

# RestART



RestART - A digital turn to RestART creativity

# GOOD PRACTICES

---



Co-funded by  
the European Union





# Good Practices

*Ref. n. 2021-1-IT01-KA220-VET-000033078*



Co-funded by  
the European Union



# Sommario

<b>1. INTRODUCTION .....</b>	<b>5</b>
<b>2. COUNTRY BASED GOOD PRACTICES.....</b>	<b>7</b>
2.1. ITALY.....	7
2.2. FINLAND.....	12
2.3. AUSTRIA.....	16
2.4. SPAIN.....	21
2.5. PORTUGAL.....	26
2.6. GREECE.....	31
<b>3. COUNTRY-SPECIFIC INTERVIEWS ON GOOD PRACTICES .....</b>	<b>36</b>
3.1. ITALY.....	36
3.1.1. Interviewed initiative: Develhope.....	36
3.2. FINLAND.....	37
3.2.1. Interviewed initiative: LIVING PORTFOLIO.....	37
3.3. AUSTRIA .....	39
3.3.1. Interviewed initiative: WIENWOCHE.....	39
3.4. PORTUGAL.....	46
3.4.1. Interviewed initiative: IURY MELLANY .....	46
3.5. SPAIN.....	47
3.5.1. Interviewed initiative: IRONART.....	47
3.6. GREECE.....	51
3.6.1. Interviewed initiative: Atelier Mara.....	51
<b>4. CONCLUSION ON THE GOOD PRACTICES.....</b>	<b>53</b>



# 1. INTRODUCTION

The RestART project is dedicated to advancing the capabilities of the Creative and Cultural Sectors (CCS) across Italy, Finland, Greece, Austria, Spain and Portugal. The primary focus is on bolstering the digital transition and resilience of CCS actors through targeted improvements in Vocational Education and Training (VET). The RestART project aims to enhance CCS capabilities by establishing an ECVET-based framework for seamless skill transfer, assisting VET providers in creating innovative training programs, strengthening foundational digital skills of CCS VET students, providing digital tools for resilience, and delivering 21st-century responsive education that is inclusive and environmentally conscious.

The pursuit of this selection of good practices within the RestART project is anchored in the recognition that exemplary initiatives serve as practical benchmarks and sources of inspiration. These practices showcase tangible ways in which education, innovation, and digital tools can harmonise to elevate the CCS. By delving into and disseminating these good practices, the project aims to illuminate effective strategies that can be adopted across the participating countries. These practices not only validate the project's objectives but also provide concrete pathways for realising transformative change within the CCS.

The good practices sought within the RestART project are expected to fulfil various objectives. They aim to showcase effective pedagogical models, providing new insights into teaching and learning within the Creative and Cultural Sectors (CCS). Additionally, these practices should demonstrate adaptability and transferability, offering flexible educational models suitable for diverse CCS providers and contexts.

The overarching goal is to enhance the skills of CCS VET students. The identified good practices are anticipated to equip students with essential digital and cross-cutting skills necessary for success in dynamic markets and societies.

Furthermore, the project expects the good practices to contribute to the resilience of CCS actors. By showcasing effective integration of digital tools and technologies into education, these practices empower providers to assess and validate skills, bolstering the overall resilience of the CCS community.

In addition to the good practices, interviews have been conducted with each partner country, and the transcripts of these interviews can be found in the fourth section of this document.. During these interviews, questions related to good practices were posed, and a mutual discussion took place. The methodology underpinning all these efforts primarily involves in-depth research, analysis, direct connections, and networking to interact with exemplary local practices. The selection criteria for these examples include their adaptability for implementation in different countries.

Ultimately, the sought-after good practices should exemplify how CCS-focused VET providers can deliver education that adeptly responds to the challenges of the 21st century. This includes fostering inclusivity, environmental consciousness, and responsiveness to the evolving demands of the contemporary workforce.



## 2. COUNTRY BASED GOOD PRACTICES

### 2.1. ITALY

#### **Good Practice 1: Istituto Marangoni's Talent District**

The **Istituto Marangoni**, a fashion and design institute, was one of the first schools in the world to enter the metaverse. Through a collaboration with an IT company called **Monogrid**, the school created "The Talent District". It is a platform designed to create immersive experiences, introduce the schools' courses and **showcase the students' best projects**. This 3D world figures as a town with different districts that are possible to visit. In particular, the **Exhibition Pavilion** displays a selection of students' work explained by their own avatars. There is also the **Theater**, that can host conferences, lectures and talks to add value to the school's academic experience or the **Partners' House**, with the projects created by the students for partner companies. Each area contains multimedia materials and links to external resources to enhance the visitor's experience. With this project the school aimed to explore new virtual scenarios in terms of communication and the use of technology to prepare future professionals.

**Source:** <https://mono-grid.com/project/istituto-marangoni-the-talent-district>

#### **Social media**

**Facebook** (<https://www.facebook.com/istitutomarangoni>)

**Instagram** (<https://www.instagram.com/istitutomarangoni/>)

**LinkedIn** (<https://www.linkedin.com/school/istitutomarangoni/?originalSubdomain=it>)



## Good Practice 2: Develhope's Talent Platform

In the last years, the Italian software design academy **Develhope**, has been perfecting a **Talent Platform** that could allow the company's partners to hire developers trained by the academy in a faster way. The platform was born out of the need to create better communications between students and future employers, so that it could become easier to find a vacancy as soon as the courses came to an end. Through the Platform, recruiters can access the profiles of the students to have updates on their progress in real-time, even while they are still enrolled. Through this practice it will be possible for the companies to look for potential candidates that best match their company and start the recruitment process earlier.

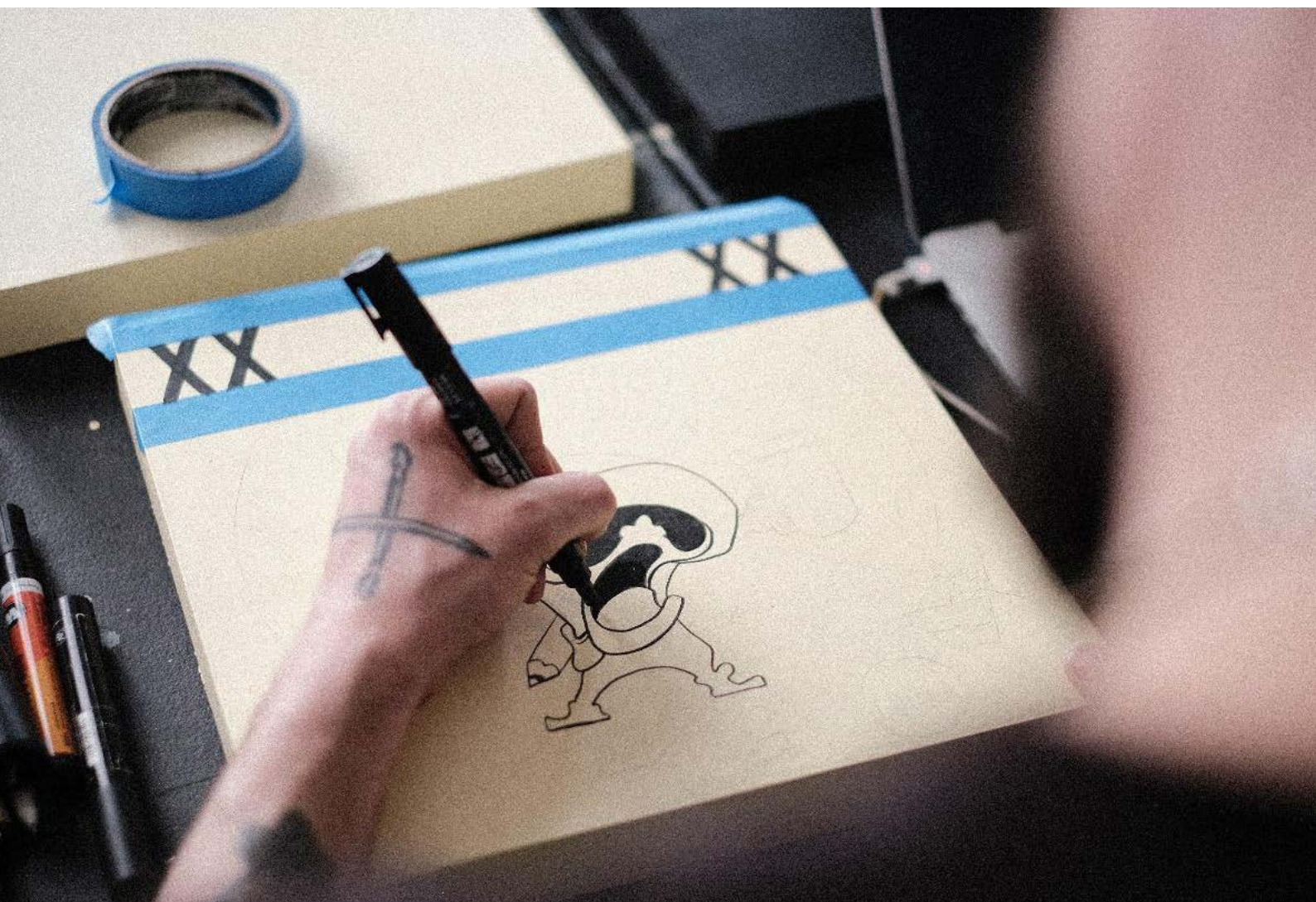
**Source:**[https://blog.develhope.co/nasce-la-talent-platform-di-develhope-espandi-il-tuo-team-di-sviluppatori-con-i-talenti-formati-nella-nostra-tech-school/?utm\\_source=cpc&utm\\_medium=google&utm\\_campaign=SN\\_IT\\_it\\_PM&utm\\_content=&utm\\_term=&gclid=Cj0KCQjwnrmlBhDHARIsADJ5b\\_kb3\\_A9O4kN9goSJ7m4SnZqihf5QVcTtA9A0N24juYdQ2tT-CZTTA4aAmepEALw\\_wcB](https://blog.develhope.co/nasce-la-talent-platform-di-develhope-espandi-il-tuo-team-di-sviluppatori-con-i-talenti-formati-nella-nostra-tech-school/?utm_source=cpc&utm_medium=google&utm_campaign=SN_IT_it_PM&utm_content=&utm_term=&gclid=Cj0KCQjwnrmlBhDHARIsADJ5b_kb3_A9O4kN9goSJ7m4SnZqihf5QVcTtA9A0N24juYdQ2tT-CZTTA4aAmepEALw_wcB)

### Social media

**Facebook** (<https://www.facebook.com/go.develhope>)

**Instagram** (<https://www.instagram.com/devel.hope/>)

**LinkedIn** (<https://www.linkedin.com/school/develhope/>)





### **Good Practice 3: Palermo's Academy of Fine Arts *digital publications***

A digital editorial project titled **Capoverso** was developed at the course in comics and illustration of the Academy of Fine Arts of Palermo (*Accademia delle belle Arti di Palermo*) with the idea of publishing annually a collection of students' work with essays and articles related to these forms of art. Each collection is dedicated to a particular theme (gender identity, sexual orientation, religion, culture, politics) and it is aimed at making every student the protagonist of creative and editorial processes, so that they can tell their own stories as well as showcasing their skills to a wider audience. Every work made by the students has been digitalized so that the collection could be made available online through the Academy's official website. The content is freely readable for everyone and for each piece presented in the publication it is possible to read the name of the student who made it alongside the original technique used for the illustrations.

