

CLiViE

Booklet

for maps of meaning

targeting the public

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ITALY / NATIONAL CONTEX

NATIONAL CONTEXT



ARTS & CULTURE CONTEXT

Italy boasts a very broad artistic and cultural heritage which has always favoured the development of educational approaches connected to high culture rather than popular culture.

D2.2 National report on arts-based education contexts and young people (Italy)

THE GAP

This analysis has revealed a very fragmented picture of policies and initiatives in the field of both formal and informal arts-based education, suggesting the lack of a public strategy and poor public investment in supporting arts-based education initiatives.

D2.2 National report on arts-based education contexts and young people (Italy)

THE SOLUTION

The report provides recommendations for the future development of arts-based education in Italy to ensure greater accessibility for and inclusion of children and young people in cultural practices.

D2.2 National report on arts-based education contexts and young people (Italy)

ITALY / CASE STUDY



THE CHALLENGE



The percentage of students with socio-economic disadvantages is increasing, and participation in extracurricular activities is burdensome for those coming from other municipalities.

Scientific High School "Vittorio Veneto",
Milan, Italy



THE ACTION



A curricular theatre workshop focusing on the relational dynamics of the class group, promoting mutual knowledge and dialogue, self-confidence, constructive comparison, and active collaboration.

Scientific High School "Vittorio Veneto",
Milan, Italy



THE RESULT



Participants experienced a strengthened sense of belonging and a higher level of well-being in relation to being comfortable with cultural differences.

Scientific High School "Vittorio Veneto",
Milan, Italy



THE IMPACT



The initiative led to an increase in relationships among students with different backgrounds and to a strengthened feeling of belonging to the school community.

Scientific High School "Vittorio Veneto",
Milan, Italy

Scientific High School "Vittorio Veneto", Milan

ITALY / MAPS OF MEANING

Curricular Theatre Workshop

1ST CLASS
SCIENTIFIC HIGH SCHOOL
"VITTORIO VENETO"
MILAN

"I was impressed by the theatrical scene of the two factions facing each other on the front and it was very creative how they had used, for example, rulers as rifles; [...] they simulated the Christmas truce between the two sides and then started playing with the shoe that was the grenade and used the trenches as soccer goals" - Emanuele, 14 years



Scientific High School "Vittorio Veneto", Milan

ITALY / CASE STUDY



THE CHALLENGE

” The presence of different ethnic groups leads to misunderstandings of value differences, and the high concentration of pupils with migrant backgrounds or disabilities creates a ghetto effect.

Lower secondary school Istituto Cappelli, Milan, Italy



THE ACTION

” Participatory re-design and decoration of spaces (corridors, protected areas reserved for one-to-one meetings conducted by support teachers, etc.) and co-design and production of furniture with recycled materials (cardboard, wooden fruit crates, etc.).

Lower secondary school Istituto Cappelli, Milan, Italy



THE RESULT

” The project fostered the development of collaborative skills and resulted in strong satisfaction regarding social relationships among pupils and a strengthened sense of belonging to the school environment.

Lower secondary school Istituto Cappelli, Milan, Italy



THE IMPACT

” The participatory planning enhanced social ties and networks within the class.

Lower secondary school Istituto Cappelli, Milan, Italy

Lower secondary school Istituto Cappelli, Milan

ITALY / MAPS OF MEANING


Istituto Comprensivo Francesco Cappelli

Let's Recreate the School

Teachers: Iaria Di Genova, Laura Novellino
Classe: 2E "Risso" school building

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Introduction

"ReCreate the School" was developed within a teaching pathway carried out with class 2E, in collaboration with the CLiViE project of the University of Milan - Bicocca.

The educational project aims to actively engage students in an experience of observation, reflection and participatory design of the school space, understood not only as a place of learning, but also as an environment of relationships, inclusion and citizenship.

Through group work, students were guided in the analysis of the school building and the common areas, observing their features, potential and critical issues. The pathway led pupils to imagine and propose solutions to improve the public space they experience daily, making it more welcoming, functional and responsive to their needs.

This educational experience was conceived to combine civic education and creative design, with the objective of making students aware of their active role in the care and transformation of the school environment.



- ### Competences
- Key European Competences**
- 01 • Personal, social and learning to learn competences: collaboration, reflection and autonomy in group work.
 - 02 • Cultural awareness and expression competence: aesthetic design, care for space and colour.
 - 03 • Citizenship competence: care for common goods, respect for shared spaces.
- Subject specific competences**
- 04 • Designing and representing spaces in a creative and functional way.
 - 05 • Understanding and using elements of visual language.
 - 06 • Reading, understanding and producing simple technical drawings.
 - 07 • Designing and creating artefacts following a design process.
 - 08 • Making models using simple materials.

- ### Objectives
- 01 • Observe and analyse school spaces (entrance hall, corridor).
 - 02 • Identify missing needs and functions.
 - 03 • Develop a requalification project including artistic drawings, technical drawings and models.
 - 04 • Learn to use cardboard as a material for furniture and decorations.
 - 05 • Collaborate in the construction of a scale model.
 - 06 • Present the project in a clear and well-reasoned manner.

Project Phases

1 Exploration and analysis

Activity: guided visit to the spaces (entrance hall and corridor).

Tools: notebook, photographs.

Task: collect observations and images on the current state of the spaces.

Discussion: "What are these spaces like? What do we like, what do we not like? What is missing in these spaces? How would we like them to be?"



Project Phases

2 Design

Organisation into groups: each group focuses on one space and carries out its own analysis of that area.

Activity: freehand sketches on floor plans.

Choice of functions, furniture, colours and materials.

Output: plan view with the proposed furniture/objects inserted.

Poster with a brief explanation of the group's project.



Project Phases

3 Construction of the scale model

Each group builds a model of the analysed space using cardboard and polystyrene.

Scale of the model: 1:50.

For the construction of the model, the class went to the modelmaking laboratory of the Politecnico University of Milan, which provided specific materials and tools.

The model was then completed in the classroom.



Project Phases

4 Presentation and selfassessment

Each group presents its project to the class using the poster and the model.

Wholeclass discussion: "Which proposal is more functional? Which items of furniture/decoration are most appropriate for these spaces? Which product best represents the work carried out?"

Completion of selfassessment sheets and final reflections.



Conclusions

The "ReCreate the School" project represented an important opportunity for growth for the students.

The experience made it possible to transform the school space from a mere place of transit and learning into an environment that is lived, observed, interpreted and redesigned in an aware manner.

The analysis of the school building and of the common areas stimulated critical reflection on students' everyday needs, fostering their ability to identify problems and to propose concrete and shared solutions.

Through cooperative work and the exchange of different points of view, pupils developed relational competences and a sense of belonging.

The project helped strengthen consciousness of the active role that each pupil can play in the care and enhancement of public space, promoting an idea of school as a participatory, inclusive community in continuous dialogue with those who experience it every day.



Lower secondary school Istituto Cappelli, Milan

ITALY / CASE STUDY



THE CHALLENGE

”

The neighborhood, an area with a high density of foreign population, is represented in mass media as degraded, characterized by occupied social houses, crime, violence, poverty.

Keep it Real! Comunità in Cammino (Community on the move) — Rap Workshop by Association FormattArt, Milan, Italy



THE ACTION

”

A rap writing workshop led by professional rappers provided a space for artistic expression and "art-vocacy" for young people at risk of social exclusion.

Keep it Real! Comunità in Cammino (Community on the move) — Rap Workshop by Association FormattArt, Milan, Italy



THE RESULT

”

Participants developed technical and artistic skills and attitudes of reciprocity and teamwork, gaining effectiveness in giving voice to their feelings and emotions.

Keep it Real! Comunità in Cammino (Community on the move) — Rap Workshop by Association FormattArt, Milan, Italy



THE IMPACT

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An increase in participation and involvement has been observed not only in the rap workshop but also in the association's various activities in general, with a strengthening of the sense of belonging.

Keep it Real! Comunità in Cammino (Community on the move) — Rap Workshop by Association FormattArt, Milan, Italy

Keep it Real! Comunità in Cammino (Community on the move) – Rap Workshop
by Association FormattArt, Milan

ITALY / MAPS OF MEANING

Links:



Keep it Real! Comunità in Cammino (Community on the move) – Rap Workshop
by Association FormattArt, Milan

ITALY / CASE STUDY



THE CHALLENGE

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There is a significant presence of young people with a migration background (including non accompanied minors) at risk of early school leaving, especially in peripheral areas of the city and in those cases in which educational poverty is associated with conditions of socio-economic hardship.

SPAZIO PONTANO 43 — Weekly theatre/dance/music/Art Workshop by Cooperative Tempo per l'Infanzia, Milan, Italy



THE ACTION

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Artistic workshops in dance, music, theatre, and figurative art based on the "Pedagogy of Desire" to nurture passion, to foster well-being and meaningful relationships within the community, both among children and families, and prevent deviant behavior.

SPAZIO PONTANO 43 — Weekly theatre/dance/music/Art Workshop by Cooperative Tempo per l'Infanzia, Milan, Italy



THE RESULT

”

Participants demonstrated increased artistic and relational skills and cultural awareness.

SPAZIO PONTANO 43 — Weekly theatre/dance/music/Art Workshop by Cooperative Tempo per l'Infanzia, Milan, Italy



THE IMPACT

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Increased engagement of different family members in the delivered services and greater visibility of the cooperative's work.

SPAZIO PONTANO 43 — Weekly theatre/dance/music/Art Workshop by Cooperative Tempo per l'Infanzia, Milan, Italy

SPAZIO PONTANO 43 – Weekly theatre/dance/music/Art Workshop by Cooperative Tempo per l'Infanzia, Milan, Italy

ITALY / MAPS OF MEANING

Links:



SPAZIO PONTANO 43 – Weekly theatre/dance/music/Art Workshop by Cooperative
Tempo per l'Infanzia, Milan, Italy

LATVIA / NATIONAL CONTEX

NATIONAL CONTEXT



ARTS & CULTURE CONTEXT

Latvia has rich intangible cultural heritage, and strongly developed professional culture, especially in the fields of music, art, theatre, dance and audiovisual arts.

D2.2 National report on arts-based education contexts and young people (Latvia)

THE GAP

Given Latvia's multicultural context, the effects of these educational approaches can vary widely among different groups.

D2.2 National report on arts-based education contexts and young people (Latvia)

THE SOLUTION

The National Report provides recommendations for a youth-oriented policy approach in Latvia based on the country's case studies related to EU experiences.

D2.2 National report on arts-based education contexts and young people (Latvia)



LATVIA / CASE STUDY



THE CHALLENGE



The war in Ukraine has escalated polarisation and tensions between Latvian and Russian-speaking residents, highlighting the need for dialogue in multicultural cities like Daugavpils.

The *Other* in Art and Life, Latvia



THE ACTION



A series of workshops and discussions aimed at reflecting on diversity, identity, and the role of art in society, organised in cooperation with the Rothko Museum engaging young people.

The *Other* in Art and Life, Latvia



THE RESULT



Participants demonstrated improved acceptance of "the Other", enhanced collaboration skills, and a deeper understanding of the museum's work and volunteering opportunities.

The *Other* in Art and Life, Latvia



THE IMPACT



The initiative helps cultivate positive attitudes that appreciate diversity and equips young people with skills to manage diverse perspectives.

The *Other* in Art and Life, Latvia

The *Other* in Art and Life, Latvia

LATVIA / MAPS OF MEANING



Art casts a profound spell upon us, though its meaning often unfolds only with time and reflection.

Mairita Folkmane



Link:



The Other in Art and Life, Latvia

LATVIA / CASE STUDY



THE CHALLENGE

” There is insufficient information and biased attitudes regarding ethnic minorities, which influence the image of the region and promote controversial views on history.

Polish cultural-historical heritage
in Daugavpils, Latvia



THE ACTION

” Students developed a digital educational game (quest) about Polish cultural history in Daugavpils and neighbouring territories as part of their history curriculum.

Polish cultural-historical heritage
in Daugavpils, Latvia



THE RESULT

” Learners developed attitudes of empathy and solidarity while increasing their soft skills through participation in a collective creative process.

Polish cultural-historical heritage
in Daugavpils, Latvia



THE IMPACT

” Developing and applying values, attitudes, and skills to manage and engage with diverse groups and perspectives.

Polish cultural-historical heritage
in Daugavpils, Latvia

Polish cultural-historical heritage in Daugavpils, Latvia

LATVIA / MAPS OF MEANING



Links:



Polish cultural-historical heritage in Daugavpils, Latvia

LATVIA / CASE STUDY



THE CHALLENGE



Young people feel disoriented by geopolitical shocks, and local students often struggle to communicate respectfully with newcomers from different cultural backgrounds.

Learn from Ancestors to be Open and Self-Confident in the Future!, Latvia



THE ACTION



A series of five workshops focused on traditional crafts such as creating folk music instruments, cooking dishes of the national cuisine, and making masks aimed at encouraging communication in a multinational class.

Learn from Ancestors to be Open and Self-Confident in the Future!, Latvia



THE RESULT



Participants increased their self-development through collective creation and developed attitudes of empathy and solidarity towards others.

Learn from Ancestors to be Open and Self-Confident in the Future!, Latvia



THE IMPACT



Developing attitudes to appreciate and respect differences and diversity.

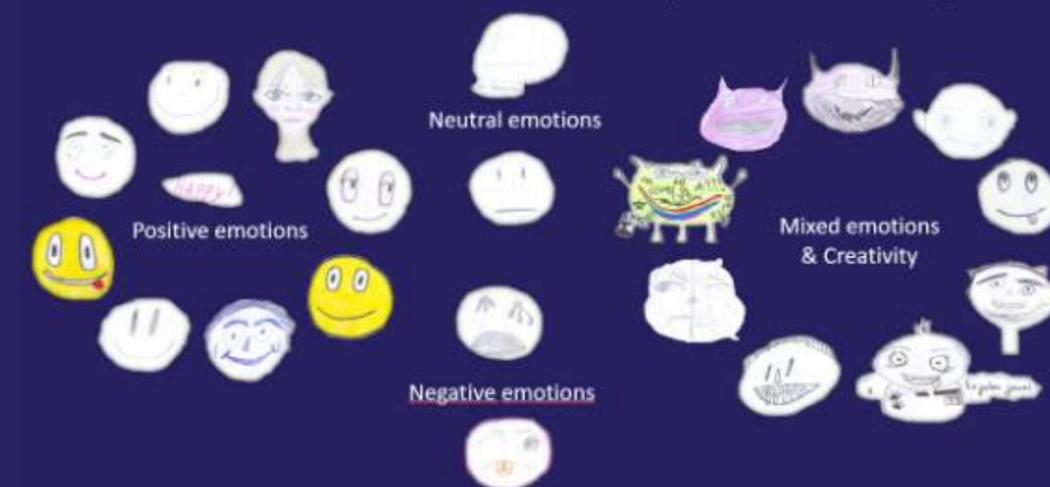
Learn from Ancestors to be Open and Self-Confident in the Future!, Latvia

Learn from Ancestors to be Open and Self-Confident in the Future!, Latvia

LATVIA / MAPS OF MEANING



Source: Latgale LocMap.png. https://lv.wikipedia.org/wiki/Att%C4%93ls:Latgale_LocMap.png



Links: 

Learn from Ancestors to be Open and Self-Confident in the Future!, Latvia

LATVIA / CASE STUDY



THE CHALLENGE

” The city faces population decline and weakened community ties, while economic difficulties and geopolitical tensions erode traditional cultural values and social cohesion.

