something new and building on other ideas. The relevance of these means is to support learning related to complex and scientific contents that are recognized later in adolescence.

2. LEARNING ASSESSMENT AND/OR IMPACT

Participants the activity *the Shape of Clay* discover the force of contact with Terra, the earth, shaping it in different ways, with alphabets of plasticity, layers and strata, structures rich in solids and voids, creating complex compositions and forms in different colors.

The Ray of Light offers a creative engagement of children, a sense of significance and satisfaction from personal achievements, developing the imagination and cultivating a love of language and speech.

3. DETAILED DESCRIPTION OF SELECTED ACTIVITIES

1	Title	*The Ray of Light*
2	Country	Italy
3	Promoter	National projects
4	Context of implementation	x large city x small city x village
5	Goals of the activity	• favour an approach to reality and knowledge development • give meaning and greater freedom to the scientific thinking innate in human beings
6	Description	a. **Content** of the artistic activities carried out: Light and the phenomena of light are doors leading to discovery and knowledge of the world. They can be explored through the 'classical' range of visible light, which can be broken down into colors, but also through the invisible spectrum with, for example, infra-red and ultraviolet rays. b. **Main Steps** The *Illuminatories*: contexts organized around a knowledge concept or problem, and offering different tools, materials, questions, encounters, and access points. These do not guide investigators towards a single solution but make different journeys possible, and are particularly conducive to interaction and the construction of group learning.

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		c. **The task:** Through the means of different languages – words, drawings, sounds, constructions, and visual compositions –construct and verify hypotheses and theories. d. **Theories** on which the practice was based on: Research, dissemination and formative experience where the imagination, the fantastical, and the narrative form explanations and interpretations in organic ways with more scientific and rational processes.
7	**Implementation choices**	a. Target groups: *middle school students* b. Duration: *60 minutes* c. The number of sessions/activities: *afternoon activities in community centers* d. Teaching methodology: *multimedia learning* e. Type of assessment and tools used to identify the benefits: 21st-century competencies questionnaire (Mancinelli, 2020)
8	**Artistic mean**	A. *analysis of famous artistic expressions* B. *artmaking activity* x Painting A ☐ B ☐ ☐ Theatre play A ☐ B ☐ ☐ Music A ☐ B ☐ ☐ Sculpture A ☐ B ☐ X Creative Writing (storytelling, poetry, etc.) A ☐ B x X Arts and crafts (pottering, needlework, sewing, etc.) ☐ Other, please, specify:
9	**Materials**	Collection of drawings, sounds and visual constructions
10	*Who runs the activity*	☐a person/parents x an organization/institution X a school ☐an informal group ☐an NGO ☐other
11	**Benefits and results**	Creative engagement of children Sense of significance and satisfaction from personal achievements Developing the imagination and cultivating a love of language and speech
12	**Challenge to inclusion addressed**	*Cognitive challenge*
13	**How did it address that challenge?**	Opening to differences in the use of different languages in communication and highlighting the possibility for each individual to find a personal way to address a task.
14	*21st skills addressed*	**Creative thinking:** generating new ideas, shifting perspective, conceiving of something new, and building on other ideas. *But also* **Problem-solving:** looking at a problem considering the different options for solutions and coming to a solution after weighing the pros and cons of the different options available. **Interpersonal relationship skills:** developing collaboration skills while searching for the best solution

15	*UDL as Guiding principle*	a. *multiple means of representing the concepts are proposed* b. *multiple ways to express the solution: participants can use verbal, pictorial, visual means* c. *multiple ways to engage your students: several different tools are provided and participants choose those that motivate them more*
16	**Website/E-mail /Other contact info:**	*Driven from programs implemented by Reggio Children* Reggio Children is a certified Educational Provider under the International Standards UNI ISO 9001:2015 for the design and provision of professional development educational activity. atelier@reggiochildren.it
EXPERTS INPUT **Questions for Reflection**		Questions that can be asked to stimulate target groups' feedback and reflection How many different ways to perform the activity were proposed? List what you and the other participants choose. Did you understand your task? Did you find a way to complete the task? How did you explain what happened? How many different solutions were proposed during the activity? Which is the one that you proposed? What did you learn?

1	**Title**	In the Shape of Clay
2	**Country**	Italy
3	**Promoter**	National projects
4	**Context of implementation**	x large city x small city x village
5	**Goals of the activity**	• exercising in thinking in a flexible way, shifting between digital and analogical, abstract and concrete, virtual and artisanal ways • integrates languages
6	**Description**	1. **Content** of the artistic activities carried out: *supporting the exploration of clay, a material that speaks of human history. Clay is offered in its different "phases of life", from damp to dry. It is crushed and powdered, meets with water, comes back to life again, and returns to its capacity for plasticity.* 2. **Main Steps:** The hands listen, observe and manipulate, enter clay and fragment it with fine gestures, digging into the material with pressure and pleasure. They work the clay with fist, palm, and fingertips, experimenting with verticality and balancing different volumes. a. Clay is offered in a relation with different supports: wooden boards of different shapes and sizes, reflective surfaces, metals, and plastics. Bases that have different surfaces make for interesting departures, and can become the die or mold for interesting new textures. b. Large work tables allow for the use of traditional tools – for incisions, hollowing and smoothing – and for other unusual tools too, like pasta-cutters, potato-mashers, and icing-bags. Then there are torches, lenses, and microscopes, connected to computers, which let us get inside the material's most intimate and unanticipated structures in totally new ways.