**Source:** <https://www.accademiadipalermo.it/index.php/capoverso/>

#### **Social media**

**Facebook** (<https://www.facebook.com/accademiadipalermo>)

**Instagram** ([https://www.instagram.com/aba\\_palermo/](https://www.instagram.com/aba_palermo/))

## **Good Practice 4: NABA's innovative *app design***

Students of the design course of the *Nuova Accademia di Belle Arti (NABA)*, together with **Amsa**, a waste management company based in Italy, have developed innovative ideas and digital strategies to enhance sustainability. Focusing on the theme of circular economy and waste, they were involved to design products that could have an effective impact on the behaviour of citizens in the city of Milan. In particular, the students used their skills to translate their creativity into potential digital solutions such as **Circular +**, an app that could allow the Merezzate neighbourhood in Milan to exchange news, information, contacts or recycling rules, or **Eco** that was born out of the need to potentially help users to keep track of their sustainable habits through a point system.

**Source:** <https://www.naba.it/it/progetti/naba-amsa>

### **Social media**

**Facebook** (<https://www.facebook.com/NuovaAccademiadiBelleArtiMilano/>)

**Instagram** (<https://www.instagram.com/naba/>)

**LinkedIn** (<https://www.linkedin.com/school/naba-nuova-accademia-di-belle-arti/?originalSubdomain=it>)



## **Good Practice 5: IUAD's 3D Fashion course**

The Institute of Universal Art and Design (**IUAD**) introduced a short course in 3D Virtual Fashion. In particular, throughout the course students are supposed to acquire digital skills to make clothes using a 3D avatar on CLO3D. It is a fashion design software program that can create virtual, real-life garment visualisation with innovative simulation technologies for the fashion industries. *"The CLO3D software allows you to draw the garments directly on the mannequin and automatically extract the pieces of the pattern, simulating the right softness of the fabric, the drapery and the padding. It allows you to make changes to patterns, colours and fit by displaying clothing designed as if it were real"* (IUAD's description).

**Source:** <https://www.accademiamoda.it/en/corsi/3d-virtual-fashion/>

### **Social media**

**Facebook** (<https://www.facebook.com/accademiamodamilano>)

**Instagram** ([https://www.instagram.com/iuad\\_milano/?fbclid=IwAR0jXQz9BJdtSHH8dQ2MX10VAGjWSK1D0Womxsfdf\\_ixXF5QZ8MxemYQ1A](https://www.instagram.com/iuad_milano/?fbclid=IwAR0jXQz9BJdtSHH8dQ2MX10VAGjWSK1D0Womxsfdf_ixXF5QZ8MxemYQ1A))

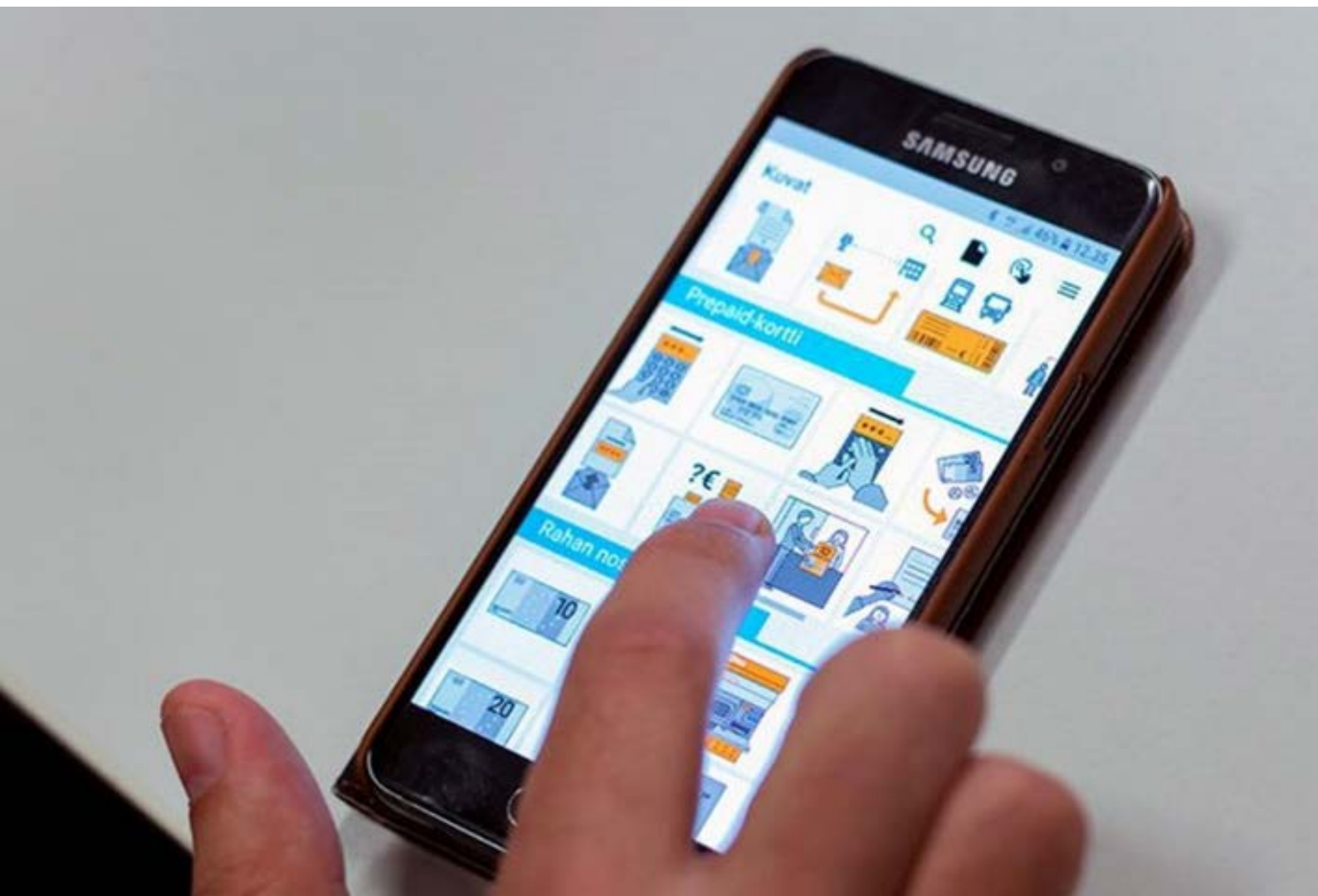
**LinkedIn** (<https://www.linkedin.com/company/accademia-iuad/?originalSubdomain=it>)

## 2.2. FINLAND

### **Good Practice 1: KUVAKO**

The Kuvako project (Kuvako communication in reception centres), coordinated by the Finnish University of Applied Sciences (Humak), aimed to solve communication problems in situations where asylum seekers and reception centre staff do not have a common language. KUVAKO was a three-year project to research, experiment, develop and test new types of images to help communicate with particularly vulnerable asylum seekers. In cooperation with Humak, the KUVAKO project organised a seminar on “Graphic Symbols in Communication” at the North Savo College. The project and its results were communicated to staff and students of both Humak and the college at various events. In addition to the Kuvakos, KUVAKO also developed the Kuvakom communication application. The Kuvakom application continues to evolve and provides people with special needs with more equal opportunities to express their ideas and access information, thus promoting linguistic accessibility and equality.

**Source:** KUVAKO–hanke esiteltiin EU-komissiolle 27.5.2019 – Humanistinen ammattikorkeakoulu (humak.fi)



## **Good Practice 2: FILM SKILLS**

In the Omnia Vet School project, the Film Skills workforce training for film assistants taught them about the different tasks involved in film production, production processes, production techniques and film editing, working in multidisciplinary teams on audiovisual productions, and the fluent use of audiovisual materials, materials and documents as part of their work. Students were introduced to the working methods and tools used in the industry and learned how to use them in their work. Omnia supported their theoretical studies to help them succeed in their practical work.

**Source:** Film Skills -koulutus, elokuvan tekninen assistentti | Omnia

## **Good Practice 3: DANSME UP**

DanceMe UP was an international residency project based on audience participation through digital media. The project developed a digital DanceMe app that allows virtual mobility between dancers and their audience. The project also consisted of six co-produced new dance performances and six video-mediated dance works, which were presented in the performance spaces of the project partners. The residencies and five creative workshops encouraged performers and audiences to learn and develop in the use and development of the previously created application. The project was created by an international dance production network involving ten innovative European organisations from Italy, Germany, Finland, France, Iceland and Finland (and one partner from Switzerland). The Finnish partners were Turku University of Applied Sciences and Hurja Piruetti.

**Source:** Danceme



## **Good Practice 4: LIVING PORTFOLIO**

The Living Portfolio project was designed to develop a new model for job search in the creative and audiovisual sectors. The aim of the project was to create a living portfolio model for youth employment, using new audiovisual technologies, digital solutions, and job search storytelling. The living portfolio model supports continuous employment in the creative and audiovisual sectors in the project and gig economy. The project also delivered two in-service training courses: Living Portfolio in-service training for creative and audiovisual job search and Production Skills in-service training for audiovisual content production.

**Source:** [livingportfolio.fi](http://livingportfolio.fi)

Living Portfolio -hanke | Metropolia





### **Good Practice 5: DIGIMAFIA**

The aim of the Digimagia, coordinated by Humak, project is to develop a Mooc platform open to arts and culture practitioners and artists with an immigrant background, which will guide the development of a cultural product or service into a digital service through service design. The MOOC- platform is intended for independent development work and in particular the digitalisation of a product or service. It enables a cultural operator, through a guided process, to turn their business digital or create new online features for their product. Service design skills aim to ensure the future sustainability of production through new digital products and new skills.

**Source:** Digimagia: tuotteesta digitaaliseksi palveluksi – valmennuskokonaisuus taide- ja kulttuurialoille – Humanistinen ammattikorkeakoulu (humak.fi)



## 2.3. AUSTRIA

### **Good Practice 1: Stimmfabrik**

Stimmfabrik is all about making singing lessons fun and practical, especially for rock and pop styles. They don't force complex music theory on you; instead, they teach you the techniques and skills you want to learn. You can choose from a range of training options that suit your goals and preferences.