TOGETHER WE RISE, Latvia



THE ACTION

” Structured sports-based activities, specifically martial arts, integrated with cultural literacy to foster inclusivity and mutual respect among diverse youth.

TOGETHER WE RISE, Latvia



THE RESULT

” Reduced risks of anti-social behaviour and improved educational outcomes, such as enhanced self-esteem and concentration.

TOGETHER WE RISE, Latvia



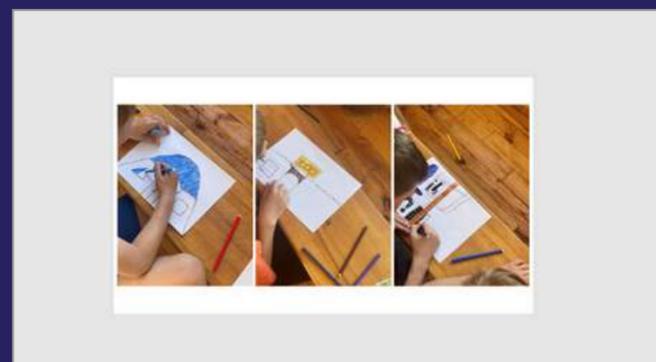
THE IMPACT

” Examining different levels of identity and their implications for managing relationships with others.

TOGETHER WE RISE, Latvia

Together We Rise, Latvia

LATVIA / MAPS OF MEANING



"I enjoy meeting my friends at the club and learning together."

"Being part of the club makes me feel like I belong to something special."

"I like taekwondo because it is interesting and fun."

"Taekwondo teaches me discipline and respect for others."

"I like that we support each other during competitions."

Cultural Literacie's
VALUE
in Europe

"Training helps me forget about my worries and just have fun."

"When I train, I feel strong and confident."

"I feel happier when I am active and doing sports."

"I want to be a taekwondo instructor when I grow up because I love it so much."

"Taekwondo is not just about fighting; it's about teamwork and friendship."

Together We Rise, Latvia

LITHUANIA / NATIONAL CONTEX

NATIONAL CONTEXT



ARTS & CULTURE CONTEXT

The development of education policy in relation to arts-based education has been influenced by the historical context following the restoration of independence of the Lithuanian state in 1990 and by political decisions based on neoliberal attitudes.

D2.2 National report on arts-based education contexts and young people (Lithuania)

THE GAP

The findings highlight that arts education in the national curriculum is linked to the development of cultural and creative competences but still does not receive sufficient attention in general education policy.

D2.2 National report on arts-based education contexts and young people (Lithuania)

THE SOLUTION

The study highlights the diversity and importance of cooperation with artists, cultural institutions, municipalities and private foundations.

D2.2 National report on arts-based education contexts and young people (Lithuania)

LITHUANIA / CASE STUDY



THE CHALLENGE



Grigiškės is the only Lithuanian city within a city, belonging to the Vilnius municipality. Young people are concerned regarding safety issues, bullying in school, vandalism, and the lack of communal/public space in Grigiškės.

A Safe Space for a Dialogue, Lithuania



THE ACTION



Two groups of students from different linguistic backgrounds (13-16 y.), through a continuous creative learning process, exploring the area and learning about architectural, urbanistic, and theatre practices to create a non-judgmental space for dialogue.

A Safe Space for a Dialogue, Lithuania



THE RESULT



Students reported:

- making new friends from the other school during the project
- getting to know their classmates better during the project
- that it is easier for them to express themselves and ask questions after the project
- that during this project they learned to work in a group with students from the other school, not only with their classmates
- an improved ability to express themselves more freely and speak in Lithuanian during and after the project

A Safe Space for a Dialogue, Lithuania



THE IMPACT



High-level impact area: Develop attitudes to appreciate and respect differences and diversity.

Sub-topic area: Demonstrate appreciation and respect for difference and diversity, cultivate empathy and solidarity towards other individuals and social groups.

A Safe Space for a Dialogue, Lithuania

A Safe Space for a Dialogue, Lithuania

LITHUANIA / MAPS OF MEANING



SAFE SPACE FOR DIALOGUE

WHY A CAT?

This book is a *Map of Meaning*. It is a visual and textual representation of the learning process, based on two elements: firstly, the experience of creative practitioners and their diary entries; and secondly, the thoughts of students, and their observations, participation in sessions and interpretations. The aim is to present a series of creative sessions through the eyes of the students. This book highlights aspects of young people's experiences that may be important not only after the project has ended, but also for continuing the process of cultural education in the future.

During ten creative sessions, two groups of students from two different schools, together with creative practitioners architect Evelina and theater actress Modesta, explored their local area. Together they tried to understand what common spaces young people lacked and tried to imagine what kind of safer and more private spaces could be created for young people.

Using various theatrical methods, the participants worked towards a shared understanding, thus creating personal connections amongst themselves. The young people's ideas for different spaces were presented to the city councilor, and there was a discussion about the responsibilities of maintaining such spaces. Friendships developed between students from different schools, continuing beyond the sessions.

After returning from the summer break, the students voted against creating a space by themselves, and the project took a different direction. The creative practitioners explored formats for supporting students in expressing their true wishes and expectations. Through experimentation with different methods and tools, the idea of a manifesto took shape, allowing the students to express what truly matters to them and where they feel unheard. During the reflection phase, the students had the opportunity to analyse which activities were most memorable and effective, and, together with the practitioners, to recognise that sincere conversations help build connections - even when discussing something as familiar as pets.

FIELDS OF ART AND CREATIVITY USED:

Urbanism, Theatre

EDUCATIONAL PRINCIPLES:

- Building non-hierarchical relationships
- **Fostering dialogue**
- **Creating a safe space**
- **Empowering participants' voices**
- Creative process
- Reflection

PARTICIPANTS OF THE CASE STUDY:

18 students (aged 15-17) from a Russian-speaking school
28 students (aged 13-15) from a Lithuanian-speaking school

CASE STUDY OBJECTIVES:

To examine how the process of creating shared, safe local public spaces can foster and manage relationships between linguistically diverse teenage groups.

LOCATION AND CONTEXT:

Grigiškės is the only Lithuanian city within a city, as it is located within Vilnius municipality. The population is 9,750, with a significant proportion made up of linguistic minorities, mainly Russian- and Polish-speaking communities. According to a survey on safety in Vilnius City, only 43% of people feel safe in Grigiškės—the lowest figure in the entire Vilnius municipality. Additionally, 90% of residents report encountering alcohol and drug abuse in their neighbourhoods. Vandalism is also considered a major problem, ranking among the highest in Vilnius City. Young people from Grigiškės spend most of their free time in Vilnius City. They do not see their future in their hometown due to a lack of job prospects as well as limited leisure and sports activities and facilities.

INTENDED OUTCOMES:

- Make new friends with people from different backgrounds.
- Improve Lithuanian language comprehension and usage in everyday situations and expand vocabulary.
- Learn to ask questions and share ideas confidently in group settings.
- Participate in community or group activities and use kind and respectful language when interacting.

HOW TO NAVIGATE THIS STORY:

ASSESSMENT
The session keyword: meaning
Adult's voice

Collective narrative of participants' experiences
Young people's voice



ASSESSMENT GETTING ACQUAINTED

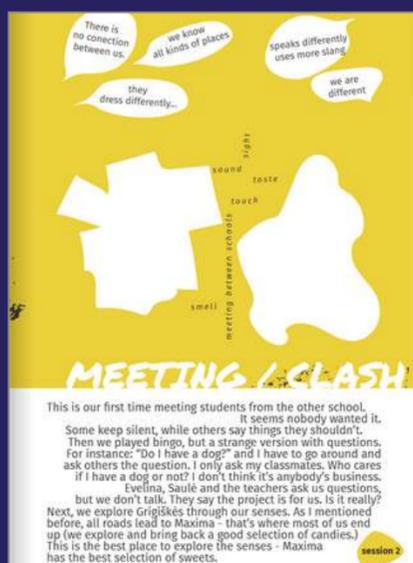
Like to be
Spend time
Feel safe
Feel unsafe
Place that has potential

You have to respect your town, your country.

Evelina and Saulė arrive at our school. To be honest, I don't understand anything. They show us slides and ask questions about Grigiškės. They say "Clivie", we ask, what is that? I guess it's just another project. We talk about the places that are really not safe here and map out the important places - all roads that lead to Maxima (the supermarket).

After that Saulė and Evelina come to our school. We are a little quieter and listen to what they are saying, but I don't really understand everything. My friend tries to translate quickly. Then Evelina asks us to make a map of various places in Grigiškės. Actually, we find quite a few nice places in Grigiškės; maybe it's not so bad to live here.

session 1



MEETING / CLASH

There is no connection between us... we know all kinds of places... they dress differently... speaks differently uses more slang... we are different

sound taste touch smell meeting between people

This is our first time meeting students from the other school. It seems nobody wanted it. Some keep silent, while others say things they shouldn't. Then we played bingo, but a strange version with questions. For instance: "Do I have a dog?" and I have to go around and ask others the question. I only ask my classmates. Who cares if I have a dog or not? I don't think it's anybody's business. Evelina, Saulė and the teachers ask us questions, but we don't talk. They say the project is for us. Is it really? Next, we explore Grigiškės through our senses. As I mentioned before, all roads lead to Maxima - that's where most of us end up (we explore and bring back a good selection of candies.) This is the best place to explore the senses - Maxima has the best selection of sweets.

session 2



BUILDING GROUPS AND IDEAS

Modesta showed up; she's from the theater, like an actress. It was fun.

Evelina takes out our maps, and we choose places that we like. She gives us plasticine, which reminds us of kindergarten. We build what we would like to add to those places - mainly benches. Fun.

What will they do with it? Probably nothing...

session 3

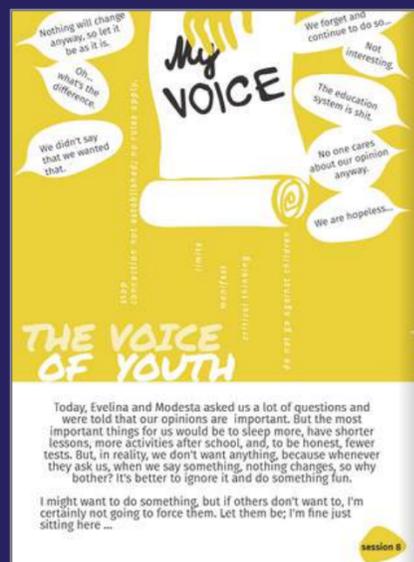


EXPLORING THE PLACE

The best part is that we're out of school again and we are allowed to skip classes.

We walk to the places we discussed earlier for which we had made plasticine models. They ask which places have potential but are missing something. We choose two. Maybe one should have remained a secret...

session 4



THE VOICE OF YOUTH

Nothing will change anyway, so let it be as it is. Oh... what's the difference. We didn't say that we wanted that. We forget and continue to do so... Not interesting. The education system is shit. No one cares about our opinion anyway. We are hopeless.

Today, Evelina and Modesta asked us a lot of questions and were told that our opinions are important. But the most important things for us would be to sleep more, have shorter lessons, more activities after school, and, to be honest, fewer tests. But, in reality, we don't want anything, because whenever they ask us, when we say something, nothing changes, so why bother? It's better to ignore it and do something fun.

I might want to do something, but if others don't want to, I'm certainly not going to force them. Let them be; I'm fine just sitting here...

session 5



BEING HEARD

IS IT WORTH EXPRESSING AT SCHOOL?

against against FOR

We were accepted as we are - very loud and funny.

This time we arrived first, and it was so quiet we could work on our tasks. It's definitely better to work when there are fewer of us, and I seem to understand more. When they showed up, there was a lot of noise again and everything seemed to be coming to a standstill - do they want to be here? And do I? Then Evelina and Modesta asked us about the school and our opinions. It seems that something has changed: we hear the questions, and they hear the answers. They talk about the manifesto, we make posters and write our demands. I don't know how to write some of the words. The noisy ones change - they start helping, translating, and writing themselves.

session 6



SAFE SPACE REFLECTION

Adults don't always understand that there is a process here. There will be a moment when we will grow up and want to do something, and now they just want to understand and listen to what we want, not just what you want. We were learning to speak another language. We will respect each other and will not be afraid to meet. When we went outside it was interesting. They didn't scream. New friends from another school. We are all different, but similar. We have a sick person around. The sun shines on those who... have blue eyes. We were accepted as we are - very loud and funny. We were learning to speak another language. We were learning to speak another language. We were learning to speak another language.

I don't know if I wanted to come, but I did. I saw Modesta and Evelina in the hallway carrying chairs, so my classmates and I took the rest and helped them prepare the space. Maybe it's strange that it's all over. But they stayed with us until the very end - strange and new... They laid out the items, and we each talked about how we felt about the project, what stood out. What stood out was the meeting with the city councilor, the walk, exploring Grigiškės, various games, meeting new people. Everyone talked, everyone walked and listened. When people ask about things that matter, even if they are painful, then you want to share, because it's really not about getting new benches for Grigiškės. Well, and when they listen and react, that's important too. I even managed to make new friends here, I mean, not from my school... We didn't want to leave, so we helped them tidy up. It's strange that everything has come to an end.

session 7

TIME PERIOD:

25.03.2025 - 27.11.2025

ACTIVITIES:

1 diagnostic, 9 creative and 1 reflection sessions (duration of one session - 3 hours)

CASE STUDY TEAM:

Creative practitioners: Architect and urbanist Evelina Bartusevičiūtė, and theatre actor Modesta Jakeliūnaitė
Curators: Milda Laužikaitė, Saulė Norkutė

CHALLENGES FOR TEACHERS AND ADMINISTRATION:

How can shared activities help build relationships between students from different linguistic and cultural backgrounds.

DELIVERED OUTCOMES:

- Students reported having made new friends from the other school during the project.
- Students reported that the project helped them to get to know their classmates better.
- Students reported that it is easier for them to express themselves and ask questions after the project.
- Students reported that during this project they learned to work in a group with students from the other school, not only with their classmates.
- Students reported feeling more confident expressing themselves and speaking Lithuanian during and after the project.

Link:



A Safe Space for a Dialogue, Lithuania

LITHUANIA / CASE STUDY



THE CHALLENGE

” The school students belonging to Russian speaking minorities experience social exclusion finding it challenging to engage with the larger city.

