

GOOD PRACTICES SCENEGROWTH

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1. INTRODUCTION

SCENEGROWTH: Performing Arts for Social Transformation is an international project for the exchange of experiences between European cultural and social entities with the aim of learning **new management models and methodologies** to promote access to culture for the most vulnerable groups and their full inclusion.

It is a cultural cooperation project between **three European entities** with complementary profiles: the Aragonese company AD HOC Gestión Cultural, leader of the project; the Greek theatre company PRAMATA & KAMATA; and the day social care institution JAUNUOLIU DIENOS CENTRAS from Lithuania.

This **Handbook of Good Practices** gathers the **60 experiences** and good practices around cultural management, performing arts and inclusion learnt during the **3 learning activities** held in Lithuania, Greece and Spain. The aim of this Manual is to transfer the knowledge and methodologies acquired at international level to other European cultural and social entities and actors.

Each of these three **learning activities (study visits)** have been designed with **specific objectives and motivations** according to the partner country that carried out the activity in order to offer a complete vision to social, cultural and performing arts organisations that will allow them to make their actions, projects and programmes more inclusive.

The learning activity (C1) took place in Panevezys, Lithuania, between 18 and 24 September 2022. The activity was organized by Jaunuoliu dienos centras, a budgetary social purpose institution for people with intellectual disabilities from 18 years old, which provides day social care, non-formal education and general social services in order to achieve their personal development and employment opportunities. The purpose and motivation of this activity in Lithuania was to learn about the experience of social transformation through performing arts and culture from the point of view of the beneficiaries, analyzing the needs and characteristics of groups at risk of social exclusion.

The second learning activity (C2) took place in Kalamata (Greece), between 29 October and 5 November 2022. Organised by Pramata & Thamata, a social and solidarity economy entity in the field

of culture and education to promote cultural decentralisation and social cohesion, using innovative techniques and theatre as a tool for social transformation.

The objective and motivation of this activity in Kalamata was to learn about experiences of social transformation through the performing arts and culture from the point of view of social and solidarity economy and cultural entities, especially theatre. At the same time it has been very relevant for the project because it has offered an overview of the needs, characteristics and competences of the professionals.

The third learning activity (C3) took place in Zaragoza (Spain), between 13 and 17 March 2023. Led by AD HOC Gestión Cultural, an Aragonese company with more than 20 years of experience in cultural management and the design, production and communication of tourism and cultural projects at local, national and international level where quality, creativity and commitment to the client are its hallmarks. The objective and motivation of this activity in Zaragoza was to learn about experiences of social transformation through the performing arts and culture from the point of view of cultural management companies, cultural and social projects and programmes, as well as public administration services.

METHODOLOGY

The methodology used during these three activities to compile all the learning acquired in this Handbook of Good Practices was as follows:

- **Study visit** to the 60 social and cultural entities distributed as follows: 13 entities visited in Lithuania, 24 entities in Greece and 23 entities in Spain.
- Each of the learning activities combined **practical sessions** where the entities and professionals of interest were visited and **theoretical sessions** to be able to transfer the acquired knowledge in writing.
- In these study visits, the aspects to be **observed** in each entity and professional in order to collect the knowledge were the following:
 - o Implementation and development.
 - o The impact it generates.
 - o Human and technical resources.
 - o The direct and indirect beneficiaries.

- o The degree of innovation.
- o Its application in other contexts.

All the learnings have been collected in this Handbook of Good Practice in a digital format accessible free of charge. In addition, the results and learnings of these three learning visits are collected in **13 audio-visual pills** available on the partner countries' websites and youtube channels.

2. EDITORIAL

2.1. PRAMATA & THAMATA

Fernand Braudel (1902–1985), one of the most influential historians of the twentieth century, wrote that European history is the history of “world-cities”. Nowadays European cities are open and part of a network in which people move, exchange knowledge and goods. In this scenario European citizens meet and get to know each other, respecting their diversities but also discovering elements of a common identity, made up of values and of principles that need to be transformed into tangible policies.

The Charter of Fundamental Rights of the European Union constitutes an essential tool in the search for common roots and in the creation of an area of freedom, safety and justice that cannot exist without proper safeguard of the freedom of people’s fundamental rights.

More specifically, in Article 13. Freedom of the Arts and Sciences, the Charter creates, contributes to and reaffirms the right of freedom of the art actors and the artistic work.

The European Reference Framework for Key Competences for Lifelong Learning - recommended by European Union Bodies- sets the context for the development of 8 key competences for lifelong learning for all people throughout life for their personal fulfilment, so that they can actively engage with the society in which they live and to ensure that they are prepared for a constantly changing world of work.

Key Competence number 8 refers to cultural awareness and expression. It involves understanding and having respect for, how ideas and meaning are creatively expressed and communicated in different cultures and through a range of arts and other cultural forms. Furthermore, it involves being engaged in understanding, developing and expressing one’s own ideas and sense of place or role in society in a variety of ways and contexts.