They know that everyone learns differently, so they customize their approach to match your unique style. They want to understand your personality and provide the right support and encouragement to help you succeed. This personal touch creates a great learning environment and helps you make progress quickly.

At Stimmfabrik, they're all about your goals. Whether you want to improve your singing skills or get into songwriting and production, they tailor each lesson to focus on what you want to achieve. They make sure you're getting the guidance and support you need to reach your goals.

The Team believes in more than just singing; they want to help you grow as a person. Alongside vocal training, they emphasize building competence and character. They want you to be a well-rounded individual with technical skills and a strong sense of self-expression. Stimmfabrik knows life can get busy, so they offer online lessons that you can take from anywhere. Your coach can create audio or video recordings for you to review your progress. You might even get personalised recordings of vocal exercises or the whole lesson to help you practise better.

Source: <https://www.stimmfabrik.at/wer-wir-sind>

## **Good Practice 2: Musikschule Klangwelt**

The music school Klangwelt is a mobile music school in Vienna and Salzburg where the music lessons come directly to your home. The music lessons are individually adapted to each student. They offer instrumental and vocal lessons at the highest level for all common and popular instruments. The new Online Academy of the Klangwelt music school offers high-quality online lessons in a unique online concept. With professional equipment, you can take online lessons from the comfort of your own home. So you don't have to travel to the teacher's home, but can take music lessons directly from your living room. In addition to the lessons, you get support from the teacher via messenger services or with the help of an audio or video recording.

Klangwelt Music School is constantly expanding its offer and hiring new teachers. If the instrument you want to learn is not in their offer, you can still contact the music school and you will find a suitable teacher within a short time.

**Source:** <https://www.musikschule-klangwelt.at/>



### **Good Practice 3: Superprof**

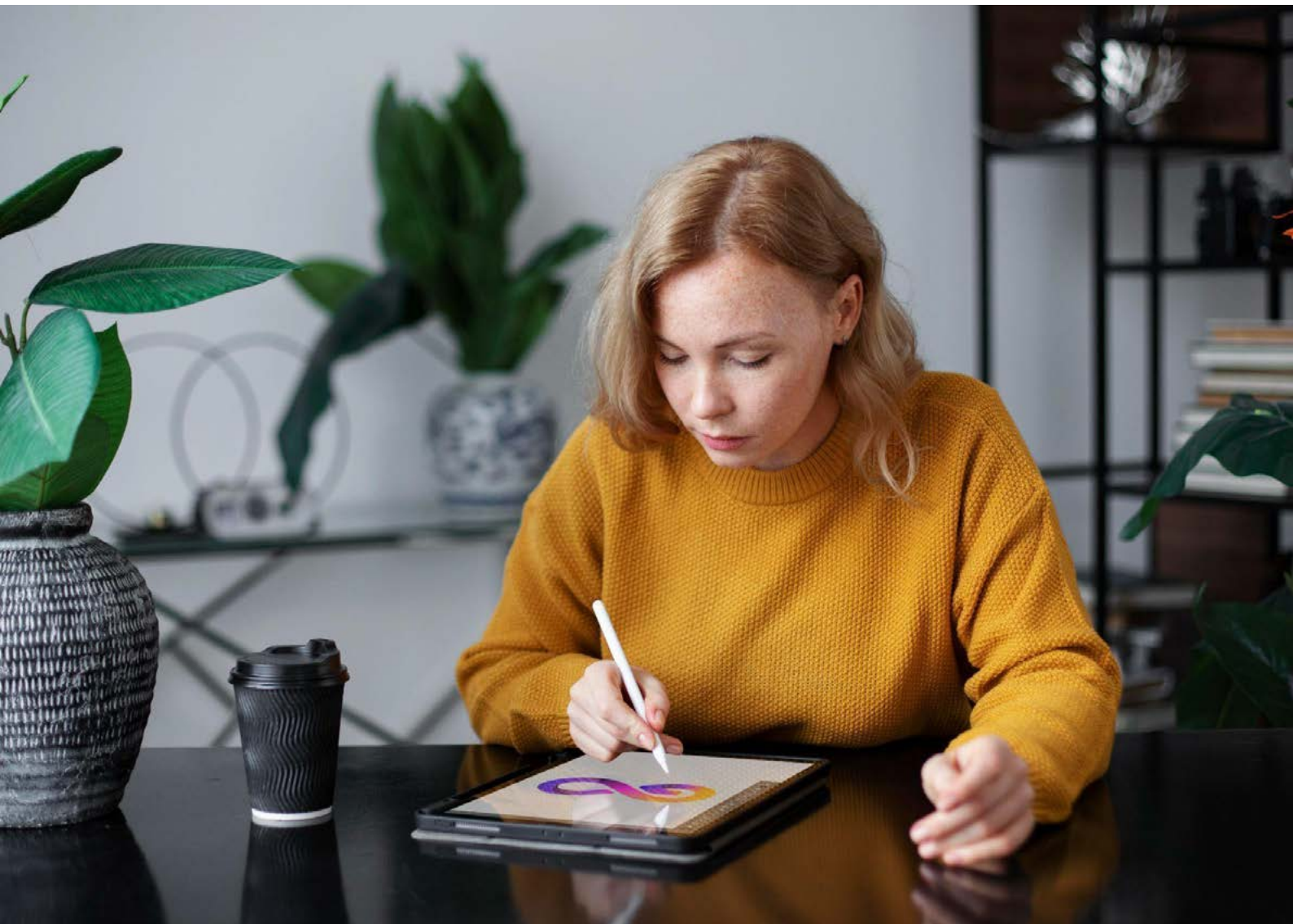
Tutor Connect is all about connecting you with amazing tutors who can help you with any subject you're studying. From math and science to languages and history, the platform covers a variety of subjects and skills.

The service isn't just about school subjects. They also have amazing tutors who specialize in creative fields like photography, music, and writing. Whether it's capturing the perfect shot, strumming a guitar, or writing amazing stories, Tutor Connect has the creative support you need.

At Tutor Connect, they understand that everyone learns differently. That's why they match you with a tutor who gets you. They'll personalize your learning experience to match your goals, interests, and learning style. With their personalized approach, you'll learn faster and have fun along the way.

You can choose between in-person or online sessions, whatever suits your schedule and preference. They'll work with you to find the perfect tutoring solution.

**Source:** <https://www.superprof.at>





#### **Good Practice 4: Art of Change - die Angewandte**

The “Arts of Change - Change of Arts” project aims to bring students from different art universities in Austria together to collaborate and learn about sustainable development. The project encourages students to share ideas and knowledge about content, methodology, and strategies related to sustainability. Through peer coaching, students work on projects that promote positive changes in society and the environment.

Students from five prestigious art universities participate in the project: Academy of Fine Arts Vienna, University of Applied Arts Vienna, University Mozarteum Salzburg, University of Music and Performing Arts Vienna, and University of Music and Performing Arts Graz. Together, they form a network that focuses on sustainable development and creating a better future.

Financial support for the project comes from the art universities and the Federal Ministry of Education, Science and Research (BMBWF). This support ensures that students have the resources and guidance they need to actively participate and make a difference.

The project is implemented by the association forum n, which supports and connects student sustainability initiatives in Austria. Students involved in the project have access to a supportive community that encourages collaboration, provides helpful resources, and offers networking opportunities.

The project highlights the importance of working together across disciplines and using art as a means to drive sustainable change.

**Source:** [https://www.dieangewandte.at/news\\_detail?news\\_id=1580117094702](https://www.dieangewandte.at/news_detail?news_id=1580117094702)

## Good Practice 5: Empire Dance

Empire Dance Studio, an extraordinary community that brings together music and dance enthusiasts.

Empire caters to various musical tastes, including K-Pop, Afro, and voguing (similar to Waacking). Their inclusive approach ensures that everyone finds something they love and can express themselves through dance.

The instructors are friendly and dedicated, creating an environment where everyone feels valued. Whether you're a beginner or an experienced dancer, Empire provides a supportive space for personal growth.

The small studio size allows for personalised attention from instructors, fostering a stronger connection with members. Empire is a place where dancers of all levels can thrive and improve their skills.

The dance studio offers special workshops led by renowned instructors and industry professionals. These workshops focus on advanced techniques and styles, providing members with unique learning opportunities. Participants often experience significant improvements in their abilities and gain confidence in their performances.

**Source:** <https://www.empire-dance.at/>





## 2.4. SPAIN

### **Good Practice 1: Shaping Young European's Future Through Drama**

The main goal of this project is to respond to recent modern world needs—building adequate skills in our students to help in their successful adaptation and realisation and raising students' awareness of being active European citizens through the help of creative learning and creative teaching.

Six European schools participate in the project, united around the idea that drama can be the shortest route to shaping young Europeans' future — raising their creativity, awareness, responsibilities and building an active attitude toward world problems. The students translated national comedies in English and performed them on stage. Students from all partner schools created 6 plays related to the UN Global Goals and performed them on stage in international teams. Students practised active citizenship in action through six flash mobs which will spread the word about the UN Global Goals in all partner towns.

The six countries involved in this project, in which the Spanish VET centre IES Punta del Verde is participating , have cooperatively created a calendar for the year 2021 in which the global sustainable goals are linked to works of art. All the work has been carried out in international teams. Two global sustainable goals have been selected for each country and related to two works of art that the participating students from all countries have represented, creating messages and information that serve to raise awareness of the importance of these goals.

At the LTTA in Spain there were 3 workshops presented by the Spanish team- Integration drama techniques in English language and Literature and Physics and Dance workshop.

**Sources:**<http://www.iespuntadelverde.es/index.php/erasmus-en-curso/662-proyecto-shaping-young-europeans-future-through-drama>

<https://sites.google.com/view/shapingthroughdrama/sdgs-plays-and-performances?authuser=0>

<https://twinspace.etwinning.net/93783/pages/page/828151>

## Good Practice 2: CREATE Project

In 2019, culture accounted for about 4% of the total employment in the EU [Eurostat, CULT\_EMP\_SEX, 2019], thus reinforcing its status as a major economic driver. However, culture was also one of the sectors most affected by the COVID-19 pandemic, which caused significant economic damage and a dramatic increase in unemployment, while – paradoxically – highlighting the importance of culture in our wellbeing.

The CCI are important for our societal resilience and sustainable recovery in the coming years and, as such, are one of the 14 ecosystems covered by the EU Industrial Strategy.

Still, to harness its full potential, culture needs to be inclusive and accessible and reach out to currently disengaged audiences.