Leaving the “New world”, Lithuania



THE ACTION

” A continuous short video making process where students explore their own experience and relationship to their neighbourhood and the city, facilitated by a professional film director.

Leaving the “New world”, Lithuania



THE RESULT

” Students reported that during the project they:

- learned new ways to express their thoughts and ideas, discuss what is important to them, and developed greater confidence and skills in self-expression
- improved their relationships with people from diverse backgrounds and had positive experiences of belonging to a group of peers and teachers
- felt their voice mattered and that they could have a positive impact on their surroundings
- gained confidence in speaking and presenting in Lithuanian
- new methods and teaching approaches were learned and applied in practice

Leaving the “New world”, Lithuania



THE IMPACT

” **High-level impact:** Cultivate and manage identities, relationships and feeling of belongingness.

Sub-topic: Distinguish between personal and collective identity and various social groups, and cultivate a sense of belonging to a common humanity.

Leaving the “New world”, Lithuania

Leaving the “New word”, Lithuania

LITHUANIA / MAPS OF MEANING



WHY IS THE SKY OVERCAST?

This book is a Map of Meaning. It is a visual and textual representation of the learning process, based on the two elements: firstly, the experience of a creative practitioner and their diary entries; and secondly, the thoughts of students, and their observations, participation in sessions, and interpretation. The aim is to present a series of creative sessions through the eyes of the students. This book highlights aspects of young people's experiences that may be important not only after the project has ended, but also for continuing the process of cultural education in the future.

During eight intensive creative sessions, 13 students from different classes, together with six teachers, went through a shared creative process led by creative practitioner Tomas, a film director and educator. For both the teachers and the students, the process of filmmaking and production was new. The teachers, just like the students, took on the role of learners. By exploring their surroundings and their relationship with place and people, they moved through the stages of the filmmaking process: from exploring film genres and practising filming exercises (which clarified their choices of filming techniques and framing) to scriptwriting and editing.

The films were presented to the school community, with participants sharing what they captured and conveyed through their films.

During the reflection phase, the students interviewed one another. Using questions they created themselves, they discussed the process they had gone through, and articulated what they had learned, how they felt during the process, what was done and why, and what new possibilities this learning process may open up for the future.

FIELDS OF ART AND CREATIVITY USED:
Film

EDUCATIONAL PRINCIPLES:

- Building non-hierarchical relationships
- Fostering dialogue
- Creating a safe space
- Empowering participants' voices
- Creative process
- Reflection

PARTICIPANTS OF THE CASE STUDY:
13 students (aged 14-16) from a Russian-speaking school

CASE STUDY OBJECTIVES:
How encouraging creative self-expression through creating short video stories can help cultivate relationships and a sense of belonging.

LOCATION AND CONTEXT:
Naujininkai is a Vilnius district with 30 030 inhabitants. The district's name originally meant "the new world" in Polish and Russian, but this meaning is lost in the Lithuanian version, "Naujininkai". It is regarded as one of the least safe districts in Vilnius.

Traditionally, it has been home to lower-income members of linguistic and cultural minority groups, such as Russian and Roma communities. The school students from Russian speaking and Roma minorities often experience social exclusion and prejudice.

In recent years, due to gentrification and an influx of Ukrainian refugees, the demographic of the district has changed. However, most newcomers are wealthier Lithuanian speaking families who choose not to send their children to local schools, as the teaching language there is Russian and most students are from cultural minority groups. The schools' students rarely leave the

area, as they do not feel at home in the rest of the city and because of their poor Lithuanian language skills.

INTENDED OUTCOMES:

- Improved confidence and skills to express oneself.
- Improved relationships with people from diverse backgrounds.
- Positive experience of belonging to a group of peers and teachers.

HOW TO NAVIGATE THIS STORY:

MEETING ASSESSMENT
The session keyword

Young people's voice

Adult's voice

Collective narrative of participants' experiences

MEETING ASSESSMENT

A project. Hm. This is my first one. I want to make a film. That's what I was told we would do. Our teachers participate too, just like us; they share their thoughts and experiences. We reflect on the past, the future, and the present; we draw and write. Then there is a map of Vilnius, but we expand it to the whole of Lithuania, Ukraine, and Poland. It is hard to mark places that are important to me, but when I am asked where I would bring an enemy or a friend, everything becomes clear. Because of the language, I do not understand everything, and although my classmate translates for me, it's tiring.

DISCOVERING THE LANGUAGE OF FILM

Shall we start filming?
Result

Tomas shows us excerpts from films. Not very interesting ones. Some are so long and boring, and nothing happens. But it shows how many ways you can make a film.

I wonder what kind of film I am going to make?

I learned that there are different frame sizes and that this affects how viewers interpret what is happening on screen. We tried filming, but it's not a movie yet. We were silent for a long time.

CREATING A STORYLINE

Tomas says that today we're going to create a film script. But because of the language, I don't understand everything that's being said, so how are we going to make it? We ask if we will receive grades for this. Nobody answers.

SHOOTING

We start shooting. There's no time to reshoot.

You make one shot and you're done - that's it.

We are at our location and try to do interviews, but nobody wants to talk or answer our questions.

We change ideas, and I become a journalist and tell everything I know about the place. Everything goes well.

EDITING

Tomas says it's time to edit. Nobody wants to, so another classmate and I start doing it. We like it; the others just sit around.

Sometimes they leave for the bathroom. Tomas tries to engage them, but they don't understand the purpose of editing.

But how can you make a film without editing?

DECIDING

The preview. We watch all the films. It's kind of OK. Tomas tries to ask us questions and find out our opinions, and suggests what we could improve or change.

I think it's OK. Come on - we made three films and the teachers made one! So all Tomas gets from us is silence or "it's OK."

Then he says that we should think about how we would like to present it. We will do it - no problem here.

THE PREMIERE

I am nervous; my voice and feet are trembling. Will I manage to present? Why do I have to speak - and in Lithuanian? Who thought of this? It's good that I can read and don't have to memorise. And anyway, the film speaks for itself.

Done.

It was not as scary as I thought. I was nervous about how people would receive the films - how they would react, whether they would laugh where they should and remain silent where they should. Thank God, that's how it was.

REFLECTION

I'm the kind of person who likes things like that. I was interested to learn how the whole filming process works: filming, editing, I didn't even think that such a process would be so interesting, complicated, and difficult when you actually start filming.

Who knows—maybe you'll star in a movie someday or even become a director?

Maybe, I'd like to.

It was interesting.

New faces arrive, asking about the project. But it's over - why meet again? We made the films, and that's it. Again, we have to sit in those circles and share, but I have nothing to share. It's hard for me to remember what was there and what wasn't. Although, when you think about it, there were some really good moments. The teachers, as always, have something to say - that they got to know us in a completely different way and now see us differently in class. Then we interviewed each other. Well, I'm not hiding anything; I'm sharing everything - how boring and pointless all those exercises were that didn't involve making the films themselves. I didn't see the point. But when asked if I want to make films, it turns out that it's because of this project that I do. I actually realized that I can do it, because before that it seemed like only the chosen ones did it. But it's possible even with a phone, if you have a good idea.

TIME PERIOD:
25.03.2025 - 27.11.2025

ACTIVITIES:
1 diagnostic, 7 creative and 1 reflection sessions (duration of 1 session - 3 hours)

CASE STUDY TEAM:
Creative practitioner: Film director and educator Tomas Smulkis
Curators: Milda Laužikaitė, Saulė Norkutė

CHALLENGES FOR TEACHERS AND ADMINISTRATION:
How to support students in expressing their voice, being seen, heard, and accepted by the wider Lithuanian speaking city community, and feeling at home beyond the safe spaces of their school and neighborhood.

DELIVERED OUTCOMES:

- Students reported that during the project they learned new ways to express their thoughts and ideas, discussed what is important to them, and developed greater confidence and skills in self-expression.
- Students reported that during the project they improved their relationships with people from diverse backgrounds and had positive experiences of belonging to a group of peers and teachers.
- Students reported that during the project they felt their voice mattered and that they could have a positive impact on their surroundings.
- Students gained confidence in speaking and presenting in Lithuanian.
- New methods and teaching approaches were learned and applied in practice.

Link:



Leaving the "New word", Lithuania

LITHUANIA / CASE STUDY



THE CHALLENGE



Young people in the area feel a lack of trusted adult confidantes and perceive school staff as focusing on punishment, leading to a lack of positive interactions.

When Children Ask, Lithuania



THE ACTION



Creative process of exploring what it means to be an adult, children's views on adulthood, through learning and practically exploring interview genres and methods for a group of students from 6th grade (10–12-year-olds).

When Children Ask, Lithuania



THE RESULT



Students:

- reported the ability to collaborate effectively in group activities
- experienced different types of positive interactions with adults, including making and learning to conduct interviews
- reported that the atmosphere in their class has changed and that they have become more friendly towards each other
- reported that they have made new friends

Teachers:

- reported that during and after the project, students could concentrate for longer periods of time in class
- reported that new methods and teaching approaches were learned and applied in practice

When Children Ask, Lithuania



THE IMPACT



High-level impact area: Share values and responsibilities based on human rights.

Sub-topic area: Demonstrate appreciation and respect for difference and diversity, cultivate empathy and solidarity towards other individuals and social groups.

When Children Ask, Lithuania

When Children Ask, Lithuania

LITHUANIA / MAPS OF MEANING

WHEN CHILDREN ASK

WHY MEGALODON?

This book is a *Map of Meaning*. It is a visual and textual representation of the learning process, based on two elements: firstly, the experience of creative practitioners and their diary entries; and secondly, the thoughts of students, and observations, participation in sessions, and interpretations. The aim is to present a series of creative sessions through the eyes of the students. This book highlights aspects of young people's experiences that may be important not only after the project has ended, but also for continuing the process of cultural education in the future.

During eight creative sessions, creative practitioner Eglė, a multidisciplinary artist and educator, together with sixth-grade students, explored the theme of relationships with adults. The students learned how to formulate questions and conduct interviews with peers and adults, gained knowledge of how to use professional filming, photography, and sound recording equipment, and developed teamwork skills.

The sessions took place outside the school - traveling outdoors, interviewing passersby, visiting cultural institutions, and exploring a professional podcast studio. The students reflected on how a well-crafted question can open or close the possibilities for a sincere conversation.

The students chose different roles, set up a recording studio, and invited high school teachers and staff for interviews. For the first time, they asked teachers questions as people, in a reversal of the roles they are used to playing in school. The teachers appreciated the students' focus and professionalism. The process culminated in a student-organized event, where they showcased their filmed and edited interviews and encouraged other students to participate through interactive tasks and questions.

FIELDS OF ART AND CREATIVITY USED:
Multidisciplinary art

EDUCATIONAL PRINCIPLES:

- Building non-hierarchical relationships
- Collaboration
- Fostering dialogue
- Creating a safe space
- Empowering participants' voices
- Creative process
- Reflection

PARTICIPANTS:
Twenty 6th-grade students (aged 11-12)

CASE STUDY OBJECTIVES:
To explore how engagement in learning and practicing interview techniques can activate and cultivate meaningful partnerships between children and adults.

LOCATION AND CONTEXT:
Rumsiškiės is a small town in central Lithuania with a population of around 1,200. The town is best known for its Open-Air Museum of Lithuania, one of the largest open-air museums in Europe. It showcases traditional rural life, architecture, and culture from various regions of the country. The town's inhabitants have little to no connection with the museum, except for those who work there. According to surveys and focus groups on mental health conducted by the district's Youth Council, young people in the area report a lack of trusted adults to turn to. They perceive teachers and other school staff as focusing more on punishment than on addressing underlying causes. Their connections with teachers are limited, often constrained by institutional rules, and communication from adults in schools and other institutions is largely top-down. Many also report having distant relationships with their parents or carers. Regarding the chosen group of 6th graders, teachers view them as a group that often causes disruption but becomes active and engaged when interested.

INTENDED OUTCOMES:

- Positive experience of encounters/partnership with adults.
- Increased value attributed to relationships/partnerships between adults and young people.
- Completion of a group task together, demonstrating cooperation and shared responsibility.

HOW TO NARRATE THIS STORY:

OBSERVATION GROUP DYNAMICS

The session keyword: *trust*

Children's voice: *How tall are you?*

Adult's voice: *Do you have a dog? I have one.*

Collective narrative of participants' experiences: *Where are you from?*

OBSERVATION GROUP DYNAMICS

There aren't many of us, but we fill the space as if there were 100 of us. Eglė and Saulė come and say we're going to do a project. We're gonna get to know each other. We manage to listen to them a little. It's good that the space is big, so we can run around and don't have to sit still. We draw portraits on transparent paper, and they turn out very funny.

I don't know if anyone would recognise me. Then we go outside. It seems like at least 1,000 of us are there, and we scatter and have to draw one school with the chalk we've been given. Ha. We end up with 14 schools.

And why do I now have to listen to what others are saying and draw with them? When I tried, they just scribbled on my drawing.

A QUESTION FOR ADULTS

Summer is over. Eglė and Saulė are back. We are in the hall of the cultural center. They ask our opinion about adults - they are old. We play games and try to remember what happened at the first meeting. I have a hard time recognizing my own portrait. The boys are running around, I look at Eglė to show that I'm listening.

We are learning to ask questions. It turns out that when you don't start a question with "do", you can get a longer answer. The adults come, and we ask them questions - or rather, those of us who dare to, do. When you ask adults, they answer, but it doesn't always work that way with classmates.

QUESTIONS FOR EACH OTHER

This time we are outside. We all climb a tree - even our teacher Laura does. We walk in pairs and ask each other questions. I don't want to say anything because no one seems to be listening, but Eglė says, "I am listening," and we talk about food.

They give me a camera, and I take pictures of everyone. Then we hunt for people to interview. How strange that all the adults agree to let us ask them questions and answer us. I would probably just stay silent or run away.

This time, my classmates answered and asked questions; we even stood in a circle and talked, not scattered in all different directions.

EXPERIENCING A PROFESSION

I can't believe it ... we were in a real radio studio, which turned out to be quite close to the cultural center.

Sometimes it felt like there were 1,000 of us, and sometimes only 20, because the studio was so tiny. We were divided into teams, as always: some were doing something else, and Eglė thought we couldn't hear her, but some of us kept repeating, "We can hear you." "We want to keep working - go on."

We find it interesting, and sometimes uncomfortable, to be around adults. We want to know so much: How much do they earn? How do they feel at work? What kind of work do they do?

CLASS AS A TEAM

Library. Eglė says, "You are one team." Wow ... we have roles! I'll ask the questions.

This time we're interviewing teachers, which is a bit nerve-wracking, so I prepared the questions last night. Some are preparing the space, others are filming. Well, there's some disagreement about it, but Eglė seems to have found a solution.

Five are just changing costumes and not doing anything else. Then the teachers arrive, and we interview them - it may be that with some of them we talk for the first time outside lessons.

RESPONSIBILITY

Eglė, Laura, and I are watching what we have filmed. It's a pity we didn't have time to watch everything - it turns out we filmed a lot.