Our endeavour, the realisation of the project SceneGrowth, was undertaken with all the prudence dictated by the measure of our times and our capabilities, within the cooperation and collective effort of art workers, social workers and cultural agencies from three European cities striving for optimal results related to the promotion of arts. It enabled every project direct participant to convey, discover and share new methods and practices for artistic intervention that they can apply in different group and community settings, resulting to increase citizens' societal participation.

In fulfillment of our commitments, we have prepared this e-book, hoping that it will be perceived as an interactive conduit between us and each user. We strive to share knowledge and encourage

everyone involved to adopt some aspects of the suggested good practices we have selected. Our ultimate hope is to develop a degree of artistic awareness that will help overcome prejudices and stereotypes and contribute to the deepening of meaningful human and community relationships.

2.2.AD HOC

The SCENEGROWTH project has given us, AD HOC Gestión Cultural, the opportunity to consolidate our position in Zaragoza as a relevant cultural management company by being able to share and learn first-hand how other key cultural and social entities and professionals work in the city.

The lessons learned in the three learning visits and transferred in writing in this Handbook of Good Practices have been implemented in the development and design of our cultural projects, and some of the methodologies observed have been replicated in the different training courses given subsequently.

The heterogeneity of this partnership formed by a cultural management company, a social theatre company and a social and community centre has allowed us to learn, grow and continue with our work and vision that art and culture are a tool for social transformation. Having the opportunity to make study visits not only to Spanish organisations and professionals but also to organisations and professionals from other countries has given AD HOC the opportunity to observe different ways of working.

This Handbook of Good Practices becomes for us a reference working tool to turn to when we want to design new and more inclusive cultural projects.

2.3. JAUNUOLIŲ DIENŲ CENTRAS

As Ken Robinson has said, “Creativity is the process of having original ideas that have value - more often than not, comes about through the interaction of different disciplinary ways of seeing things”. By participating in the activities of the “SCENEGROWTH: Scenic arts for social transformation” project, we became convinced that creative, brave and innovative individuals can achieve amazing results by working together. We also confirmed this sentence, since the cooperation with the project partners

and different entities of the countries was very valuable: new contacts were established, we got acquainted with different experiences in the field of art, and created a Handbook of Good Practice, which allows us to share and create new cooperation and learning relationships between institutions.

With the efforts of the Jaunuoliu dienos centras, the SCENEGROWTH project activities aimed not only to create a regional, national and international network with organizations working in the creative, cultural and social fields, but also to provide cultural and performing arts organizations with a new work methodology that they could implement in their teams in order to shared values of commitment and citizen participation.

The opportunity to participate in this project allowed our organization to get to know regional entities more closely, to share experience, to provide an opportunity to publish our work methods at the international level, to search for new work methods in the field of scenic arts while working with the organization's target group.

This Handbook of Good Practice becomes a starting point for national institutions to create and develop new regional or international collaborations and innovative and creative approaches to different artistic fields.

3.LEARNING ACTIVITY IN PANEVEZYS, LITHUANIA

- 3.1. THEATER AND MOVEMENT PROTOCOL. MOVEMENT PROTOCOL FOR SELF-AWARENESS
- 3.2. NEW LANGUAGE FOR MUSIC
- 3.3. CULTURAL KNOWLEDGE THROUGH PERFORMANCE AND TRADITION
- 3.4. BUCKET DRUMMING
- 3.5. ONE WORD THEATER: DRAMA WORKSHOP IN PRO-GYMNASIUM
- 3.6. ARTISTIC AND CREATIVE ACTIVITIES IN TILTAGALIAI CULTURAL CENTRE
- 3.7. PANEVEZIO LELIU VEZIMO TEATRAS: THE ACTOR IS A PUPPETEER. ACQUAINTANCE WITH THE ART OF PUPPET THEATER
- 3.8. IMMERSIVE DANCE
- 3.9. JAUNUOLIU DIENOS CENTRAS: DANCES
- 3.10. "POUND" FITNESS WORKSHOP
- 3.11. NEW TECHNOLOGIES APPLIED TO EDUCATIONAL PRACTICE - ROBOTIC
- 3.12. PRACTICES USED IN JAUNUOLIU DIENOS CENTRAS THEATER WORKSHOPS
- 3.13. COSMOS PARTY

3.1. THEATER AND MOVEMENT PROTOCOL. MOVEMENT PROTOCOL FOR SELF-AWARENESS

Good practice – Case 1

Details of the Editor Agency

Name of organization: Panevezio teatras Menas
Full organization address: Vasario 16-osios g. 19 LT-35185 Panevezys
Web page: https://www.teatrasmenas.lt/
Contact E-mail: teatras.menas@gmail.com
Title of the Good Practice: Theater and movement protocol. Movement protocol for self-awareness
Executor of good practice: Panevezio teatras Menas. Instructor: AGNE MURALYTE “Movement - theater workshop”.

Short description of good practice

Movement protocol exercises that help realize the potential of the body, develop oneself's contact with the surroundings. Theater and movement workshop that can involve anyone, no matter age, physical condition or previous experience. A guided training that helps you understand the body structure, acknowledge the limits of your body and develop body communication with others and different objects.