Coordinated by the Spanish organisation [Lugar de Creación](https://lugardecreacion.es/), CREATE aims at harnessing the role of culture as a driver for social cohesion, inclusive recovery, active citizenship and wellbeing by promoting artistic creation and artistic processes as a tool to enhance the social inclusion of young people from disadvantaged backgrounds and with special needs (young people with disabilities, with a migrant background and belonging to minorities).

It aims to offer innovative methodologies to: design, tailor and implement social intervention programmes based on artistic creation and artistic processes; promote lifelong and peer learning opportunities to artists and cultural and creative professionals at EU level; favour the empowerment of young people with disabilities, with a migrant background and belonging to ethnic minorities.

**Source:** <https://createtoempower.eu/>





### **Good Practice 3: De La Clase a La Cuenta**

This is an initiative from the University of Seville, winner of “Premio Andalucía Joven 2014”, “Premio Bandera de Andalucía 2013” and “Premio Comunicación Responsable 2016”. De la clase a la cuenta, in its 23rd edition at the University of Seville, third at UNESP, is a pioneering training experience in which communication students (THE CLASS), live their first encounter with a real non-profit client (THE ACCOUNT) for whom they work, organised as small agencies, to offer them their best advice. The students follow a theoretical and practical process that brings them closer to the daily life of our profession and trains them for the changing professional life. The winning agency usually gets a prize in which they can develop traineeships with the client.

*De la Clase a la Cuenta* aims to be a meeting point for reflection on the social function of the public university, the quality of training and the generation of the entrepreneurial spirit. Many real agencies have already emerged from this initiative.

Each edition, a prestigious professional jury evaluates the results in what has already become a benchmark for the sector.

*De la Clase a la Cuenta* is also an observatory that allows us to analyse the evolution of the skills and aptitudes of our students, as well as to experience the evolution of communication and especially of public relations and advertising.

**Source:** <http://www.delaclassalacuenta.com/>

## Good Practice 4: IronArt

The initiative consists, on the one hand, in the creation and management of a mini-company dedicated to the manufacture and sale of various products, useful for daily life but, above all, with an undeniable and clearly appreciable artistic component, and of a Museum of recycled metal where the sculptures of our students of Basic VET are exhibited.

The work is carried out in the workshops of our school (CPIFP EL ARENAL, Dos Hermanas) using recycled materials from the school itself. In this way we seek to improve the environment, and at the same time we take advantage of waste material (scrap metal).

This initiative is promoted by digital tools, more concretely social media channels and the Arenal's website. Here you can access the links:

<https://www.facebook.com/ironartarenal>

<https://www.instagram.com/ironartarenal/>

[https://twitter.com/ironart\\_arenal](https://twitter.com/ironart_arenal)

<https://fpelarenal.es/ironartarenal>

The initiative has demonstrated that it can be applied to other fields, as the manufacturing field, at first sight, does not have any relation with art. Nevertheless, thanks to IRONART a relationship was created and the motivation grew among students thanks to the creative approach. This is a way to improve innovation in creativity in VET and it can be applied in order VET sectors.

### Source:

Proyecto educativo ironartarenal. CPIFP El Arenal. Dos Hermanas

ironartarenal • Instagram photos and videos

Manuel Flores (@ironart\_arenal) / Twitter

@ironartarenal - FP EL ARENAL



## Good Practice 5: AulaDcine:

The Andalusian Regional Government provides Andalusian schools with the educational programme Aula de Cine. The aim of this educational programme is to promote the audiovisual literacy of students and teachers.

IES Politécnico joins the AulaDcine programme in 2021. We have subjects related to the art of Cinema, such as those of our own design, on the one hand, History of Cinema in Baccaureate, both humanities and arts, and, on the other hand, Audiovisual Culture in 1st and 2nd year of Arts Baccaureate. In addition, the use of audiovisual and film skills is promoted throughout the centre in a transversal way and through complementary and extracurricular activities, both in vocational training and Baccaureate.

On the other hand, it comes to consolidate the commitment of the centre for this art already started years ago by teachers, mainly in the baccaureate of arts. As a result of this, short film competitions started in 2016, with the production of short films that won awards at festivals (short film "Esclava del espejo" at the Gines en corto festival in 2017), opening during the pandemic to vocational training students (short film competition on the pandemic), etc.

Examples of current activities, in addition to the above, are the screening and analysis of films with the students, and other films open to the public on Thursdays at 19:15 in the auditorium under the name "Cine de Barrio" in collaboration with the district of Los Remedios, production of numerous short films and videos, many of them visible on our PoliTube channel, which allow the knowledge of the activity of the centre and cross-cutting themes, and in the study phase the possibility of open public screening of "Cine de barrio" for the academic year 2022/23. All the activities are collected in the following blog "Cinema in the Classroom at IES Politecnico".

Examples of short films made by students of Bachillerato de Artes in 2021/22:

- "[Fiebre por el fútbol](#)" de Julia Olivas.
- "[No es lo que parece](#)" de Irene Esteban.
- "[Futuro](#)" de Carmen Rapallo.
- "[Reel de guiones gráficos](#)" del alumnado de Artes 21/22.

**Source:** <https://www.iespolitecnico.es/auladcine/>

## 2.5. PORTUGAL

### **Good Practice 1: Oficinas de Teatro de Lisboa**

Oficinas Teatro Lisboa is a small structure that operates in two different areas: training and the creation of shows.

In training practice, Oficinas Teatro Lisboa works simultaneously in two segments with a common goal: to add knowledge. In the theatrical exercise, relationships are created between strategies and methodologies with the aim of learning self-knowledge skills. It also aims to create a space for dialogue and reflection where students can explore the role of theatre in their personal formation or in their professional areas and in their relationship with the world.

In the creation of shows, OTL seeks to intervene in society with conceptual creations within an experimental and avant-garde logic, without ever leaving classical theatre in the background. In short, the entire line of conception and staging is based on texts that can be deconstructed and adapted, from both a dramaturgical and philosophical point of view, thus gaining current and pressing interpretations.

#### **Movement/Dance:**

To be an actor is to be able to use all the expressive capacities of the body, from voice to facial expression and down to the smallest details of body movement. In this module, students will have the opportunity to develop their physical potential and creative qualities so that they can later be applied to the construction of the character.

The mastery of movement encompasses issues of a technical nature and issues of an artistic nature that are constantly intertwined. Motor ability depends on factors such as the alignment of body segments, flexibility, relaxation, coordination, energy, muscle development and aerobic endurance. This physical awareness is the ground from which the expressive levels of movement are built, such as dynamics, rhythm, spontaneity, creativity, versatility and artistic projection.



## Studying the voice:

Experimenting with different sounds based on body resonance, learning vocal rhythms and articulations, locating the projection of the voice in space and speeds, and developing the ability to make the most of the voice.

a) learning and repeating an “alphabet” of precise physical actions (actions that mobilise the whole body and activate vocal impulses).

b) “opening up” the vibration of the voice through collective and individual “vocal journeys”.

**Source:** <https://oficinasteatrolisboa.com/curso-de-formacao-actores/>

**Facebook:** [www.facebook.com/oficinasteatrolisboa](http://www.facebook.com/oficinasteatrolisboa)

**Youtube:** Oficinas Teatro Lisboa

## Good Practice 2: HAPPY CODE

Happy Code is a technology and programming school and is a global reference in the teaching of S.T.E.A.M. - Science, Technology, Engineering, Arts and Math. In Portugal, we have already impacted more than 10,000 students and young people and we continue to do so every day. The work of Happy Code is to embrace technology in order to foster creativity and boost youngsters’ engagement in creative processes, using technology as much as possible.

Currently the challenge is to introduce artificial intelligence in the process of creation.

**Source:** <https://www.happycode.pt>





### **Good Practice 3: FUNDAÇÃO CALOUSTE GULBENKIAN – Partis & Art For Change**

In 2020, the Calouste Gulbenkian Foundation and the “la Caixa” Foundation launched the joint PARTIS & Art for Change initiative with the aim of promoting and disseminating the civic role of participatory art and culture as drivers of change and social transformation.

This initiative aims to promote the democratisation of access and the participation of all in artistic and cultural creation and enjoyment, particularly for the most vulnerable people and groups in society, valuing the role of participatory art and culture in building and maintaining more sustainable, cohesive and just communities. The initiative supports participatory art projects that bring together professional and non-professional artists in shared processes of learning, reflection and the construction of artistic proposals, developing individual skills and strengthening communities’ sense of identity and belonging.

**Source:** <https://gulbenkian.pt/partisartforchange/projetos-apoiados-1a-edicao/>

### **Good Practice 4: ROTARY CLUBS OF PORTUGAL**

Rotary began with the vision of one man, Paul P. Harris, a lawyer from Chicago-USA, over 100 years ago. Today it is an organisation with more than 1.2 million members in more than 200 countries and geographical areas.

The motto “Service Above Self” is an expression of the humanitarian spirit that animates all our members. The bonds of fellowship that unite Rotarians, and the excellence of community and international projects, are the indelible mark of Rotary.

Rotarians provide humanitarian service, emphasise high ethical standards in their professions and help promote goodwill and world peace.

Amid the challenges posed by the COVID-19 pandemic, the creative and cultural sector has faced a series of adversities, from the cancellation of events to the scarcity of resources for artists and professionals in this vital area for the expression of humanity. In this challenging scenario, Rotarians have played a crucial role in providing significant support and solidarity to these key sectors. Rotary clubs around the world have mobilised to understand the specific needs of the creative and cultural sector, recognizing its importance in promoting diversity, preserving cultural identity and fostering creativity. In times of social isolation, artistic expressions have become a vital source of comfort, inspiration and emotional connection, playing a key role in the resilience of communities.

During the pandemic, many artists and professionals in the cultural sector have seen their sources of income drastically reduced. Rotary clubs have responded to this challenge by providing direct financial assistance, promoting fundraising campaigns and establishing partnerships with local organizations to support those who have been impacted. This support has allowed artists to continue to create, innovate

and contribute to the emotional well-being of their communities.

In addition to financial support, Rotarians have been actively involved in promoting initiatives aimed at preserving and promoting local culture. Projects that encourage local artistic production, the digitization of cultural collections and the holding of virtual events have been driven by Rotary clubs, creating bridges between artists and their audiences, even in times of physical distancing.

The promotion of arts education is also at the heart of the Rotarians' actions. Understanding that the future of the cultural sector depends on the development and training of new talent, Rotary clubs have invested in educational programs that aim to equip young artists with the skills they need to thrive in a constantly evolving environment.

Collaboration between Rotary clubs and creative professionals has resulted in innovative solutions to the challenges facing the cultural sector. The exchange of ideas, the search for new forms of public engagement and the implementation of sustainable projects have been encouraged, demonstrating the enduring commitment of Rotarians to the resilience and vitality of the creative and cultural sector.