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		It is possible to work on different levels of representation at once
		3. **Theories** on which the practice was based on: *Connect multidisciplinary explorations and know-how, generating learning strategies and new forms of knowledge.*
7	**Implementation choices**	a. Target groups: *middle school students*
		b. Duration: *60 minutes*
		c. Number of sessions/activities: *afternoon activities in community centers*
		d. Teaching methodology : *multimedia learning*
		e. Type of assessment and tools used to identify the benefits: *21st century competencies questionnaire (Mancinelli, 2020)*
8	**Artistic mean**	*A. analysis of famous artistic expressions* *B. artmaking activity* ☐ Painting A ☐ B ☐ ☐ Theatre play A ☐ B ☐ ☐ Music A ☐ B ☐ X Sculpture A ☐ B X ☐ Creative Writing (storytelling, poetry, etc.) A ☐ B X X Arts and crafts (pottering, needlework, sewing, etc.) ☐ Other, please, specify:
9	**Materials**	wooden boards of different shapes and sizes, reflective surfaces, metals, and plastics, pasta-cutters, potato-mashers, and icing-bags, torches, lenses, and microscopes, connected to computers
10	*Who runs the activity*	☐a person/parents X an organization/institution X a school ☐an informal group ☐an NGO ☐other
11	*Benefits and results*	**The benefits of this best practice for the target groups** Participants discover the force of contact with *terra*, the earth, shaping it in different ways, with alphabets of plasticity, layers and strata, structures rich in solids and voids, creating complex compositions and forms in different colors.
12	**Challenge to inclusion addressed**	Cognitive challenge
13	**How did it address that challenge?**	By providing diverse ways for expressing their skills, it supports the development of a positive sense of self and personal strengths.
14	**21st skills addressed**	**a.** Flexibility and Adaptability **b.** Productivity and Responsibility **c.** Information and Communication Technologies (ICT)
15	**UDL as Guiding principle**	In using multiple means of representation at the same time.
16	**Website/E-mail /Other contact info:**	Driven from programs implemented by Reggio Children

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		atelier@reggiochildren.it
EXPERTS INPUT **Questions for Reflection**		Questions that can be asked to stimulate target groups' feedback and reflection What did you realize? What artistic skills did you discover? How did you improve it from the beginning of the activity? What did you discover about yourself? What can you do in the future to practice more and to improve it?

8.   SUMMARY

The major objective of arts education in European communities seems to be to gain recognition for the importance of the discipline and to increase its share in the curriculum.

Contemporary societies are increasingly taking over the creative side and the ability to self-expression of individuals in the model of values that it promotes and considers effective to support the development of an active citizenship. This model incorporates both the dimension of personal good for each individual, as well as the one of utility for the society, by recognizing the contribution of the creative industries to economic well-being.

Arts and culture represent significant components of daily existence, offering an opportunity to knowledge acquisition, forming skills and attitudes, developing imagination.

The main characteristic of literacy in the 21st century includes the ability to understand and communicate both verbal and non-verbal. Cultural literacy enables us to understand ourselves and others in a cultural context.

Art and artistic education help the entire population to acquire the necessary skills required in the 21st century. Employers across all sectors have the need for creative, analytical, disciplined, and self-confident employees. Individuals that can solve problems, communicate ideas, and are sensitive to the world around them.

The good practices mentioned before, implemented at the community level, are centered on a series of challenges of inclusion, especially on social, socio-economic and cognitive hassles, and less on cultural, physical, behavioral and cognitive aspects. That is why in the next chapter, Chapter 6, you will find a wider and more complete series of good practices covering the majority of inclusive education challenges addressed, from cultural to giftedness and talent challenges, at school level.

Community arts education requires skilled professional arts teachers as well as general teachers, complemented by successful partnerships between education and cultural systems and actors.

Outside of schools, many bodies provide additional education in the arts. These include ministerial or municipal bodies, cultural centers and institutions, independent specialized schools (music, drama, etc.), associations and even artists or creative professionals' unions. The population that benefits from arts education includes out-of-school children and young people, senior citizens, the disabled, immigrants, adult vocational trainees and many other categories.

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Keywords: Cultural and Creative Sector, Arts Education Partnership, Inclusive Education, Artmaking, Road Map for Arts Education

ADDITIONAL RESOURCES

ALECART, https://alecart.ro/despre/

Associació Riborquestra Website, https://comusitaria.wixsite.com/riborquestra/

Associació Riborquestra Facebook Page, https://www.facebook.com/associacioriborquestra

CENTRO ATLÁNTICO DE ARTE MODERNO, Proyecto BARRIOS, https://www.caam.net/es/actividades_int.php?n=3897

CENTRO ATLÁNTICO DE ARTE MODERNO, Barrios: comienza una nueva Aventura, https://caam.net/deaccion/barrios-comienza-una-nueva-aventura/

Clasic e fantastic Website, https://www.clasicefantastic.ro/ https://www.facebook.com/clasicefantastic/

Clasic e fantastic Youtube Channel, https://www.youtube.com/channel/UCH7X-X4enyZtZKv_wheIqtw

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KAYSERİ/MELİKGAZİ, Besime Özderici Secondary School,https://besimeozdericiortaokulu.meb.k12.tr

Kauno Juozo Grušo meno gimnazija, ignas.stansilavicius@gruso.lt, https://gruso.lt/

La Fundación DISA,

https://www.fundaciondisa.org/salaprensa/noticias/2020/04/24/proyecto-barrios-desarrolla-actividades-internet

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Statista, https://www.statista.com/topics/6933/arts-and-cultural-sector-in-italy/

Sunrise Project – France, https://sunriseproject.eu/bulgarian-passport-to-culture/

Varėna District Municipality Administration Budgetary Institution, https://varena.lt/naujienos/varenos-j-ciurlionytes-menu-mokyklos-ir-moksleiviu-kurybos-centro-pastato-rekonstrukcijos-darbai-arteja-pabaiga/