They asked us to remember the events we have participated in. Firstly, we remembered ones where we were asked to do something, participate. During our event, we will present the film and invite others to answer questions, to interact.

OPPORTUNITY TO GET INVOLVED

We are very nervous. How will we manage everything? Eglė and Saulė keep trying to gather us together and assign clear roles. I never thought it would help so much - it's very clear what we need to do.

The audience gathers - many, many students from other classes with their teachers.

And they seem interested! They answer the questions we wrote! And we are brave, dressed in our costumes, looking so cool with our serious equipment - and we're on the stage too.

REFLECTION

It's great to meet again! It wasn't too difficult to remember the whole project, and even some of the details. The project was like a waterfall - unstoppable and huge.

Eglė and Saulė asked us to draw one school again, and this time we ended up with two.

They asked us to compliment a classmate that no one had mentioned yet. At first, we didn't want to, but when they gave us examples, we understood and complimented what our classmates were good at in the project.

We became such good friends that some of us even fell in love ...

Link:



When Children Ask, Lithuania

LITHUANIA / CASE STUDY



THE CHALLENGE



Paluknys is a village with 1,268 inhabitants that belongs to Trakai district. The surrounding area and the village are populated by linguistically and culturally diverse communities compared to other areas of Lithuania. The majority of the students come from other parts of the area, and their participation in after-school activities is determined by the schedules of the buses that take them home. The provided after-school activities do not offer any opportunity to engage with contemporary art and contemporary art practices.

Dancer in a village, Lithuania



THE ACTION



A continuous creative and physically active learning process exploring contemporary dance and circus to cultivate empathy through embodied experiences.

Dancer in a village, Lithuania



THE RESULT



Student reporting:

- ability to collaborate effectively in group activities, showing respect and cooperation and helped better to know classmates. They have gained more confidence in my ability to participate, perform tasks, and work in a group
- for the first time encountering contemporary dance and working with an artist, who used contemporary dance-based practice
- that during the project, they felt that their opinion was important and heard
- that during this project have learned to listen to and hear the opinions of their peers who have different views

Dancer in a village, Lithuania



THE IMPACT



High-level impact area: Develop attitudes to appreciate and respect differences and diversity.

Sub-topic area: Demonstrate appreciation and respect for difference and diversity, cultivate empathy and solidarity towards other individuals and social groups.

Dancer in a village, Lithuania

Dancer in the village, Lithuania

LITHUANIA / MAPS OF MEANING

DANCER IN THE VILLAGE

WHY THE DOG?

This book is a *Map of Meaning*. It is a visual and textual representation of the learning process, based on two elements: firstly, the experience of a creative practitioner and their diary entries; and secondly, the thoughts of students, and their observations, participation in sessions, and interpretations. The aim is to present a series of creative sessions through the eyes of the students. This book highlights aspects of young people's experiences that may be important not only after the project has ended, but also for continuing the process of cultural education in the future.

During nine creative sessions, young people learned to listen to and get to know each other through activities that required concentration and teamwork: they threw balls and sticks and created choreography using combinations of hand and finger movements. Creative practitioner Petras, an actor and contemporary dancer, used storytelling to create a space where no topic was off-limits: talking about yourself, accepting yourself and others, and exploring relationships between adults and friends.

Natural teenage provocations became opportunities to discuss boundaries: how society and young people's environments function, who sets limits, and what is considered acceptable or unacceptable. During these sessions, participants together reflected on their beliefs, discovered new ways of behaving and acting, and explored new possibilities.

Together with Petras, the young people discussed taking responsibility and attempted to do so, although they did not always succeed. In the moments where they did, their understanding shifted towards a new mindset: not only does the environment affect us, but we also influence it.

FIELDS OF ART AND CREATIVITY USED:
Contemporary dance, circus, story-telling

EDUCATIONAL PRINCIPLES:

- Non-judgmental attitude
- Building equal relationships
- Fostering dialogue
- Creating safe space
- Empowering participants' voices
- Creative process
- Reflection

PARTICIPANTS OF CASE STUDY:
Thirteen students from 9th-10th grades (aged 14-16)

CASE STUDY OBJECTIVES:
How engaging students in contemporary dance and circus activities, and focusing them on shared goals, can help them develop a more open and empathetic worldview.

LOCATION AND CONTEXT:
Palukynys is a village with 1,268 inhabitants that belongs to Trakai district. The surrounding area and the village are populated by linguistically and culturally diverse communities compared to other areas of Lithuania. The population of Palukynys consists of speakers of different languages: Lithuanian - 56.33%, Polish - 30.11%, Russian - 8.28%, Belarusian - 2.37%. According to the school director, 80% of students come from linguistic minorities or mixed families. Some of the students are in foster care. The majority of the students come from other parts of the area, and their participation in after-school activities is determined by the schedules of the buses that take them home.

INTENDED OUTCOMES:

- To broaden young people's horizons by engaging with and building relationships with the creative practitioner.
- To develop the ability of young people to collaborate effectively in group activities, showing respect and cooperation.

HOW TO NAVIGATE THIS STORY:

UNEXPECTED ENCOUNTER
The session keyword: Young people's voice

Collective narrative of participants' experiences

Adult's voice

UNEXPECTED ENCOUNTER

We come into the classroom. Our teacher Reda said that Petras would be here - he is a dancer. Petras isn't here yet, but there are sticks, huge ones made of some kind of wood. Why? Petras arrives. He starts doing something with the sticks, hands them to us, and we do something too - like some kind of a ritual. Petras says that the ability to move is innate in everyone.

Then we throw a tennis ball in a circle. Petras calls it "bonding," we're not very good at it yet. Some of us can't concentrate; our eyes and fingers quickly drift back to our phones. "Topics" keep coming up - maybe we're trying to test Petras. However, he tells interesting stories, so openly that no topic is scary for him. We listen; we don't talk much - he tells stories.

LANGUAGE OF MOVEMENT

Well, what can I say? It was strange. Petras told a story about a butterfly and India, then suddenly started dancing. Some people hoped for time to pass more quickly, while others fixed their gazes on Petras' dance.

Then we try to make signs with our hands - some kind of dance - and others have to repeat them. I show a sign that is prohibited. Ha, I knew there would be a reaction, but it's different; Petras tells the story again.

And we play the "bonding" game again. It goes a little better until we get bored or someone leaves. But for a while, we stayed in a circle as one group.

GROUP AGREEMENTS

Next, we suggest playing "bonding" - as many as 6 balls go into the track.

Wow... Then Petras suggests another thing - "blind leading", we have to close our eyes and lead others in silence... we succeed again... what?

SAFE RISK

Petras asks us to remember what we did before. Well, I don't remember everything, but I remember the sticks, I mean, the ritual with them.

Then Petras says we're doing a "bonding" thing, and the balls are replaced by sticks... well, if anyone could have opted out before, now there's no way you can pick up your phone, because those sticks are like 2 or maybe 3 meters long...

GIVING RESPONSIBILITY

Just like in the first session, Petras invites us to participate in a ritual with sticks, but now we know what to do - hit, poke, throw, lift, toss. Petras throws his stick on the floor and we follow.

The ritual ends. Then we are asked to come up with something to do ourselves. Well, it's not the best suggestion that wins, but we play tag, which is kind of funny. I didn't hear it, but a classmate said afterwards that next time we have to come up with something to do ourselves. Okay, fine.

SESSION LED BY STUDENTS

We're leading. Well, we didn't prepare much. We played tag and hide-and-seek, and soon it was all over. Soon everyone was on their phones. Petras treated us to ice cream and showed us his bus, which was old and black. It was interesting to sit inside.

Petras gave us chalk and we wrote all kinds of things on it, really all kinds of things :D

Petras leaves and our writing is still on his bus.

WRITE DOWN - UNDERSTAND REPEAT - LEARN

We are back by the bus. They give us chalk and tell us to write on one side how others see us and how we would like to be seen.

We write, some of us draw. I had never thought about this before. We stand in the schoolyard and Petras hands out sticks. We stand in a circle, and start the "bonding" exercise by throwing the sticks, but after a while only some of the children remain, the others are on their phones. Because when everything is clear, it's hard to understand why to repeat it. Although not for everyone, it's clear to me that when you repeat, you learn.

REFLEXION IN THE MUSEUM

We are going to Vilnius with our teacher Reda. Petras won't be coming - sad. We are going to the museum. Although it's small, it's full of funny things. They say the exhibition was created by the Roma themselves.

We drink tea with cookies and talk about the project. They ask such strange questions, but we manage to answer them - like, if the project were a natural phenomenon or an animal, what would it be?

They ask what we are grateful to Petras for. I think a lot: for being there, for coming to visit, for sharing. I think now I won't find artists so strange.

GOODBYE

During the session, we put together what a night at school will look like. Petras has to spend the night with us, he says that we are responsible for how it will happen. We are divided into roles: who will do what, who will be called, what will be brought, what will be agreed upon. The night doesn't happen...

Later we say goodbye to Petras, he gives each of us a haiku...

5-7-5... it's a poem and says that communication is like juggling balls: it depends on how you serve, how the other person catches, whether you throw or not, whether you respond or not.

TIME PERIOD:
11.04.2025 - 13.06.2025

ACTIVITIES:
1 diagnostic, 8 creative and 1 reflection sessions (duration of 1 session - 2,5 - 3 hours)

CASE STUDY TEAM:
Creative practitioner: Contemporary dancer, actor and choreographer Petras Lisauskas
Curators: Milda Laužikaitė, Saulė Norkutė

CHALLENGES FOR TEACHERS AND ADMINISTRATION:
How to engage students who have complicated relationships with adults and do not willingly participate in lessons and other school-related activities.

DELIVERED OUTCOMES:

- The students reported the ability to collaborate more effectively in group activities, showing respect and cooperation. They also got to know their classmates better, and gained more confidence in their ability to participate, perform tasks, and work in groups.
- Students reported having encountered contemporary dance and worked with an artist: who uses contemporary dance-based practice for the first time.
- Students reported that during the project, they felt that their opinions were important and heard.
- Students reported that during this project they learned to listen to and hear the opinions of their peers, who have different views.



POLAND / NATIONAL CONTEX

NATIONAL CONTEXT



ARTS & CULTURE CONTEXT

The preamble to the December 14, 2016 “Bill of Education Law” states that “education in the Republic of Poland is a common good of the entire society” and that “the education and upbringing systems serve to develop in young people a sense of responsibility, love for the Homeland, and respect for Poland’s cultural heritage, while at the same time promoting openness to the values of European and world cultures. Schools should provide every student with the conditions necessary for their development and prepare them to fulfill family and civic duties based on the principles of solidarity, democracy, tolerance, justice, and freedom.

D2.2 National report on arts-based education contexts and young people (Poland)

THE GAP

The heritage element of culture is most straightforwardly incorporated into the Bill, but other artistic and cultural aspects of education are not included *expressis verbis*.

Today, the education system in Poland yet again faces a fundamental challenge: the need to adapt its structure and offer to the challenges posed by an increasingly globalized world, unbeneficial economic trends, and deepening demographic problems.

D2.2 National report on arts-based education contexts and young people (Poland)

THE SOLUTION

Art education triggers in students the need to create, the sense of initiative, develop imagination and emotional intelligence, and culture is a space where one can build a sense of agency and impact, which is something young people are lacking.

D2.2 National report on arts-based education contexts and young people (Poland)



Funded by the European Union

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POLAND / CASE STUDY



THE CHALLENGE



Young people often lack safe spaces for self-expression and identity exploration, particularly within rigid social norms and everyday expectations.

Sewing machine. DK Praga, Poland



THE ACTION



A series of arts-based workshops using sewing and fashion design as tools for personal expression, experimentation, and dialogue. Participants transformed recycled clothing into unique outfits reflecting their identities.

Sewing machine. DK Praga, Poland



THE RESULT



Participants experienced increased confidence, courage in self-expression, and freedom from everyday compromises and external expectations.

Sewing machine. DK Praga, Poland



THE IMPACT



The project strengthened young people's sense of agency, identity, and emotional safety, demonstrating how arts-based education fosters inclusion and personal empowerment.

Sewing machine. DK Praga, Poland

Sewing machine. DK Praga, Poland

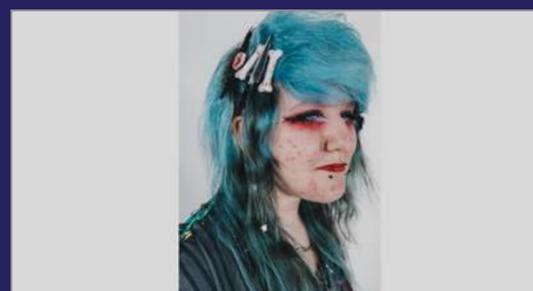
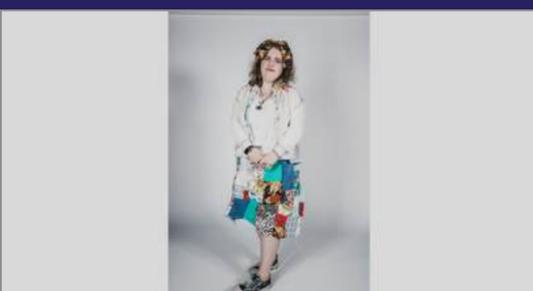
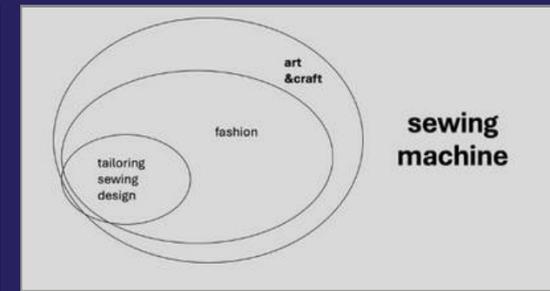
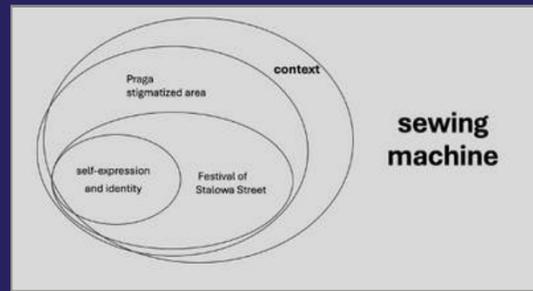
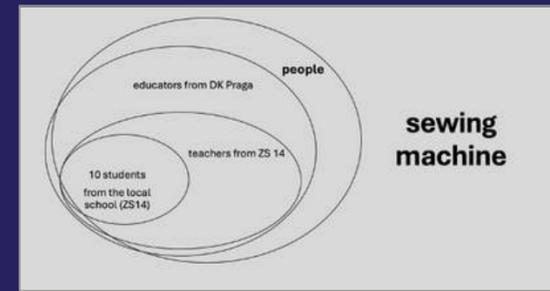
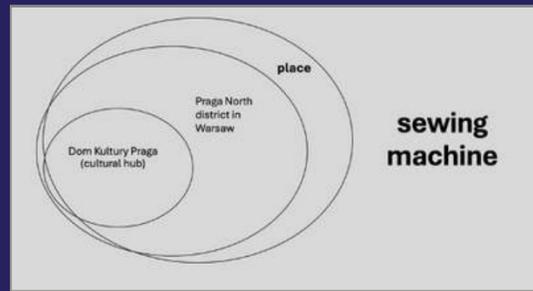
POLAND / MAPS OF MEANING

CLiViE
Cultural Literacies' Value in Europe

sewing machine
map of meaning

Sinfonia VARSOVIA

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CLiViE
Cultural Literacies' Value in Europe

Authors: [fashion items] Alicja Stupecka, Pola Wieczorek, Yana Yastrzhembskaya, Anita Purchala, Maja Sasin, Szymon Olszewski, Adam Sobków, Ruslana Leontieva, Karol Klusek [concept] Przemysław Piskozub, Katarzyna Sadowy, Maciej Czeredys, Natalia Daca
[sewing and design educator] Kalina "Kali" Murawska [make-up] Karolina Bou Chedid, [photos] Grzegorz Mart, Kacper Sobczuk [consultation] Magda Ochot

Sinfonia VARSOVIA

sewing machine

Sewing machine. DK Praga, Poland

POLAND / CASE STUDY



THE CHALLENGE

”

Young people often have limited understanding of life beyond metropolitan centres and lack opportunities to critically engage with “otherness” and social responsibility through lived experience.