In short, Rotary clubs' support for the creative and cultural sector during the COVID-19 pandemic has been a clear demonstration of their core values. By recognizing the importance of culture to social cohesion and emotional well-being, Rotarians have played a vital role in sustaining these sectors, ensuring that creative expression continues to enlighten and inspire even in the most challenging of times.

Source: <https://www.rotaryportugal.org>



## Good Practice 5: CHAPITÔ

Chapitô persists and reinforces its concern and commitment to pursuing its mission - circus and the arts at the service of inclusion and human training and qualification - serving people and society, the neighborhood and the world, in order to deepen social life and solidarity.



Social justice and a commitment to the most disadvantaged (economically, culturally and socially) are part of Chapitô's genetic code. We're talking about a founding social mission that goes back to Chapitô's prehistory. It is a humanist proposal centered on personal and social development.

The Chapitô project maintains a dynamic relationship with society and the cultural environments in which it operates, guided by principles of solidarity and equity, where the arts play a central and generative role in personal and social development, educational action, civic socialization and the construction of desirable futures. Intervening in socializing and inclusive processes, with children and young people who are at risk and/or vulnerable, or in troubled and "tangled" or blocked trajectories, opening up horizons and dispositions, has been, since Chapitô's foundation, a founding trait and an identity mark of the project.

"Casa do Castelo" - A pilot project for institutional care with integrated social support for young men over the age of 18, at risk and/or socially vulnerable and without a home.

Characteristics of "Casa do Castelo":

Capacity for 6 people	Three double bedrooms	Three bathrooms
Equipped living room	Dining room	Common room
Equipped kitchen	Laundry room	Two balconies

Companhia do Chapitô, created in 1996, values comedy for its power to question all aspects of physical and social reality. Since its foundation, it has created multidisciplinary shows based on the actor's physical work in a collective and constantly developing process, which invite the audience's imagination and relate closely to it.

It communicates essentially through gesture and image, breaking down language barriers and affirming its universal vocation, which allows it to have a very close relationship with spectators and results in national and international touring. Since its formation, it has produced nearly 40 original creations, presented in Portugal and all over the world in Argentina, Brazil, Cape Verde, China, Colombia, Costa Rica, Slovakia, Finland, France, Iran, Italy, Norway, Russia, Spain, Sweden and Uruguay.

Among the numerous awards and distinctions received, three stand out for "Oedipus" - the Friends of the Don Quijote Festival 2014 Award in Paris; the Best Play Award given by the audience at the Teatro Agosto 2015 festival in Fundão; and the Best Foreign Work Award at the 2016 Florencio Awards in Uruguay. Two other honours came from Spain: one for "Electra", awarded Best Play at the 30th International Theatre and Dance Fair in Huesca in 2016; and the other for "Macbeth", awarded the Audience Prize at the XXXI Edition of the MITCF Festival in Cangas.

**Source:** <https://chapito.org>

## 2.6. GREECE

### **Good Practice 1: YW4CULT Project**

As a consequence of the COVID-19 situation, the mobility, education, and leisure of young people—particularly the most vulnerable—have been significantly curtailed. This has heightened the risks of social isolation, unemployment, and mental instability.



Our focus for this project revolves around addressing these challenges and understanding the profound impacts the pandemic has had on the cultural sector, especially affecting the young professionals within it.

The project aims to:

Equip young individuals with essential tools and competencies necessary for fostering a resilient cultural sector capable of navigating unexpected challenges.

Foster the establishment and reinforcement of networks among young professionals to enhance the vibrancy of the creative sector. Innovate, test, and refine learning methodologies that empower the creative potential of young people in the partnering countries, with insights collected for continuous improvement. Enhance the entrepreneurial skills of young individuals, inspiring them to initiate projects that contribute to societal transformation. Strengthen collaboration, information exchange, and the sharing of best practices among diverse regions within Europe.

Establish the groundwork for a political evolution in the cultural sector

Website: <https://youthchance.org/>

Platform: <https://youthchance.org/platform/>

## Good Practice 2: Atelier Mara - Upcycled Handcrafted Jewelry

Atelier Mara is an initiative brought to life by the young entrepreneur and artisan Merve Guvenoglu. As a young female artist, Merve independently oversees every aspect of the process, from sourcing materials to the final manufacturing of the products. What sets her apart is her commitment to employing the upcycling method in production, adding a distinctive feature to her creations.

The handmade jewellery collection encompasses a wide range, including necklaces, earrings, rings, and bracelets. Merve's choice of materials goes beyond natural stones, incorporating elements such as silver and pearls. During an exclusive one-on-one interview, we had the privilege of delving into Merve's mastery of handicrafts and gaining insights into her journey as a female entrepreneur. Located in one of Athens' famous neighbourhoods, Thiseio, Atelier Mara stands as a mobile vendor in the heart of the community, easily visible near the metro exit. At Atelier Mara, we not only witness the bold initiative of female artist entrepreneurs starting businesses in this manner but also recognize the significance of utilizing talents in the very place where they can be discovered.

**Source:** [ateliermarajewelry.com](http://ateliermarajewelry.com)



### **Good Practice 3: Sappho Women - Eressos Women's Festival**

Establishing the International Eressos Women's Festival in 2000 through their local travel agency, Sappho Travel, they transformed it into the non-profit organization known as Sappho Women in 2010. Their dedicated team manages all aspects of programming and hosting the events that take place in Skala Eressos each September.

The festival offers an exceptional Greek island holiday experience, fostering lasting friendships that bring attendees back every year. Recognizing and embracing women who love women, we also incorporate elements from the broader LGBTQ+ community.



Over two decades, the festival has hosted a diverse array of activities, including parties, live performances, DJ sets, local nature walks, workshops, women's art exhibitions, sports events, book launches, yoga sessions, fitness training, dance lessons, beach volleyball tournaments, and daily swims to The Rock.

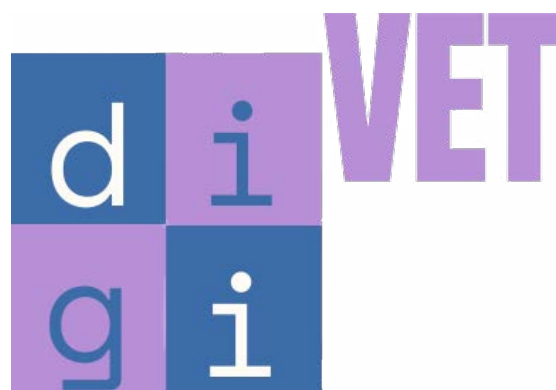
In essence, the organization endeavors each year to curate a range of activities within the festival's framework that can positively impact the participants. Consequently, the festival serves not only as a source of enjoyment but also as a platform where participants can gain insights into their rights and various social and medical issues

The events program is complemented by hours of basking in the sun, swimming in the crystal-clear Aegean Sea, indulging in soothing massages, and savoring the freshest local produce.

**Source:** <https://www.womensfestival.eu/>

## Good Practice 4: DIGIVET Project - Creating Digital Content with the Utilisation of Free Online Resources

According to certain classifications, e-learning tools, multimedia, and IT tools are also considered within the realm of creative and cultural sectors. In this context, the DIGIVET project can be seen as a significant example showcasing these tools.



- The DigiVET project (Creating Digital Content with the Utilization of Free Online Resources), funded by the Erasmus+ Programme of the European Commission, seeks to tackle the present challenges faced by the VET sector resulting from the shift to the digital era and the repercussions of COVID-19 on VET provision for both trainers and trainees. Its primary goal is to enhance the professional development of VET trainers by advancing their digital competencies, specifically empowering them to create digital learning resources that cater to the contemporary needs of trainees. Considering the formidable challenges faced by VET trainers in navigating the evolving landscape that demands extensive integration of digital technology in VET, the DigiVET Project aspires to: Enhance the digital competencies of VET trainers, specifically focusing on the creation of digital learning resources for VET,
- Empower VET trainers to adapt their VET delivery in the digital era by incorporating digital resources and tools,
- Facilitate the provision of flexible, high-quality VET tailored to meet the demands of the digital era and the repercussions of COVID-19,
- Establish an online VET Hub offering open access to digital learning resources across various VET sectors,
- Inspire VET trainees to choose high-quality VET opportunities aligned with their needs and interests, fostering both personal and professional development.

**Source:** <https://digivet-project.eu/>

**Facebook:** <https://www.facebook.com/digiVETcommunity>

## Good Practice 5: Space52

Pace52, established by artist Dionisis Christoflogiannis in 2017, stands as a pivotal force in supporting and fostering the artistic landscape in Athens. Dedicated to empowering local artists, a path of continuous collaboration has been forged, actively seeking partnerships with art spaces and professionals on a global scale.

The commitment extends beyond geographical boundaries, creating a dynamic network that thrives on artistic exchanges, collaborative projects, and research initiatives. More than just a physical space, Space52 serves as an intellectual incubator, encouraging the intersection of diverse ideas and experimentation. With a primary focus on the current inquiries and needs of the ever-expanding community, the aim is to contribute to the dynamic tapestry of contemporary art. The ethos of Pace52 lies not only in the creation of art but in nurturing an interconnected, supportive ecosystem that propels artistic discourse forward. As the evolution continues, the mission remains clear: to be a driving force behind Athens' creative pulse and a global platform that amplifies the voices of artists and innovators.

**Source:** <https://www.space52.gr/about-us/>



## 3. COUNTRY-SPECIFIC INTERVIEWS ON GOOD PRACTICES<sup>1</sup>

### 3.1. ITALY

#### 3.1.1. Interviewed initiative: Develhope

**Name & Occupation of the interviewee:** Maria Elena D'Angelo, Education specialist at Develhope

**Date of interview:** 21st July 2023

***Can you give some detailed insights about your good practice example?***

The goal of the Develhope talent platform is to get students who have completed the courses to get in touch with our partners. In this way, companies in our network can easily access students' profiles and invite them for an interview in the fastest way possible.

***How did you get the idea to realise the initiative? What were the needs that led you to this idea?***

The idea behind the platform is to create a direct channel of communication between the student and the employer who is looking for promising talents in our database. The platform really allowed to shorten the recruitment process, making the students' profile accessible in a fast and detailed way.

***Do you define yourself as inclusive? Which groups do you target?***

In our company, students from every background are welcome to join our courses. The only requirements we look for in a student are their motivation and willingness to give their best efforts to complete their training. Moreover, by visiting our website, it's possible to see that we have set up specific offers for people with special needs (e.g. disability)

***Would you describe your initiative as innovative? If yes, why? Please elaborate.***

I think it is a very innovative initiative because (through our methods, platforms, and network) we don't just offer training, but we enable our students to get tangible job opportunities. We are careful to enhance their abilities to successfully fill a vacancy at the companies they find most appealing.

***Is your initiative directly related to CCS? If not, in what respect can it be a cross cutting sector?***

Many of our developers start working in a different variety of sectors, including the CCS.