Voyage. Bednarska Szkoła Realna (BSR), Poland



THE ACTION

”

A multi-day artistic and social journey to a rural area in Poland, combining research, collective reflection, and art creation. The process culminated in a zine communicating students' observations and social messages to a wider audience.

Voyage. Bednarska Szkoła Realna (BSR), Poland



THE RESULT

”

Participants developed cooperation and co-creation skills while engaging critically with social realities beyond their everyday environment.

Voyage. Bednarska Szkoła Realna (BSR), Poland



THE IMPACT

”

Arts-based education embedded in democratic schooling strengthens social sensitivity, responsibility, and active citizenship.

Voyage. Bednarska Szkoła Realna (BSR), Poland

Voyage. Bednarska Szkoła Realna (BSR), Poland

POLAND / MAPS OF MEANING



Voyage. Bednarska Szkoła Realna (BSR), Poland

POLAND / CASE STUDY



THE CHALLENGE



Some young people are excluded from mainstream education and perceive both school and “high culture” as elitist and rejecting.

(Not) Out of Place. Sinfonia Varsovia, Poland



THE ACTION



Classical music concerts and discussions organised inside a municipal youth centre (MOS) located on the right bank of the Vistula River in Praga - a district traditionally perceived as socially challenging - creating a non-traditional cultural setting and lowering barriers to participation.

(Not) Out of Place. Sinfonia Varsovia, Poland



THE RESULT



Participants increased their engagement in cultural life and improved understanding of social and cultural challenges.

(Not) Out of Place. Sinfonia Varsovia, Poland



THE IMPACT



Improved social relations and mental well-being, reduced barriers to participation in mainstream and high-end cultural life, and a clearer understanding of how cultural institutions operate and what cultural work involves.

(Not) Out of Place. Sinfonia Varsovia, Poland

(Not) Out of Place. Sinfonia Varsovia, Poland

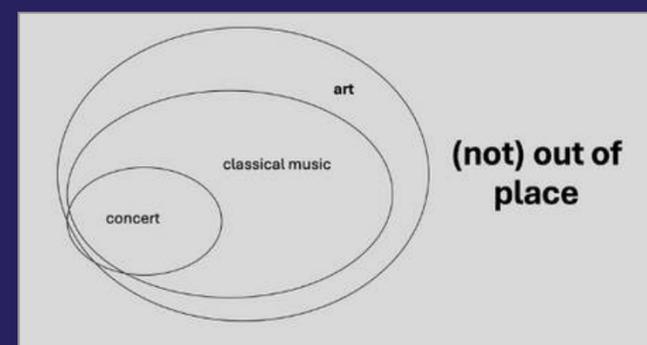
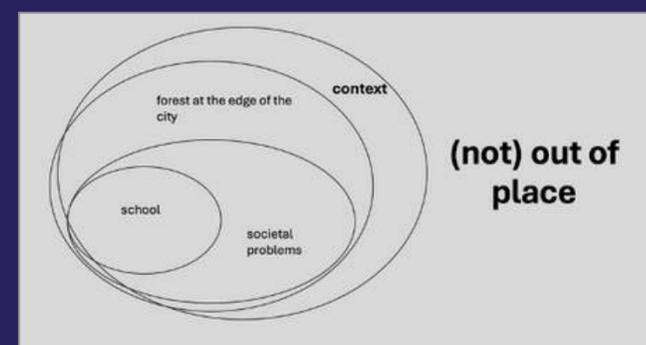
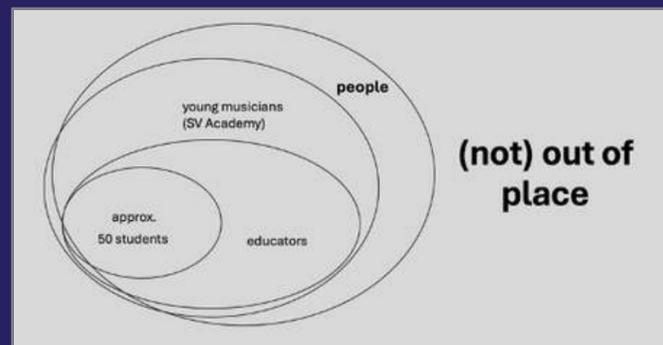
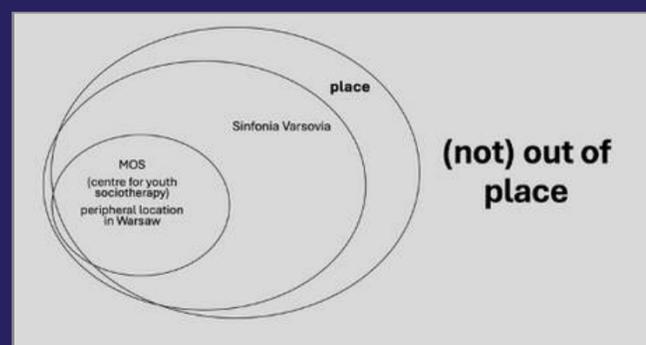
POLAND / MAPS OF MEANING

(not) out of place
map of meaning



Sinfonia Varsovia

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CLiViE
Cultural Literacies' Value in Europe

Programme: [inspired by the MUSETHICA concerts in SV in 2025]
Musicians: Jakub Haufa, Anna Toporkiewicz-Muras, Marta Tryzna, Hanna Grozik, Emanuel Ogrodniczek, Urszula Karch, Mateusz Błaszczyk, Juliusz Sójka
[concept] Malina Samowska, Katarzyna Sadowy, Maciej Czeredys, Natalia Daca
[consultation] Magda Ochot
[photos] Mirek Pietruszyński

Sinfonia Varsovia

(not) out of place

(Not) Out of Place. Sinfonia Varsovia, Poland

POLAND / CASE STUDY



THE CHALLENGE

” Young people from peripheral regions face structural and symbolic barriers to participation in cultural, educational, and civic life.

Mad about Music. Sinfonia Varsovia. La Folle Journée de Varsovie, Poland



THE ACTION

” Participation of young musicians from smaller towns in a major international classical music festival, providing public performance opportunities and exposure to a broader audience.

Mad about Music. Sinfonia Varsovia. La Folle Journée de Varsovie, Poland



THE RESULT

” Participants experienced meaningful cultural engagement and strengthened ties with wider society.

Mad about Music. Sinfonia Varsovia. La Folle Journée de Varsovie, Poland



THE IMPACT

” Arts participation acts as a gateway to inclusion, reducing centre-periphery divides and supporting democratic participation.

Mad about Music. Sinfonia Varsovia. La Folle Journée de Varsovie, Poland

Mad about Music. Sinfonia Varsovia. La Folle Journée de Varsovie, Poland

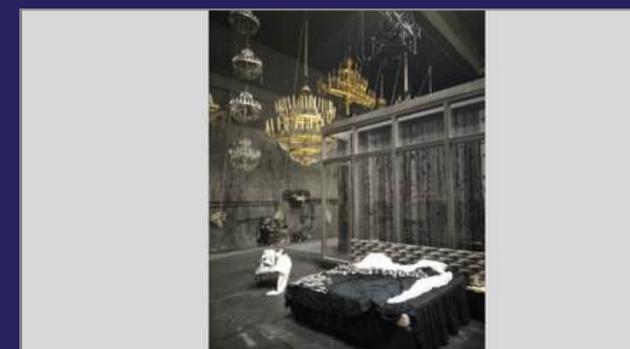
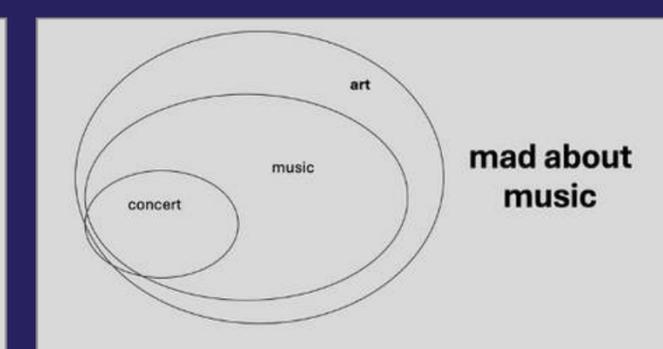
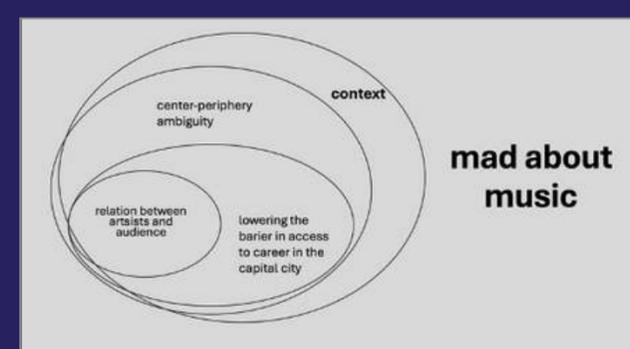
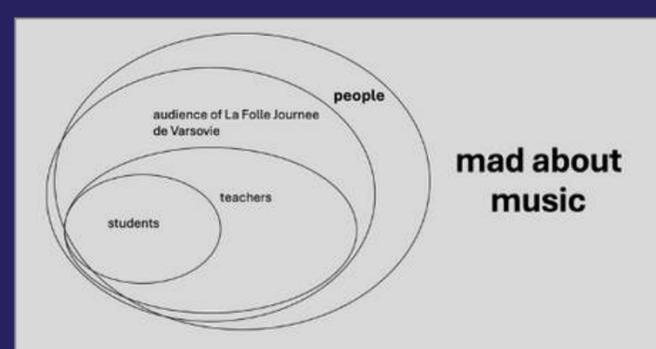
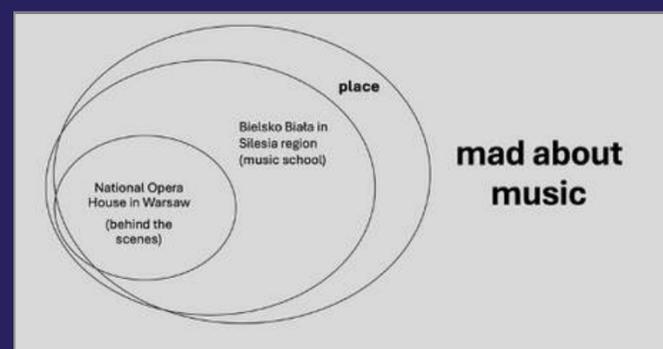
POLAND / MAPS OF MEANING

CLiViE
Cultural Literacies' Value in Europe

mad about music
map of meaning

Sinfonia Varsovia

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CLiViE
Cultural Literacies' Value in Europe

Authors: [concept] Katarzyna Sadowy, Maciej Czeredys, Natalia Daca,
[musicians] Symphony Orchestra of Stanisław Moniuszko State Music Schools Complex in Bielsko-Biata,
Maciej Cisowski – conductor, [photos] Mirek Pietruszyński
[consultation] Magda Ochat

Sinfonia Varsovia

mad about music

Mad about Music. Sinfonia Varsovia. La Folle Journée de Varsovie, Poland

GERMANY / NATIONAL CONTEX

NATIONAL CONTEXT



ARTS & CULTURE CONTEXT

Arts-based education plays a crucial role in promoting social inclusion, celebrating diversity, reducing educational disparities and strengthening social cohesion.

D2.2 National report on arts-based education contexts and young people (Germany)

THE GAP

Although its transformative potential is widely recognised, its impact across different sectors - educational, social and economic - needs to be understood more fully.

D2.2 National report on arts-based education contexts and young people (Germany)

THE SOLUTION

These findings illustrate how effective policies and programmes targeting cultural participation and arts-based education can engage youth, align learning outcomes with development goals, and improve educational equity and social well-being.

D2.2 National report on arts-based education contexts and young people (Germany)

GERMANY / CASE STUDY



THE CHALLENGE

”

Women remain underrepresented in STEM fields across Europe, with construction having the lowest female participation rates. This reinforces unequal power dynamics.

Who is a builder? Fostering belonging in construction for all, Germany



THE ACTION

”

A series of sessions introducing construction learning with innovative low and high technologies, such as robotic clay printing and 3D printing, to foster inclusive engagement.

Who is a builder? Fostering belonging in construction for all, Germany



THE RESULT

”

Participants experienced a shift in their sense of belonging within the construction field, related to their self-identified gender.

Who is a builder? Fostering belonging in construction for all, Germany



THE IMPACT

”

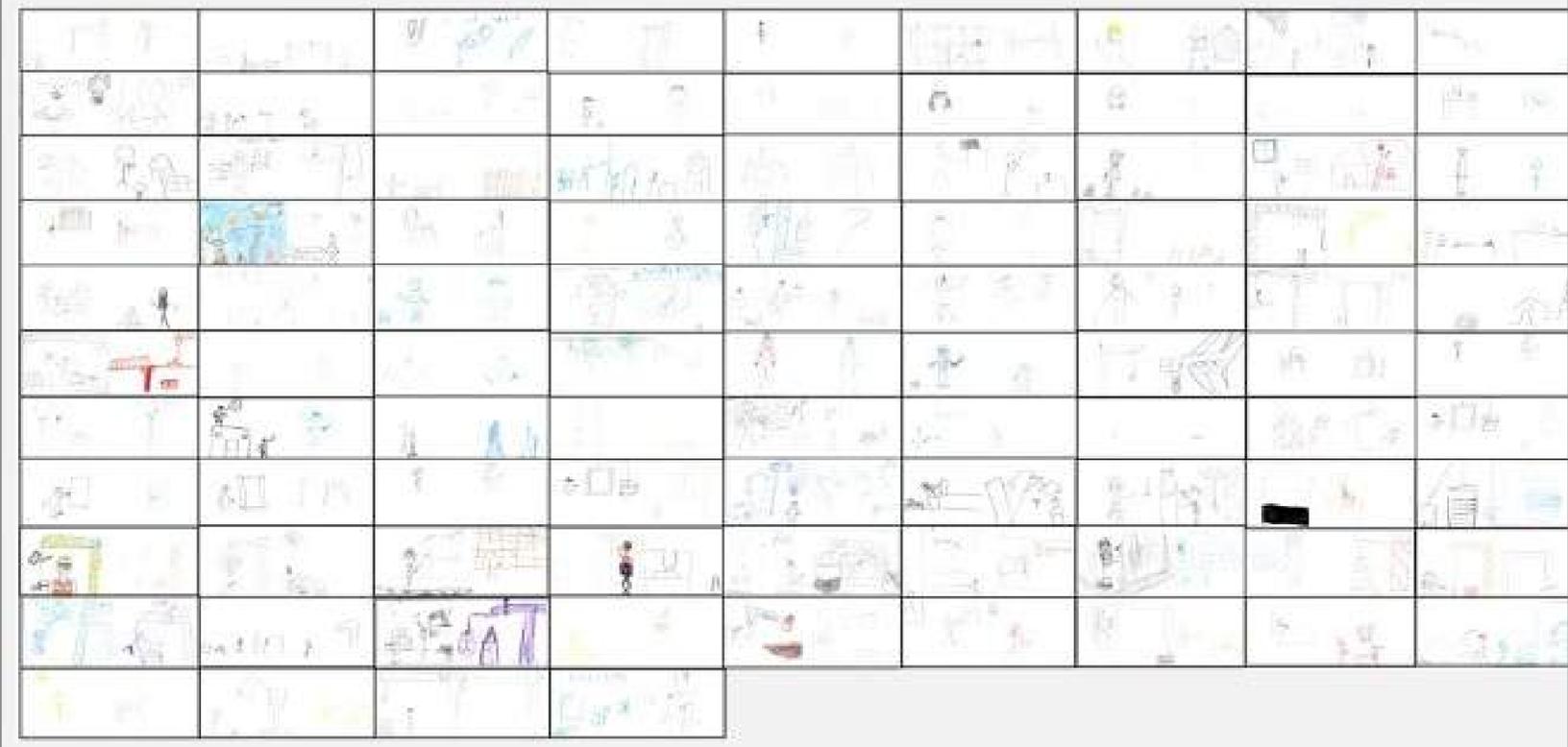
Examining different levels of identity and their implications for managing relationships with others.

Who is a builder? Fostering belonging in construction for all, Germany

Who is a builder? Fostering belonging in construction for all, Germany

GERMANY / MAPS OF MEANING

The drawings presented here were collected as part of Case Study #1's pre- and post-study tasks in which students were asked to "draw a builder". The pre drawing is on the left, the post drawing on the right. These images provide insight into how fifth-grade students perceived construction and builders before and after engaging in the tiny house design sessions. Comparing the drawings illustrates shifts in students' representations, detail and imagination, offering a window into changes in participants' ideas about belonging and inclusion in construction, who can and should participate in this kind of work, and what it entails.



The drawings presented here were collected as part of Case Study #1's pre- and post-study tasks in which students were asked to "draw a builder". The pre drawing is on the left, the post drawing on the right. These images provide insight into how fifth-grade students perceived construction and builders before and after engaging in the tiny house design sessions. Comparing the drawings illustrates shifts in students' representations, detail and imagination, offering a window into changes in participants' ideas about belonging and inclusion in construction, who can and should participate in this kind of work, and what it entails.



Who is a builder? Fostering belonging in construction for all, Germany

GERMANY / CASE STUDY



THE CHALLENGE

” By privileging particular forms of making, makerspaces may unintentionally marginalize certain groups, reinforcing exclusionary norms and shaping unequal learning experiences for young people.

Building spaces for everyone: Inclusive learning environments for the built world, Germany



THE ACTION

” A series of five sessions in which youth mapped, explored, and redesigned the Maker's Lab, using tangible materials and AI tools to incorporate multiple perspectives into a novel space design.

Building spaces for everyone: Inclusive learning environments for the built world, Germany



THE RESULT

” Youth assessed the connectedness of diverse communities and envisioned novel makerspace designs that integrate multiple perspectives.

Building spaces for everyone: Inclusive learning environments for the built world, Germany



THE IMPACT

” Critically assessing the connectedness between different groups and communities.

Building spaces for everyone: Inclusive learning environments for the built world, Germany

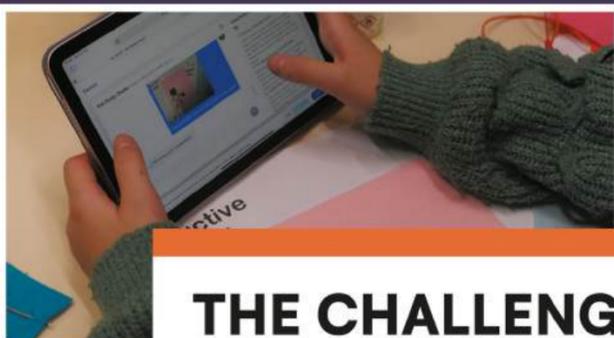
Building spaces for everyone: Inclusive learning environments for the built world, Germany

GERMANY / MAPS OF MEANING



Building spaces for everyone: Inclusive learning environments for the built world, Germany

GERMANY / CASE STUDY



THE CHALLENGE



The lack of diversity in computer science and technology hinders innovation and competitiveness, while science museums can often risk replicating stereotypical participation patterns through course and space design that can limit young people's sense of belonging in technology.

Stitching Social Solutions with E-textiles and AI, Germany



THE ACTION



Seven learning sessions introduced technology learning through the use of e-textiles and AI, integrating tools and materials linked to cultural forms not typically associated with these fields, such as fiber crafts. This approach intentionally broadened what counts as technological practice and valued diverse ways of knowing and making in STEM settings.

Stitching Social Solutions with E-textiles and AI, Germany



THE RESULT



Participants experienced shifts in their sense of belonging in technology, with differences related to self-identified gender. Young people also reflected on diversity in technology in terms of forms, knowledge, and groups of people who could be welcomed and valued in the field.

Stitching Social Solutions with E-textiles and AI, Germany



THE IMPACT



The case supported the development of young people's personal and collective STEM identities, and fostered a sense of belonging to a common humanity through highlighting valuing diversity as central to inclusive and socially meaningful technology.

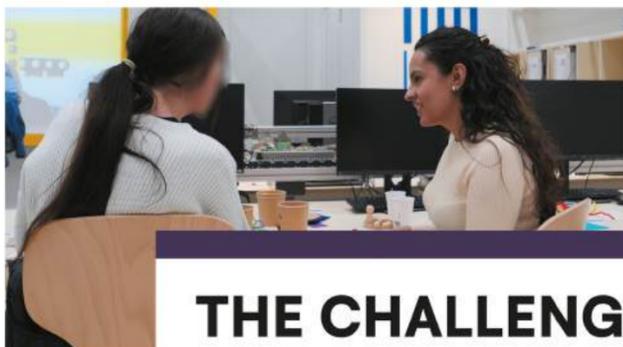
Stitching Social Solutions with E-textiles and AI, Germany

GERMANY / MAPS OF MEANING



Stitching Social Solutions with E-textiles & AI, Germany

GERMANY / CASE STUDY



THE CHALLENGE

”

Science and technology museums face the challenge of unintentionally reinforcing gender stereotypes, as learning spaces are often designed in ways that limit accessibility, inclusion and diversity for different audiences.

Creating Inclusive Spaces for Learning Robotics, Germany



THE ACTION

”

Three sessions in which youth mapped and designed inclusive robotics labs using LEGO robotics kits, incorporating multiple perspectives into their envisioned spaces.

Creating Inclusive Spaces for Learning Robotics, Germany



THE RESULT

”

Youth envisioned novel computational and robotics learning environments aimed at achieving the inclusion of multiple groups.

Creating Inclusive Spaces for Learning Robotics, Germany



THE IMPACT

”

Developing and applying values, attitudes, and skills to manage and engage with diverse groups and perspectives.

Creating Inclusive Spaces for Learning Robotics, Germany

GERMANY / MAPS OF MEANING



Creating Inclusive Spaces for Learning Robotics, Germany

FINLAND / NATIONAL CONTEX

NATIONAL CONTEXT



ARTS & CULTURE CONTEXT

Despite public funding cuts, arts and culture remain critical for Finnish society. Among young people, art is widely perceived as having intrinsic value, bringing joy, meaningful experiences, increased self-esteem, and supporting learning and community connection.

The public school system plays the most significant role in arts-based education, reaching entire age groups and students from diverse backgrounds.

D2.2 National report on arts-based education contexts and young people (Finland)

THE GAP

Access to arts and cultural activities remains unequal. Active participation is often linked to higher education levels and urban living, while children from poorer families and rural areas face an increased risk of exclusion.

There is a lack of data on whether equal access to art and culture among young people is translated into practice, a lack of a consistent definition of what outputs, outcomes and impacts cover, and a lack of success measures and systematic evaluation of most arts-based activities.

D2.2 National report on arts-based education contexts and young people (Finland)

THE SOLUTION

Systemic initiatives such as the Finnish Model for Leisure Activities aim to ensure free access to arts-based hobbies for every child, integrated into the school day.

The Finnish Model for Leisure Activities encourages young people to engage in arts-based hobbies by providing opportunities to do so in connection with their school days.

D2.2 National report on arts-based education contexts and young people (Finland)

FINLAND / CASE STUDY



THE CHALLENGE

”

Students come from a large catchment area and different secondary schools, often not knowing their neighboring towns and villages.

Who do you sit next to?, Finland

THE ACTION

”

Design and implement an arts-based course to create a map for the entrance of the school. The intervention was supported by gathering data using a questionnaire for students about knowing their peers. The maps highlighted students' favorite places.

Who do you sit next to?, Finland



THE RESULT

”

Students feel more included and safer in the school environment. This enhances their motivation and ability to study effectively. Knowing their classmates better also contributes to positive learning outcomes.

Who do you sit next to?, Finland

THE IMPACT

”

The connectedness between different groups and communities is strengthened. Understanding the differences between people and places has also been enhanced.

Who do you sit next to?, Finland

Who do you sit next to?, Finland

FINLAND / MAPS OF MEANING



Who do you sit next to?, Finland

FINLAND / CASE STUDY



THE CHALLENGE

” Cultural diversity within EU member countries makes it difficult to define a global European identity and a shared sense of belonging.

HNMKY 3X3 CULTURAL EXCHANGE PROGRAM,
Finland



THE ACTION

” Organization of sports workshops, trainings, and the creation of games designed to discover other stakeholders' identities.

HNMKY 3X3 CULTURAL EXCHANGE PROGRAM,
Finland



THE RESULT

” Increased understanding of people from various backgrounds and improved collaboration skills within a diverse international community.

HNMKY 3X3 CULTURAL EXCHANGE PROGRAM,
Finland



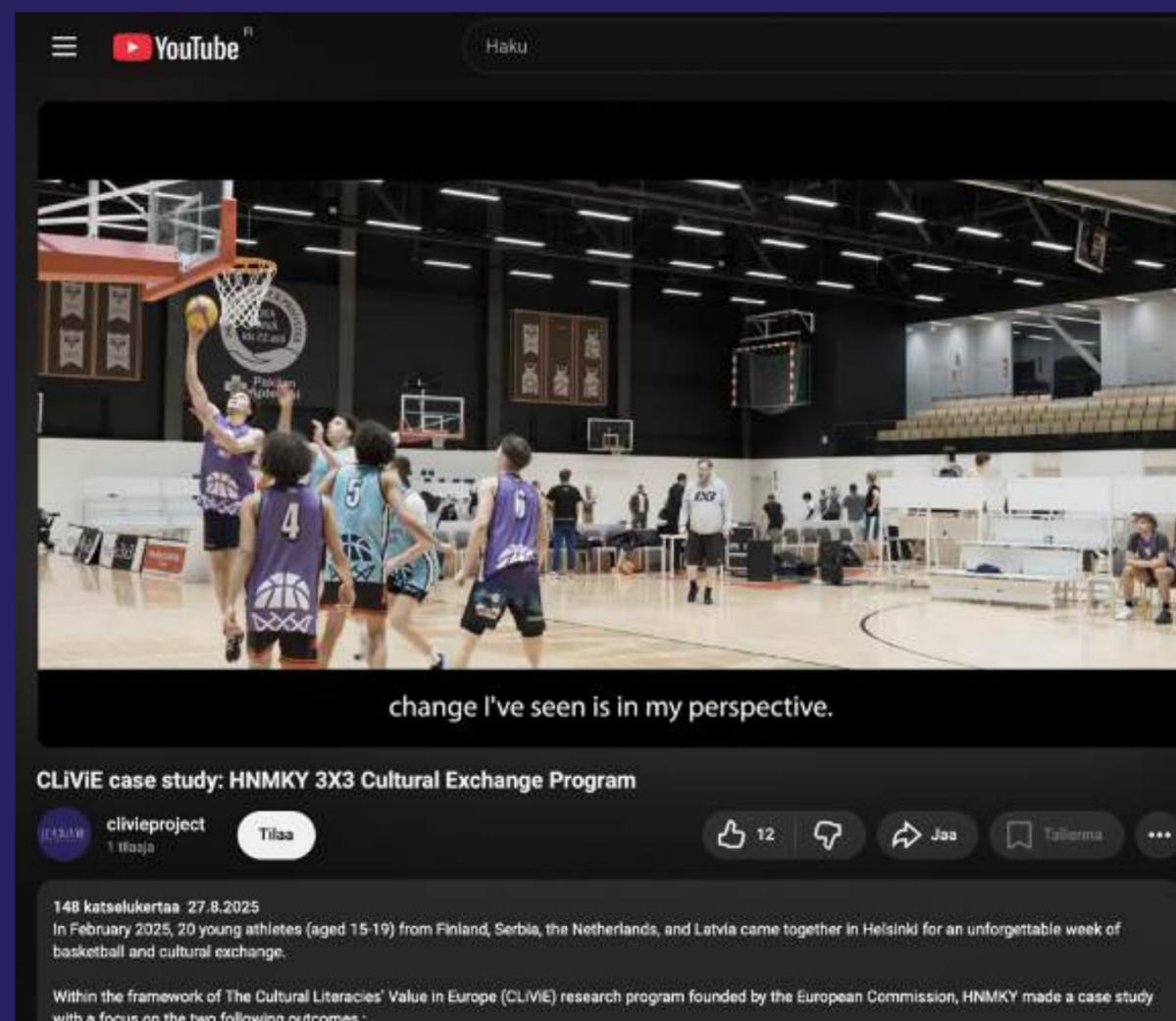
THE IMPACT

” Cultivating perspectives on cultural relationships and increasing the feeling of a common European belongingness.