***What are your suggestions for the implementation of this good practice example in other countries?***

We have already launched the platform in other countries, like Spain. We experimented how having a substantial network with companies and institutions is the best and first step to activate opportunities for the students.

---

<sup>1</sup> Consent has been obtained from each individual participating in the interviews.

## 3.2. FINLAND

### 3.2.1. Interviewed initiative: LIVING PORTFOLIO

**Name of the interviewee:** Johanna Wartio

**Occupation of the interviewee:** Project manager In Metropolia University of Applied Sciences

**Date of interview:** 25.09.2023

#### **Can you give some detailed insights about your good practice example**

A smart, sustainable and equitable living job search portfolio model for young people was created. The development work made use of new audiovisual technologies and the storytelling of the young person's own living and ever-changing history of experience and skills.

The Living Portfolio of job search Skills Guide is an online publication guide that supports employment, first by helping you to identify and articulate your skills, and then to create a portfolio of skills in the form of a job search video. The Living Portfolio of job search Skills Guide is specifically designed for job search in the creative and audiovisual sectors. The Living portfolio job search skills guide hasn't been translated into English yet. In case of translating the guide it would be applicable to job search in all industries.

#### **How did you get the idea to realise the initiative? What were the needs that led you to this idea?**

In creative and technology occupations, the project and gig economy cycles workers back into the role of job seeker in rapid cycles, leaving this target group with a constant need to quickly update and maintain their skills, job search and job search patterns. To improve the labour market position and employment opportunities of the target group, the aim was to implement a job search model that strengthens skills and labour market readiness and to develop sustainable and intelligent job search skills.

#### **Do you define yourself as inclusive? Which groups do you target?**

The Living Portfolio project specifically targeted inclusive young people in the creative industries who are recurrently and long-term unemployed and at risk of exclusion from the labour market and thus social exclusion. The target group also included job search specialists and employment agencies, job search websites, as well as vocational and higher education guidance counsellors and alumni platforms.

The partner organisations were: the employment office, the job search services of the City of Helsinki, the Helsinki XR Center and the student association Metka ry. Other networks include Academic Work, Allianssi ry, Integrify Coding School, SIMHE services, Helsinki NMKY and Helsinki Entrepreneurs, as well as employer representatives. In addition to a wide network of cooperation, the project actors had solid experience in reaching out to young job seekers.

**Would you describe your initiative as innovative? If yes, why? Please elaborate.**

The Living Portfolio job search model is a new and innovative way for jobseekers to present their skills in a more personal and comprehensive way, giving employers a broad and varied picture of their skills and aptitude. The Living Portfolio model is also inclusive and easy to use.

**Is your initiative directly related to CCS? If not, in what respect can it be a cross cutting sector?**

The Living Portfolio is aimed at jobseekers in the creative industries, but the model can be applied directly to any industry and sector.

**What are your suggestions for the implementation of this good practice example in other countries?**

The final product of the Living Portfolio is a public, freely available job search guide that anyone who wants to use it can translate into the language of their choice. The guide can be directly deployed in any sector without any sector-specific customisations.

## 3.3. AUSTRIA

### 3.3.1. Interviewed initiative: WIENWOCHE

**Interviewed initiative:** WIENWOCHE

<https://www.wienwoche.org/en/2024/home>

**Name & Occupation of the interviewee:** Nataša Mackuljak, Executive Director in Wienwoche

**Date of interview:** 17th January 2024

**die Berater:** *Can you, first of all, give us some insight, who are you, where are you working and what is Wienwoche?*

**WienWoche:** So, my name is Natasa Mackuljak, and I have worked as Executive Director in Wienwoche since, and I'm here in this role since, 2021. But actually, I am the one who is the longest in Wienwoche because from 2016 to 2000, so three years, I curated the festival. So I was both in the artistic field as artistic director and executive director. And Wienwoche has in its practice that every three to four years these artistic positions are changing because of different reasons, because there are opportunities for newcomers to take part in cultural sector in Vienna, so that the positions are open and that these people who are newcomer that are not only, so to say, um, starting from a zero, but they could be on important also roles, right? And so that they are recognized with the knowledge and experiences that are coming from their own country. So this is something, let's say, that Wienwoche very often differ from other institutions, you know, like this non-discriminatory approach.

And so, as I said, from 2016, 17 and 18. I did curate this and then I got the child and I was for two years. And then later on, I was approached again from the board of WienWoche, because WienWoche is actually, it's as a Verein, and we have people who are Verein board members, and they actually choose these main positions, and they are responsible for all the questions, all the legal questions.

They are the ones who do apply to. And so, so I, because they wanted to change little bit of a structure of Wienwoche because from experience it turned out that each position in Wienwoche is circulating. So every three to four years that people are, everybody changes. Everyone changes. And then it was very difficult to start from all over again.

So they wanted at least one position. stable and who can kind of connect, you know, like old teams and everything. And so I took this position since, since, so I'm here since 2021. I don't know if you want me to, to talk more about myself, who I am, or I, I go on with the Wienwoche thing.

**die Berater: I would also like to get to know you.**

**WienWoche:** Great. So I come originally from Bosnia, but I was living in many different countries. And then not for a long time in Bosnia, let's say already since the 90s, when the war was there, I was first refugee in Belgrade as a refugee living and already there I started to be active in some peace movements.

So this is like where my activist and peace worker history started. Since like the refugee, I was part of women in black. It's one peace feminist organisation, that I was part of as a refugee. They supported me, but then I learned that somehow I was indoctrinated with the feminist movement and history of Yugoslavia.

And later on, I worked a lot in, also, when the war stopped, there were a lot of NGO issues and working on peace building and reconciliation, so I was active for several, several years in Croatia, in Bosnia, working on reconstruction of peace. I was part of different organisations, like one of them that I set up and was part of initiation of this NGO was Youth Peace Group Danube from Vukovar, and this was a very important project for me because Vukovar was the most destroyed city in the region.

And there was a lot of work on. Peace and bringing back people and so on. But after this, my NGO thing, I also did the social studies that was provided back then from my university on Yonge shopping in Sweden. So like I did social studies. And after this, I was engaged again, like a reconstruction of peace in Bosnia and Herzegovina and I worked for the Swedish embassy, like for the youth issues. After that, I started to study, I moved to Italy and I studied multimedia, science and technology of multimedia, and there I started to combine this social engagement of my own and social knowledge and social issues with the arts. And there in Italy, I worked on radio and then I also started to act in several groups.

And then I got connected to the Academy of Fine Arts of Vienna, where I did. So first one documentary and then I moved from Italy to Vienna because I continued studying at the Academy of Fine Arts and finally I finished it. I did my master's degree in the Academy of Fine Arts in the class of post conceptual art practices.

And once I finished this, I actually got a job in Wienwoche and then like all my so to say, professional and activist work is within Wienwoche. I was also part of several EU projects. So, but yeah.

**die Berater: If you would just tell us what, what do you think makes Wien Woche special? What could be a good practice example that Wien Woche does as an initiative?**

**WienWoche:** I mean, Wienwoche is, as we know, it's a festival, it's like the main thing is turns around the festival days that last for 10 days in September and all the events are to be seen within these 10 days.

But what is the good practice: it's not only like the festival and that we, kind of showed the final works and, already produced artwork or art or cultural works, but we are kind of, we, we produce every of these

events. So this process of working together. You know, we make open call at the beginning of the end of the year for the next year. And then people apply for the projects. Unfortunately, there is this process of selection, which is still limited, that it's not everybody can take part, but still, there are other forms that we created, that it's not only the projects, who are selected takes part, but we have some other, I mean this varies from year to year, but there are some other formats that are open to everyone. This is also kind of experimental thing, how to go over to pass this limit of how many people can be part of something, you know, but still for in this open call and selection of the project.

So what is not only that, of course, important is that the project is liked by how it is like in artistic sense and so on. But what is always important that we involve always takes care of to take into consideration many other aspects. Who are these people who apply, what do they need, are they new in Vienna .

These processes, so do they need connections, networks with other institutions, with people that are more settled here? This is something like that I would say is different from, from some like usual processes. And once the projects are, so to say, selected, there are also again interviews with them and the whole work throughout the year before the festival happens, it's really, we have different teams that do support the project to make, to, to make their own events. And we finance every project, so it's produced by Wien Woche, every event is produced by Wien Woche. And I think this process is actually very important, so that within the structure, there is always a way of thinking how to support other sites.

But it's also very, for us, it's like, for us it's very clear that we have certain topics that we deal with. We do take care of marginalized groups, you know, we do pose the questions. It's really socially engaged festival that is in the city, present in the city. And we have every year certain topics that are raising certain social and political questions.

And, for example, and this varies from year to year, depends on the curators, on the artistic directors who are bringing with themselves their own knowledge, their own, expertise in certain topics, interest also in certain topics. And in this last three years, we have, actually two years, the last artistic director is Jelena Micić for, for example, her topic circles around around the issues of class, class struggle and ecology. So this, yeah, so in some previous years, before Jelena, there were other oppositions, like Henry Dennis, who was very much into BIPOC people, queer BIPOC, she's the one, she, Henry Dennis is somebody who initiated Afro Rainbow organization in Austria in Vienna, so she brought in this knowledge and expertise in queer issues.

And so the festival is all turns around all art and activism, queer feminism, migration. We also do take care that this all new knowledges that are brought that are not only come from non, that do not come only from, so to say, Eurocentric positions, you know. Also, what we take care is about accessibility, for example.

We really do take care where, where the events are happening, you know. Is the venues accessible to certain groups. There is a lot of talk about this accessibility and also, for example, about accessibility on the web page and so on. Although we have many limits because of bureaucracy and so many things that, uh,

we are not superpower, but we do at least there is a discussion going on in this all issues, you know, with socially important issues.

**die Berater: I would like to know, because Wienwoche is also something that is live, that is active, that's during a week, did you face any particular challenges during this COVID pandemic?**

**WienWoche:** Yeah, it was, I mean, I was not there, but I know from my colleagues that they were, when the pandemic started, like, it was really this year was for the whole festival was a huge challenge, you know, how to move exactly from the, Like some of the events, for example, were cancelled, you know, some of them were cancelled because there was no, like, there was also a process of learning exactly what you do right now, a process of learning how to make it still possible from, so it was not like digitalization.

There were, there were some I think events already run in digital, so they turn to the digital presentation, and some were unfortunately canceled because the venues was closed and so it was impossible to, to make them possible. Also, what is another challenge is actually that you pass through a certain bureaucracy later on.

Which in back then was not, so to say, much recognized in a sense, for example, we have to give report to our MA7, you know, how many audience do we have, and for example, this year, when pandemic started, there was a big question: how do you calculate digitally present audience, you know, this was not enough.

In a standard, you know, and now we do take this in consideration after one, two years. It's very clear that we calculate all, also every person who is present, online. Because since the pandemic, WienWoche continued with certain digital formats as well. So there are, if, if we have a discussion, if we have a program as a discussion, evening, like discussion on several topics, we do future it on Zoom and via Radio and our YouTube channel.

What else? I mean, what other challenges does not come to my mind right now?

Ah, of course, all the regulations, you know, all the regulations, like the security issues. Our production went to the like at this first year or actually there was from the city of Vienna there was offered our production went through a certain education on how to take care like on a security issues. So we like for example before the pandemic there was never a question of a limited number of audience in our events.

Only, for example, only in theatres where we know that there are 30 places and that's it, right? But in some other spaces, if there is a concert, there is not a limit. So this was another challenge, you know, and we are actually very small, you know, our team is very small. So it was like how to have such a small team.

How do we organise all these security issues? How do we let people get in, you know? And how do we make this numbering like we started then with people who are actually registering themselves for the

event. So this registration process we had to introduce, although we didn't like this, you know. Because every one of our event is free of charge and it was open to everyone, you know, and so.

**die Berater:** I participated in one of the Wienwoche events that was the Jumpstar. And we had this then digitally. I can remember that. One of the questions was also, if you see your organization or you see Wienwoche as innovative, and if you agree, um, then in what kind of way you see it as innovative.

**WienWoche:** Hmm. I cannot say that it's 100 percent innovative, I think we are going along with the line of what is relevant in certain moments of time, you know. Maybe certain things then turns out that are innovative, you know, but it's not that we can, this is at least my opinion, that we can say, yes, we are, you know, because of this and that, yeah?

But what I can say that we can sense With our topics, uh, that, with our topics, we already sense what is for the future somehow. What's the topic of the future, you know, in this sense, yeah. But that we impose innovations, I, I would not dare to say it. We are very, like, how to say, like when the new things, for example, there was all this question, like, very beginning of refugees arriving in Austria. Wien Woche was one of the first who took part in supporting this struggle, actually, you know.

**die Berater:** Even the thing that you mentioned that, for example, you take topics that are currently or that are need to be discussed or you have to bring another perspective into it and also tell these stories from a perspective of immigrants, people who are very new refugees and so on and of course that you give space to the people to be as creative as they are, which can include, the digital perspective if they create digital art or in a different format as well. So I think in that perspective, I would say that you have an innovative aspect for sure.

**WienWoche:** It's true. I mean, it's true. Especially that all this like effort to bring different perspectives, exactly what you just said, like bring different perspective from different parts of the world, from people that came here, that are living here and that are invisible within the system and within Viennese cultural system. Because everyone who comes here and it's not from, how do you say, it's not from the, uh, uh, it's kind of coming from the third world countries, so to say, they pass through many, many different levels of integration, also to say, discriminatory ways to take part in something. Not only to take part, but there is no way that they are heard, that they talk in their own names, you know, like there is this knowledge protein.

This is. As you say, like if we compare ourselves to other institutions, set up institutions, even integrational institutions in Austria in the country, you know, of course, in this sense, we are very much innovative. Yeah.

**die Berater:** Are you aware of if there is any kind of similar initiative like Wienwoche in other parts in Austria or in Europe or other countries? You ever heard of that? Because I also thought for a second, and I think that's very, very special for Vienna. And yes, Vienna is also known as a capital of art, classical Coming from this classical music and classical approach until now, very focused on art as well and promoting this, um, and what would you recommend for the implementation of a Wienboche example in other countries? How do you see this? How would you recommend an implementation?

**WienWoche:** I think it's like the implementation. I don't know how it is in other countries, but I know how

it all started here in Vienna and it started. All started from the activist side, you know, from activists, some positions, activists positions who are very, also I have to say close to some political parties as well, in a way. But these people who are in political parties are also activists. So all the initiation, initiation started from a need.

First of all, there should be a recognition of a need of something like this in a different country and these needs come from people that do have a need, you know, like, and they, they're mostly activists and connected with the activists who are Austrians. So it was a great moment that it was recognized that there is a need, a need of a space and place and also economic support to migrants, to the marginalised .

And of course, I have to say this is always needs to be recognized also from politic, political, from other part, you know, this is very important that there is a kind of exchange and that these people who are in politics, who are in government, who are in certain institutional positions do have contact with ... hmmm

**die Berater:** funding. Organisation or parties or government.

**WienWoche:** Exactly. I think that's the most important.

**die Berater:** I already have all my questions asked, but is there any, any other point that you would like to mention as well?

**WienWoche:** I would like to come back to this last question of yours and maybe to finish it in a sense that I have to say that there are like, because you said you also did work for supporting caretakers, what did you say, as cultural, ambassadors, like to recognize loneliness and everything.

I have to say that it's very important that there are existing structures in supporting people self esteem and certain, like, that they are recognize themselves that they are also very important people, very important positions in one city, in one country, and that they see that they can apply for projects, that they are active part of the society, you know. This is, I think it takes a long way for marginalized positions to come to this point.

Yeah. This always needs to happen somehow. I don't know if I answered everything. Like, there are so many other different aspects, but not much time all around, but yeah.

**die Berater:** I think that was a great insight of Wien Woche, and how it works and really that everyone has the opportunity. And I think that's very, very important to have the opportunity to apply, to bring in your own projects and thoughts and events and also come up with ideas. I think that also the Wienwoche as a Verein and organisation is very open to ideas. Exactly. Yeah, so that's, that's a very, very perfect example for Vienna. I would even say Austria because we don't have anything else like this in whole Austria. So it's perfect. but in general, how is, uh, um, the visitors and so on?

**What are the numbers of people you reach? Do you know that?**

**WienWoche:** We have some statistics. It depends of the, I know, I don't know exactly like the whole, what the number is there, but for example, our openings are the biggest events, openings and there we always have, I don't know, around from two, three hundred to five hundred, you know, and, and then we have all the other different events that varies from the formats.

So it's in some 700, something like this, but you know, like it's also like how we calculate, like we always

have people who are also taking part. It's a huge number of people who take part, like people with projects and then, uh, within the projects, you very often there are collectives with a huge number of people that do participate already in the events.

Yeah. There are events that are already including, I don't know, 20 people or so, you know, there are smaller formats and so

**die Berater:** That's good. Yeah. Okay. Thank you, Natasha, for the interview, for your time as well.

**WienWoche:** No problem. And thank you.

## 3.4. PORTUGAL

### 3.4.1. Interviewed initiative: IURY MELLANY

**Name of the interviewee:** IURY MELLANY

**Occupation of the interviewee:** Choreographer

**Date of the interview:** 03/01/2024

**Interviewer:** the project aims here to give good practices of what people have done or had to reinvent, because there were people who didn't use online and started using it and basically this is to make us all more empowered to react better to future situations that may repeat themselves, it may be a pandemic due to a disease but it may be for any other reason, because a lot more people have started working from home and using online, so in this area of creativity and art production, the first question had to do with what you consider in your work to be a good practice that works well and can serve as an example for other people, what I do well and then other people can replicate it.

**Iury:** I'm a personal trainer, I used to work in a gym, everything in person, I gave classes and gave personal trainer training and also coaching and with this covid thing a new mix was marked which was online, we started working with online and it opened new doors and opportunities that have now come up that basically didn't exist and now people are increasingly enjoying training at home and no longer want to go to the gym because they can train in the comfort of their home so it opened up this mix and I give online classes, online training through zoom, through whatsapp, and so it created a mix that didn't exist but now exists because people are increasingly enjoying having classes at home, so the added value of knowing the digital tools has increased the opportunities for the possibility of having more responses.

**Interviewer:** How did you come up with the idea of carrying out the initiative, basically what were the needs that led you to work like this, to have this idea?

**Iury:** so it was the time of covid, of confinement, we were all locked up at home and we had to respond to work so the only solution would be online training and work at home, giving online classes and opening up this opportunity

**Interviewer:** Do you define yourself as inclusive as a person who accepts and includes all people in their sports practice and which groups do you normally target?

**Iury:** Of course I'm inclusive, as all good professionals should be. It's not even a question of acceptance because no one has to accept it or stop accepting it, obviously everyone has their right and there are several groups that I teach at the moment, most of them women but I teach anyone who wants to take lessons.

**Interviewer:** is your initiative directly related to the CCS, if not in what aspects can it be transversal, if yes just a detail

**Iury:** I think it's related to the CCS since, as well as being a personal trainer, I'm also a dance teacher and

choreographer, which involves this whole artistic side.

**Interviewer:** if you were involved in the pilot project, what impact as an artist did you have on this initiative?

**Iury:** being involved, it had a great impact, it was very interesting in that it helps in the development of the project and the activity

**Interviewer:** what suggestions do you have for applying this example of good practice in other countries?

**Iury:** I think these are practices that can be replicated in all countries.

## 3.5. SPAIN

### 3.5.1. Interviewed initiative: IRONART

**Name of the interviewee:** Cristina Caballero Mondéjar

**Centre:** IES Arenal, Dos Hermanas, Sevilla.

**Interviewed initiative:** IRONART

**Occupation of the interviewee:** VET trainer at “FP El Arenal”

**Date of the interview:** 11/07/2023

**Interview development:** the interview was held by sending the questions via email to the interviewee after a telephonic chat.

The following questions were asked to get to know the initiative more closely during the interview.

#### **Could you define the initiative in a few words?**

The project consists, on the one hand, in the creation and management of a mini-company dedicated to the manufacture and sale of various products, useful for daily life but, above all, with an undeniable and clearly appreciable artistic component, and of a Museum of recycled metal where the sculptures of our students of Basic VET are exhibited.

The work is carried out in the workshops of our school (CPIFP EL ARENAL, Dos Hermanas) using recycled materials from the school itself. In this way we seek to improve the environment, and at the same time we take advantage of waste material (scrap metal).

The funds raised as a result of these sales are donated each year to different non-profit associations and NGOs. Likewise, the students participate in the creation and management of the company and its resources and, given that they will be aware of the destination of the funds obtained, they are given various talks, workshops and other activities with the aim of making them aware of the different problems of society, the different forms of discrimination, the creation of a social conscience that allows them to identify and act against inequalities or marginalisation and the stimulation of a critical attitude.

#### **Who carries it out within the centre?**

The CPIFP faculty works as a team, and the fact that @ironartarenal is included in our Functional Project as a strategic project creates the necessary synergies for collaborative work to obtain the expected results.

The school’s management team is directly involved in the project, although it delegates decision-making, in terms of the activities to be carried out and how to carry them out, to the project’s coordinating team. They are the ambassadors of the project at institutional level, and accompany the coordinator in all events, training sessions, presentations at local, regional and national level, etc. The Basic Vocational Training

teaching team is responsible for accompanying the students in this project. All the modules of the Basic Vocational Training Cycle take on a leading role in the design and implementation of the planned actions.