HNMKY 3X3 CULTURAL EXCHANGE PROGRAM,
Finland

HNMKY 3X3 CULTURAL EXCHANGE PROGRAM, Finland

FINLAND / MAPS OF MEANING



Link:



HNMKY 3X3 CULTURAL EXCHANGE PROGRAM, Finland

FINLAND / CASE STUDY



THE CHALLENGE

”

Children and adolescents have become physically less active, leading to increased sedentariness and prevalence of loneliness and negative health outcomes.

Knock Out!, Finland

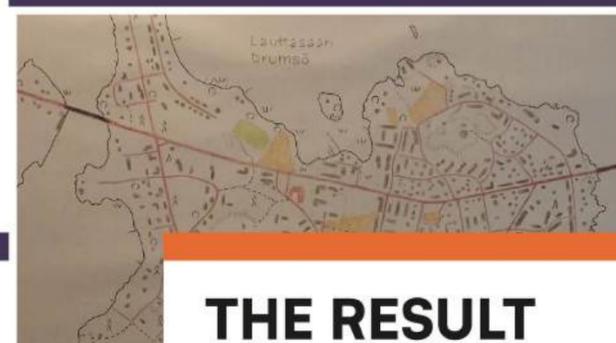


THE ACTION

”

Participation in weekly physical activity structured through martial arts (karate). Baseline and follow-up questionnaires with children and guardians were used to track participation in sports, levels of resilience, and belonging. The data gathered was used to highlight the benefits of physical activity over time.

Knock Out!, Finland



THE RESULT

”

Active participation in physical activities significantly affects life satisfaction and happiness among school-age children. In turn, this contributes to improved learning outcomes.

Knock Out!, Finland

THE IMPACT

”

Cultivating and managing relationships and a feeling of belongingness are encouraged through weekly participation in physical activity. Challenges around the availability of appropriate spaces for formal and informal physical activities and play more generally have also been highlighted.

Knock Out!, Finland

Knock out!, Finland

FINLAND / MAPS OF MEANING

Lauttasaari in 1960

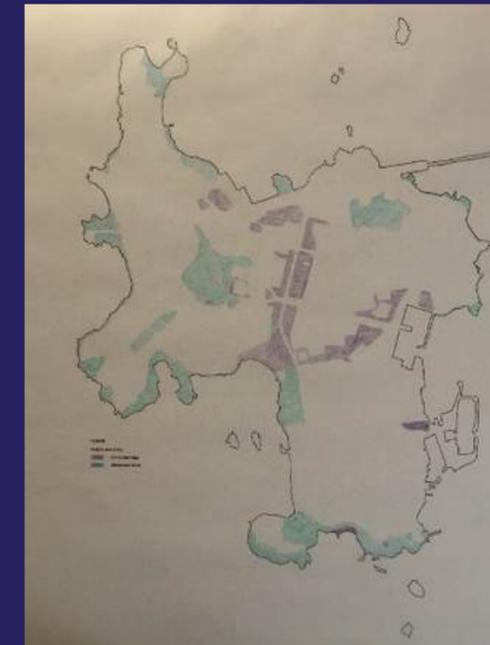
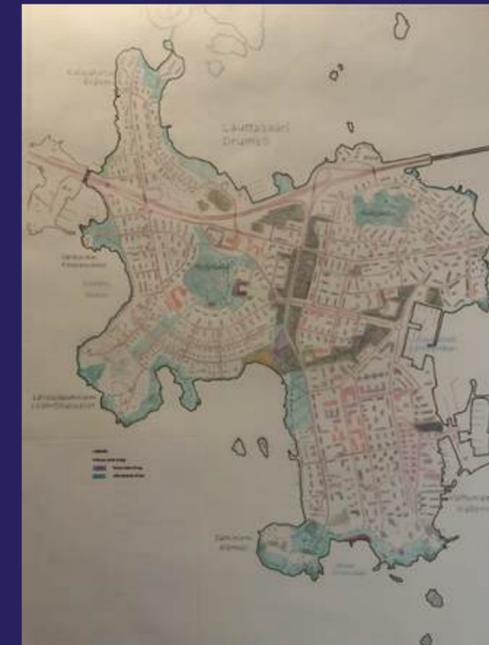
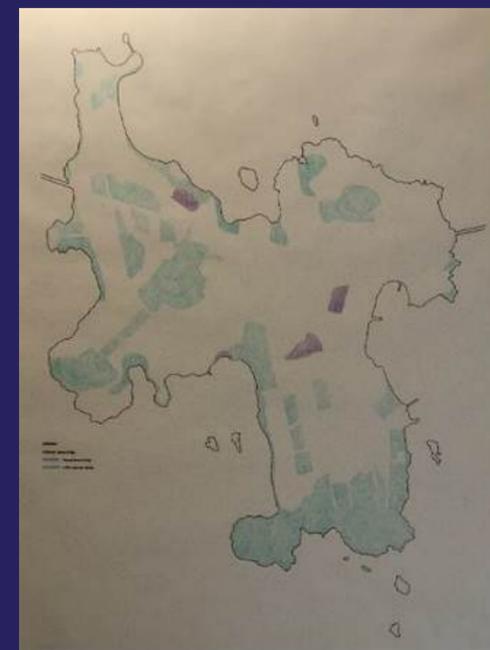
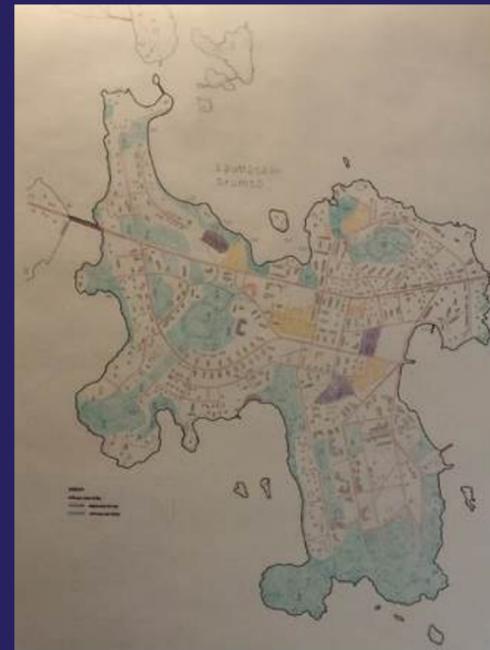
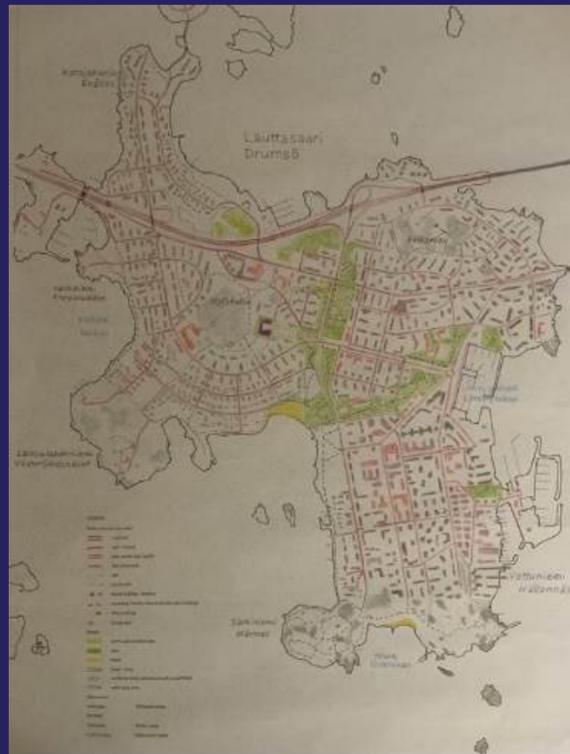
Lauttasaari in 2025

Formal (purple) and informal (turquoise) areas of play

Lauttasaari in 1960

Lauttasaari in 2025

Knock out!, Finland



FINLAND / CASE STUDY



THE CHALLENGE

” The diverse, multicultural population of the Helsinki metropolitan area faces challenges in fostering social integration, especially among marginalized groups and youth.

VOICES OF US, a journey of belongingness & empowerment through youth film, Finland



THE ACTION

” Organization of audiovisual workshops to create collaborative content that strengthens social cohesion and cultural awareness.

VOICES OF US, a journey of belongingness & empowerment through youth film, Finland



THE RESULT

” Increase in the number of friends, better understanding of people from various backgrounds, and higher levels of creative activity.

VOICES OF US, a journey of belongingness & empowerment through youth film, Finland



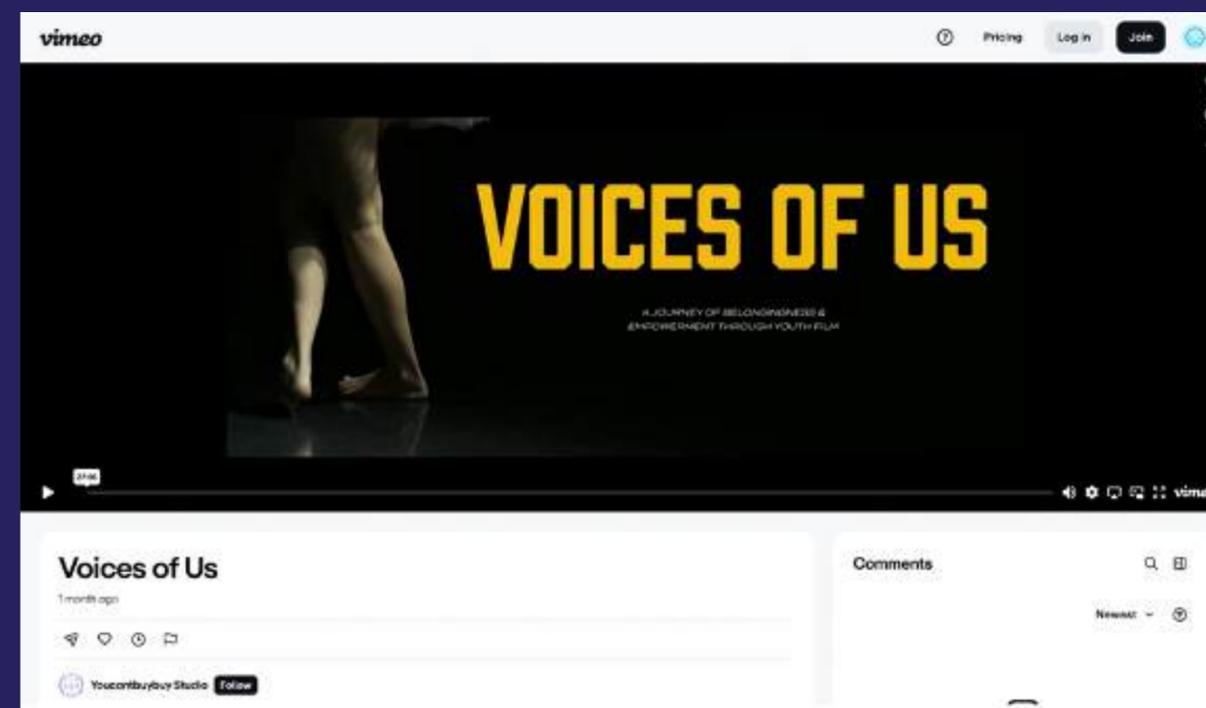
THE IMPACT

” Developing and applying values, attitudes, and skills to manage and engage with diverse groups and perspectives.

VOICES OF US, a journey of belongingness & empowerment through youth film, Finland

VOICES OF US, a journey of belongingness & empowerment through youth film, Finland

FINLAND / MAPS OF MEANING



Links:



VOICES OF US, a journey of belongingness & empowerment through youth film, Finland

CZECHIA / NATIONAL CONTEX

NATIONAL CONTEXT



ARTS & CULTURE CONTEXT

Art plays a fundamental role in developing empathy, critical thinking, and an understanding of cultural diversity, all of which are essential skills for the functioning of modern civil society.

D2.2 National report on arts-based education contexts and young people (Czechia)

THE GAP

The continuous reduction of teaching hours for arts subjects and their relegation to a secondary role in the curriculum limit the space for creativity and interdisciplinary learning.

D2.2 National report on arts-based education contexts and young people (Czechia)

THE SOLUTION

To ensure that arts education in the Czech Republic is sustainable and inclusive, it is essential to introduce an SROI (Social Return on Investment) evaluation strategy, enabling the long-term impact of arts education on society and the economy to be systematically assessed.

D2.2 National report on arts-based education contexts and young people (Czechia)



CZECHIA / CASE STUDY



THE CHALLENGE



Residents of housing estates often feel a lack of cultural facilities, and young people do not associate their living environment with art or culture.

The place where I live, Czechia



THE ACTION

An artist-led workshop in schools where students explored their neighbourhood through drawing, photography, and collage to express their personal attitudes.

The place where I live, Czechia



THE RESULT

Participants gained specific artistic skills and increased their self-confidence.

The place where I live, Czechia



THE IMPACT

The project examined different levels of identity and helped cultivate better relationships with diverse individuals and groups.

The place where I live, Czechia

The place where I live, Czechia

CZECHIA / CASE STUDY



THE CHALLENGE

”

Teachers often have a narrowed understanding of cultural competence, limiting it to classic artworks and overlooking contemporary art, media, or non-European cultures.

Temple of Culture, Czechia



THE ACTION

”

An experimental "artistic open form" intervention where the final shape of the event evolved spontaneously from the participants' reactions and situational themes.

Temple of Culture, Czechia



THE RESULT

”

The implementation of new collaborative methods in art education led to the development of creative competences in both pupils and teachers.