However, the faculty works as a team, and there are many colleagues who collaborate and support the project from their area of action. Specifically, the areas in which they work from their modules are:

- **Mechanical Manufacturing:** The teaching staff belonging to this department helps in the manufacture of the sculptures, provides the pieces to be recycled as raw material, as well as supporting the dissemination of the project, and participates in activities such as the Museum or training in cross-cutting topics.
- **Electricity and Electronics:** The participating teachers who are part of this department have the mission of designing and implementing the electrical part of some sculptures, as well as the lighting of the space used as a museum. They also carry out dissemination activities and participate in training activities.
- **Installation and Maintenance:** The teachers of this department actively collaborate in the visits of students from other centres, in which we give visibility to Basic Vocational Training, the @ironartareal project and Vocational Training in general.
- **Building and Civil Engineering:** The students and teachers of this family are in charge of the posters used to advertise activities, raffles, etc.

The students of the CFGB of Manufacturing and Assembly are the main protagonists of this project. They design, manufacture and sell the figures and sculptures, being aware of the destination of the funds raised. In addition, they are enriched by the training they receive from the associations / NGOs we work with, this year Proyecto Hombre Sevilla, learning about a reality that exists, and they become aware of the capacity of each and every one of them to help others.

### **How many people have benefited approximately?**

We cannot know how many people have benefited within each association or NGO, but the organisations we have helped in the seven years of the project are:

- Asociación del Pueblo Saharaui,
- Médicos Sin Fronteras
- Asociación Síndrome de Williams España
- Corazón y Vida
- Asociación Santa Elena (Alzheimer)
- Rowing Together (Refugiados)
- Videssur

- Equipo de Baloncesto en Silla de Ruedas Vistazul (Dos Hermanas)
- Este curso nuestros ingresos han sido destinados a Proyecto Hombre Sevilla.

### **How did the idea for the initiative arise? What were the needs that led you to this idea?**

During the 2015/2016 academic year, Manuel Flores Toledano, a teacher of Basic Vocational Training in Manufacture and Assembly, arrived at our centre. Due to his personal experience as a sculptor of recycled iron, he wanted to adapt the curriculum of these teachings to make it more motivating for the students and discover a world, the world of art, unknown to them. In addition, he combined this competence with his personal values, suggesting to the students that the income obtained should be donated to an NGO.

They began to make headboards, iron benches, candlesticks, garden sets, umbrella stands... and many other things that ended up being bought by the school staff, for the most part. The profits were donated to the Asociación de Amigos del Pueblo Saharaui.

At the centre, a sense of curiosity was awakened to channel all this creative and collaborative energy, and in the 2016/17 academic year it proposed the initiative to participate in the Inicia Project that the Regional Ministry of Education was launching. Thus was born @ironartarenal, which since then continues to maintain its collaborative spirit with the society around us.

It was born out of the need to offer a way to motivate students in Basic Vocational Training in Manufacturing and Assembly, reduce absenteeism and dropout rates and improve the personal and professional skills of the students.

### **How is this initiative innovative?**

@ironartarenal is more than an activity. It allows us to raise students' awareness of current problems: child abuse, violence against women, illegal immigration, armed conflicts...; at the same time, it serves as a vehicle to impart knowledge of art, literature, music, nature and, above all, we create social awareness by donating the profits to people and groups that need everyone's help.

The project has a triple strand, which complement and nurture each other. This is where we are "different".

#### **Museum**

Permanent exhibition of works of art in different rooms of the centre. In the hall, in the corridors, in classrooms, in the staff room and in the courtyards. Our museum grows, transforms and makes tangible the conjunction between art and science or the mix between technology and creativity.

Our exhibition is open to the educational community and, in particular, to primary schools who visit us interactively during each academic year, as we prepare activities to be carried out with the children.

#### **Learning**

This training is geared towards empowerment. Beyond technical knowledge (which is fundamental) and work methodologies (which, of course, is also fundamental), we try to ensure that students learn how to learn and consider learning as something stimulating.

We try to “inject” them with a dose of self-esteem so that they understand that they are perfectly capable of facing any challenge, knowing their limitations and responding to failure, but also relying on tenacity and enthusiasm.

### Solidarity

Within the framework of our project, and given that the funds raised go to different charitable and social associations or non-governmental organisations, we carry out different activities during the course, such as blood donation, information and awareness-raising about organ donation, NGO social projects, co-education, awareness-raising about the intrinsic problems of rare diseases, etc. In addition to making works of art for the museum, we also create and make works of art which, either through the museum or through other means, are sold to the public, coeducation, raising awareness of the intrinsic problems of rare diseases, etc. In addition to the production of works for the museum, we also create and produce works which, either through direct sale or through different raffles, generate income which, in its entirety, goes to these associations.

This initiative is promoted by digital tools, more concretely social media channels and the Arenal's website. Here you can access the links:

<https://www.facebook.com/ironartarenal>

<https://www.instagram.com/ironartarenal/>

[https://twitter.com/ironart\\_arenal](https://twitter.com/ironart_arenal)

<https://fpelarenal.es/ironartarenal>

The initiative has demonstrated that it can be applied to other fields, as the manufacturing field, at first sight, does not have any relation with art. Nevertheless, thanks to IRONART a relationship was created and the motivation grew among students thanks to the creative approach. This is a way to improve innovation in creativity in VET and it can be applied in order VET sectors.

## 3.6. GREECE

### 3.6.1. Interviewed initiative: Atelier Mara

**Name and Occupation of the interviewee:** Merve Guvenoglu

**Date of interview:** 25.10.2023

**Occupation of the interviewee:** Handicraftsman | Designer

#### **Can you give some detailed insights about your good practice example?**

I embarked on crafting jewellery at a young age, initially working in workshops that processed low-value metals under high temperatures. Although describing the jewellery industry as a sector utilising high energy might be challenging, I make my designs using 70% recycled silver. Incorporating sea glass collected from the ocean into my designs, a material transformed over time, not only embraces upcycling but also contributes to recycling. This approach positions me at the forefront of sustainable fashion.

#### **How did you get the idea to realise the initiative? What were the needs that led you to this idea?**

I studied Finance and worked in accounting in Turkey, feeling societal pressure to pursue a conventional career. After volunteering for a nonprofit organisation in Greece, I worked at a call centre for four years while nurturing my creative pursuits as a hobby. The tangible results of my creativity turning into a paycheck made it increasingly challenging to continue. Facing panic attacks, I decided to quit my job, researched transforming sea glass into jewellery, and slowly began creating.

The process of setting up a stand at Thisio Art Street proved to be more challenging than anticipated. Securing the necessary artist's certificate alone consumed several months of effort. Additionally, navigating the unspoken regulations and expectations among stall owners presented further hurdles. Despite being a non-Greek, I encountered various obstacles along the way. However, through perseverance and determination, I eventually found my place within the community. Thisio's vibrant and diverse atmosphere provided invaluable insights into global shopping behaviours, enriching my understanding and contributing to more accurate ecommerce predictions.

In summary, my journey into creative entrepreneurship stemmed from a desire to define my identity beyond societal expectations.

#### **Do you define yourself as inclusive? Which groups do you target?**

While not practical yet, ideationally, I aim to establish an e-commerce platform with female artists, focusing on Mediterranean countries. This platform would connect women engaging in sustainable production, whether in rural or urban areas, fostering inclusivity in slow production practices.

#### **Would you describe your initiative as innovative? If yes, why? Please elaborate.**

The use of diverse materials and upcycling techniques contributes to the innovation of my venture. Incorporating various materials and adopting upcycling techniques aims to bring a unique and forward-thinking approach to my work.

**Is your initiative directly related to CCS? If not, in what respect can it be a cross cutting sector?**

Yes, being a jewellery designer and pursuing this in a sustainable manner means I am directly involved in the creative and cultural sectors. Even if not directly, these sectors are cross-cutting for me - Sustainability, Film and Television Industry, E-commerce and Retail, and the Fashion Industry.

**Are you involved in Piloting? If yes, what impact did this MOOC-Art have on your initiative?**

No, unfortunately, I haven't been involved in that process, but I was provided with information about MOOC-Art. I plan to complete the modules as soon as possible and use them to enhance my skills for my business.

**What are your suggestions for the implementation of this good practice example in other countries?**

Embarking on entrepreneurship in another country as an immigrant is challenging. Starting with minimal capital and facing challenges due to my foreign status, I overcame obstacles by believing in my venture. Persistence, curiosity, and the courage to ask questions were crucial. To those with curiosity, I recommend starting without wasting time, as belief in oneself is fundamental to success.

## 4. **CONCLUSION ON THE GOOD PRACTICES**

The interviewed initiatives converge on several key themes that underscore the transformative potential of innovative vocational training practices.

**Integration of Technology:** A common thread across the initiatives is the integration of technology to enhance educational and employment experiences. Talent platforms facilitate direct communication, online guides support job searches, and smart living portfolios utilise audiovisual technologies, showcasing a shared commitment to leveraging technology for educational advancement.

**Sustainability and Social Impact:** Each initiative places a strong emphasis on sustainability and social impact. Whether through upcycling materials for jewellery production, creating sustainable living job search portfolios, or manufacturing artistic products from recycled materials, there is a collective commitment to environmental consciousness and contributing to societal well-being.

**Inclusivity and Empowerment:** The initiatives prioritise inclusivity and empowerment, creating environments where students from diverse backgrounds feel welcome. Inclusive young people in the creative industries, as well as students in vocational training, are empowered through hands-on projects, fostering a sense of belonging and capability.

**Cross-Cutting Relevance:** While each initiative has a specific focus, there is recognition of cross-cutting relevance. The talent platform has broader applicability in the employment sector, the living portfolio is adaptable to various industries, and the IRONART project showcases the integration of creativity into vocational training, reflecting broader implications beyond the initial scope.

**Community Engagement and Collaboration:** A shared emphasis on community engagement and collaboration is evident. Initiatives actively collaborate with various stakeholders, including companies, institutions, NGOs, and local communities. The projects extend beyond traditional classroom settings, involving students in real-world scenarios and community-oriented projects.

**Digital Promotion and Outreach:** The use of digital tools and social media channels is a common aspect. Initiatives leverage online platforms for promotion, outreach, and networking. This underscores the importance of digital literacy and connectivity in enhancing the visibility and impact of vocational training initiatives.

In summary, these initiatives collectively highlight the transformative power of innovative vocational training practices, emphasising the role of technology, sustainability, inclusivity, cross-cutting relevance, community engagement, and digital outreach in shaping a holistic educational experience with societal impact.



restartcreativity.eu



Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Education and Culture Executive Agency (EACEA). Neither the European Union nor EACEA can be held responsible for them.