Temple of Culture, Czechia



THE IMPACT

”

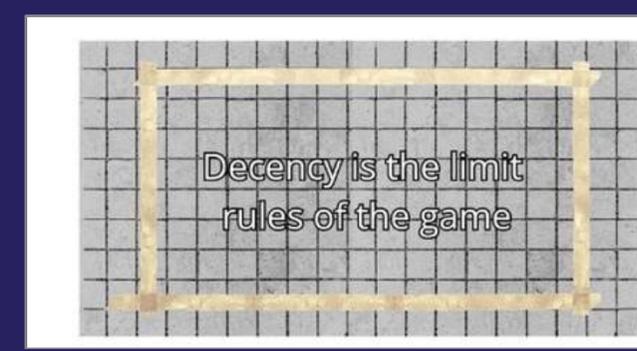
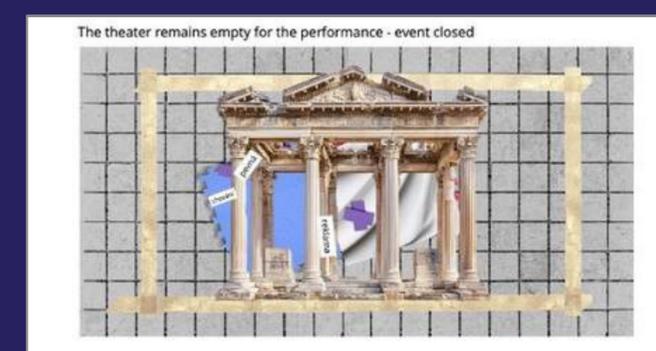
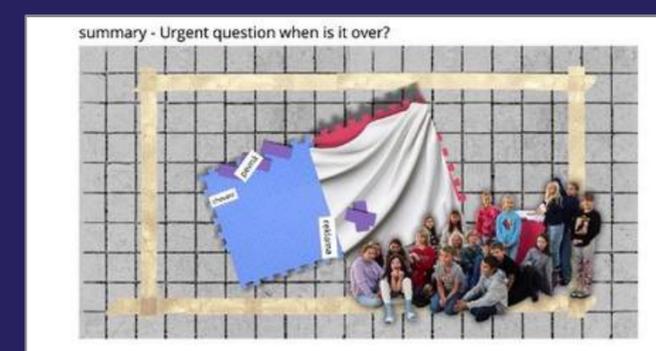
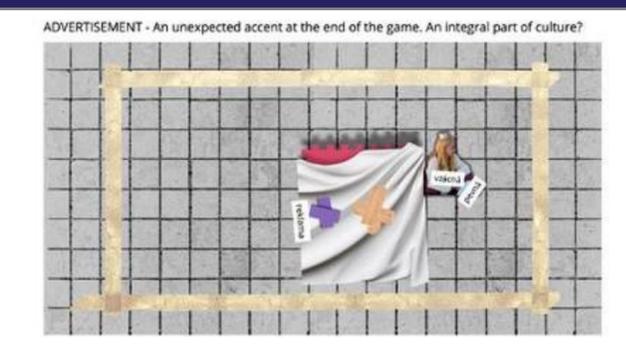
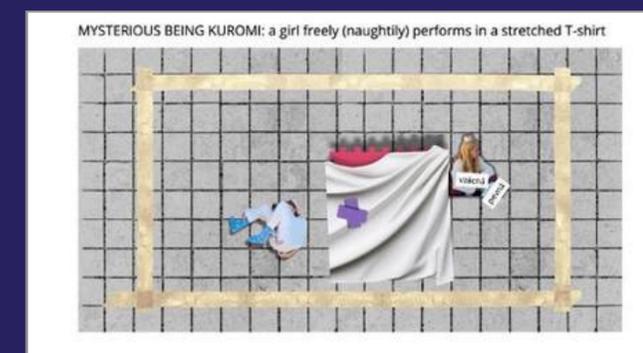
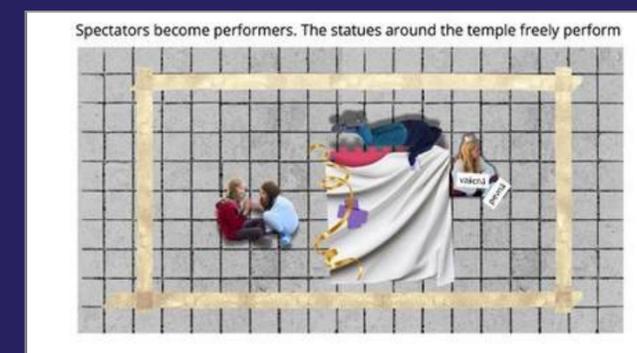
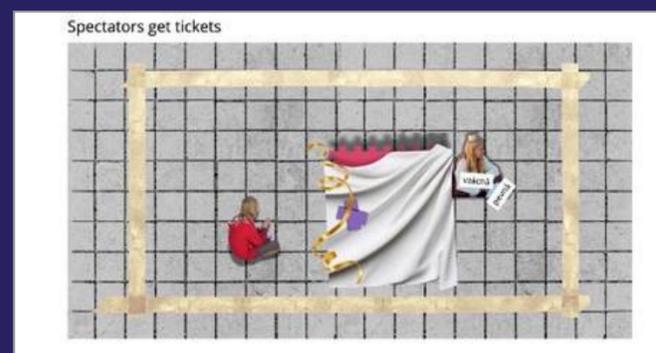
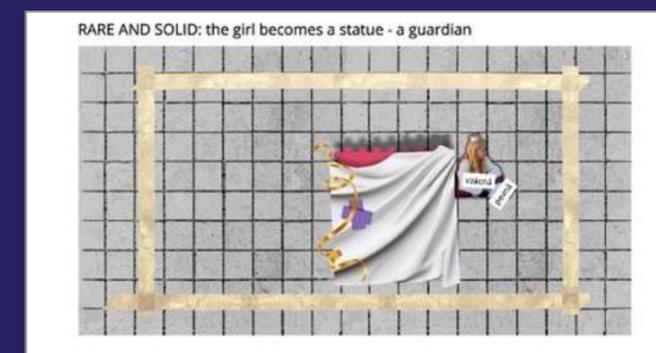
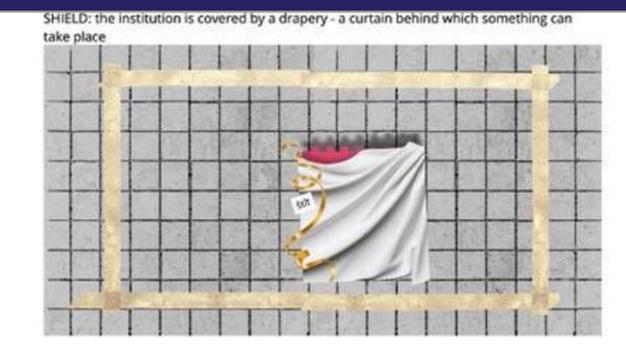
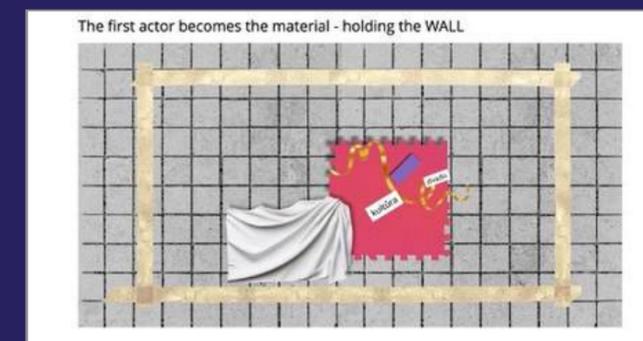
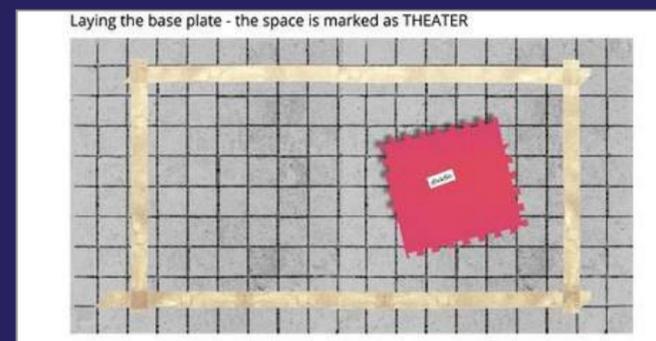
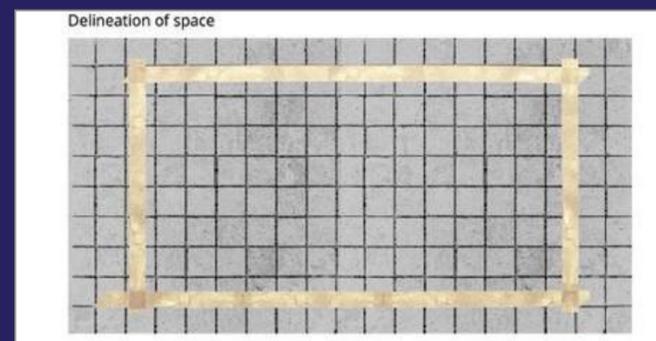
Improved classroom communication and cohesion, raising awareness of cultural literacy and its social relevance.

Temple of Culture, Czechia

Temple of culture, Czechia

CZECHIA / MAPS OF MEANING

temple	black and white	theater	culture	font	crack
advertisement	shield	decency	respect	time	rare
Scales	compensation	balance	heritage	walls	dense
diluted	variable	diluted	pressure	revive	collect
fixed					



Temple of culture, Czechia

CZECHIA / CASE STUDY



THE CHALLENGE



Excluded localities suffer from urban problems and negative stereotypes, often missing from educational materials, which deepens the isolation of their residents.

Co všechno je mesto? / What the city is all about?, Czechia



THE ACTION



A series of workshops in a local club giving a voice to Roma children to explore and express their perception of the city and public space.

Co všechno je mesto? / What the city is all about?, Czechia



THE RESULT



Participants gained specific art skills and the project contributed to a reduction in anti-social behavior.

Co všechno je mesto? / What the city is all about?, Czechia



THE IMPACT

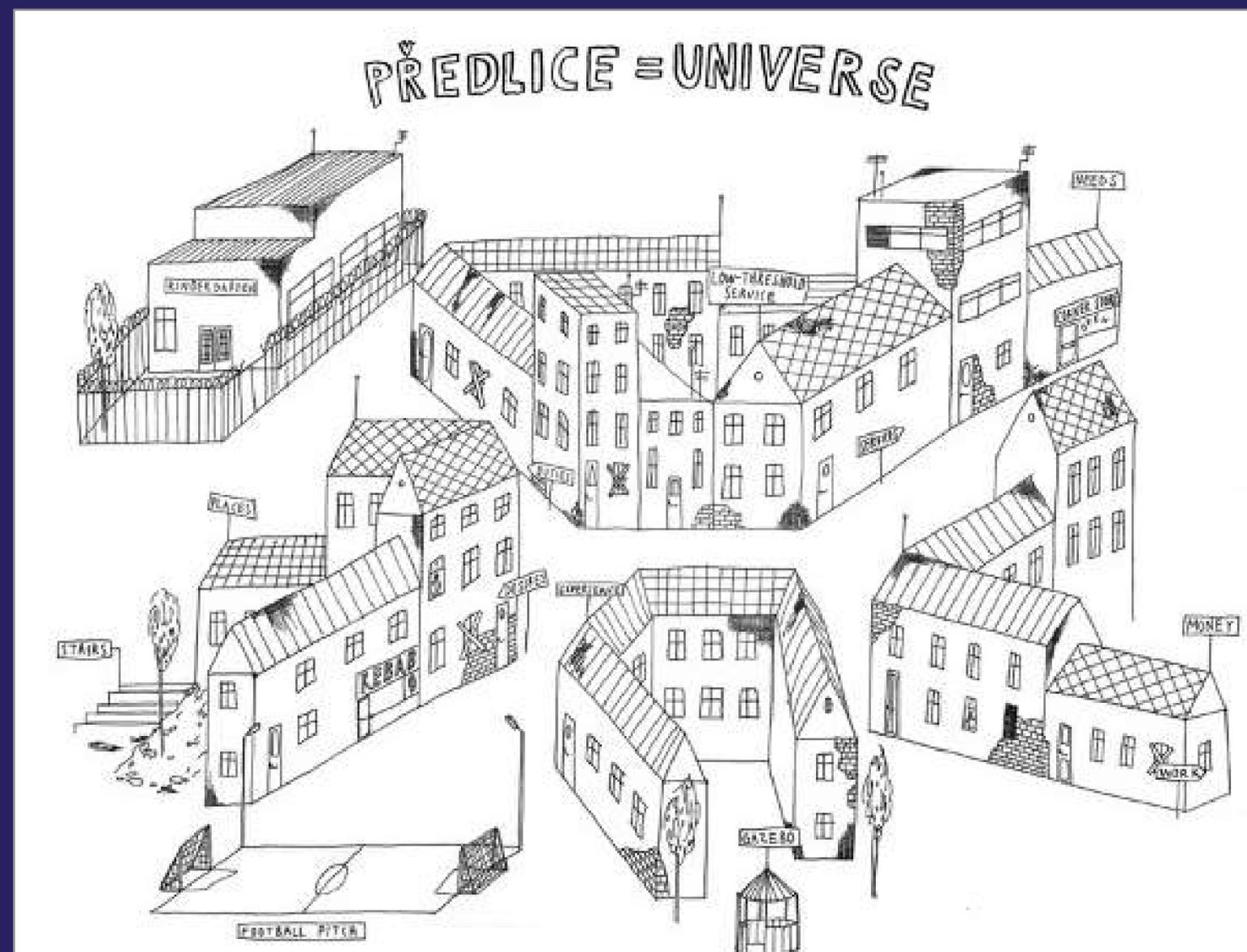


The project helped distinguish between personal and collective identity, cultivating a sense of belonging to a common humanity.

Co všechno je mesto? / What the city is all about?, Czechia

Co všechno je město? / What is a city all about?, Czechia

CZECHIA / MAPS OF MEANING



Co všechno je město? / What is a city all about?, Czechia

CZECHIA / CASE STUDY



THE CHALLENGE

”

There is a need to mitigate inequalities in access to cultural education and equalize the imbalance in attendance among different social groups.

Walking Spaces (Atlas), Czechia



THE ACTION

”

Providing a specific creative space called Atlas (Creative Studio and Laboratory of Associative Dreaming) in the National Gallery, Prague to facilitate collaboration between students, teachers, and artists.

Walking Spaces (Atlas), Czechia



THE RESULT

”

Participants improved specific skills, increased their self-esteem, and showed improvement in cultural institution attendance.

Walking Spaces (Atlas), Czechia



THE IMPACT

”

Developing and applying values, attitudes, and skills to manage and engage with diverse groups and perspectives.

Walking Spaces (Atlas), Czechia

Walking Spaces (Atlas), Czechia

CZECHIA / MAPS OF MEANING

Life's beginning - in safe hands

CASE STUDY 4 FIELD NOTES Maria
NATIONAL GALLERY TRADE FAIR PALACE
19.11.2024

Situation 1 - FAMILIARIZATION
Studio - before ATLAS activity
messy feelings
messy instructions
10-10:55 class 10:55 → see Situation 2

drawing words station
the initial chaos is organized according to stations with creative challenges (art supplies)

Field Notes Maria
Case Study
Situation 2 FAMILIARIZATION PHASE
Studio - before ATLAS activity
we had 5-6 groups
10:55 chaos becomes order

* students: Maria, Silvia, Eva, Kristyna, Lenka
Researchers: KATA, ELISKA
Artist/teachers/researchers: Martin, David, Vaclav, Petra

CLiViE
Innovation with Care

Skenováno pomocí CamScanner

ATLAS - From 10:55 to 11:15

Imagination

Inclusion

CLiViE
Innovation with Care

Skenováno pomocí CamScanner

Walking Spaces (Atlas), Czechia

#agentsforchange



CLiViE

Cultural Literacies' Value in Europe



<http://www.clivieproject.eu>



in



TikTok