Application of good practice

Keywords	Inclusion, body awareness, movement protocols, gamification, shadow theater, communication, sense development.
How to apply the good practice	Adapt movement protocol to targets groups
Why it is a good practice (innovation or implementation)	It's easy to implement to different target groups, promotes inclusion and self-esteem
Learning results	Body control, self-confidence, personal cooperation in a group, creativity and imagination encouragement.
Impact	body awareness self-esteem inclusion non verbal communication concentration and focus development in a therapeutic way

Human resources required	A multifaceted professional in performing arts, e.g. dance or theater
Required technical infrastructure and materials	balls, bamboo sticks, plastics, fabrics, masks... Any material that gives you multiple possibilities for the protocol.
Duration	1 to 2 hours /session. Depending on characteristics of the group and circumstances.
Steps of implementation	Acquaintance exercises, warm-up exercises, synchronizing exercises, new ways of communication, emotion and body awareness, relaxation process.
Who and how many participated directly	Anyone can participate in this protocol. The recommended number of participants of the group it's for about 10-15.
Who and how many benefited	Participants, immediate family, acquaintances, local community => everybody.
Any challenges encountered and how were they addressed	Different body status of participant, reluctance and fear about the difficulty of the exercises, make use of different body potential, self improvement, through movement overcomes the initial reluctance of the participants.
Ways that the good practice can be leveraged, generalized or extended in different contexts.	This protocol can be adapted to any multipersonal environment in which communication is needed between participants.
Conclusions and recommendations	This kind of protocol is really helpful in group dynamics in different contexts because through movement experimentation you acknowledge your limits. The number of participants should be adapted according to the needs and special circumstances of the group.
Supporting material	The space for education is non-distracting, spacious, without distracting subjects. Display of information on a computer.
Useful websites	Link for shadow theater and movement instruction during the pandemic

Specific comments on good practice	Inclusive dynamics can be implemented with this protocol.
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3.2. NEW LANGUAGE FOR MUSIC

Good practice – Case 2 Details of the Editor Agency

Name of organization: Jaunuoliu dienos centras-JDC Muzika
Full organization address: Kranto g. 16, LT-35173, Panevezys
Web page: https://pjd.c.lt/
Contact E-mail: dienos_centras@hotmail.com
Title of the Good Practice: New language for music
Executor of good practice: Gintaute Bakanaviciene

Short description of good practice

The teacher transmits music through colors, animal sounds, funny sounds, rhythms... and with a variety of instruments, mostly percussion, they create a band and participate in events. The age range of the students is from 18 and forward- no age limitation. All of the students have different capacities and the exercises are adapted to them. This is an adapted methodology of music as a social integration tool. It's a play therapy in which they develop confidence in themselves as well as a sense of group work. They forget about their limitations during the activities.

Application of good practice

Keywords	Music/Participation/Adaptation/Initiative
How to implement the good practice	The teacher has a unique role, which is not only as educator, but as a musician and trusting figure for the students, who she knows deeply.
Why it is a good practice (innovation or implementation)	Because it uses music as a universal language, even when the students can't study or read it.
Learning results	The students create a bond with music and a band, which involves group work, and even if they don't want to participate playing instruments, they learn about music with games and painting activities.
Impact	The students become more confident and comfortable with themselves.
Human resources required	One teacher if the group has no more than 10 students.
Required technical infrastructure and materials	Different instruments, classroom, chairs, tables and art supplies.
Duration	One hour per session.

Steps of implementation	To know each other, create a bond, implement rules and create protocols and routines before they start to play any instrument.
Who and how many participated directly	In this center, 70 people, in different groups, participate in this class for one hour a week with the guidance of the teacher.
Who and how many benefited	The families, friends, community and themselves, who feel the improvement of different social skills. The students become teaching parts with companions and visitors.
Any challenges encountered and how were they addressed	Each person has a different rhythm and the teacher has to adapt each part of the class to each one of them and their necessities.
Ways that the good practice can be leveraged, generalized or extended in different contexts.	Create a manual or video tutorial in which the teacher explains her methodology, objectives and shows the results.
Conclusions and recommendations	This methodology can be implemented with other groups (diverse capacities, risk of social exclusion, etc.) and other artistic expressions (dance, theater, sports, new therapies (pets, children.
Supporting material	Adapted materials like games, scores and instruments.
Useful websites	https://youtu.be/8c5Alx57VZ8
Specific comments on good practice	This method employs creative ways to teach musical language through colors, emotions and games.

3.3. CULTURAL KNOWLEDGE THROUGH PERFORMANCE AND TRADITION

Good practice – Case 3 Details of the Editor Agency

Name of organization: Jaunuoliu dienos centras
Full organization address: Kranto g. 16, LT-35173, Panevezys
Web page: https://pjdc.lt/
Contact E-mail: dienos_centras@hotmail.com
Title of the Good Practice: Cultural knowledge through performance and tradition
Executor of good practice: Director Lina Trebiene + JDC students

Short description of good practice

Warm welcome
The partner organization developed an interactive presentation about the country, which consisted on food tasting, getting to know traditions through practical activities, and learning about history and culture.

Application of good practice

Keywords	Cultural exchange, team work, welcome, interactive presentation
How to implement the good practice	Adapt to presentations of cultural knowledge of other countries.
Why it is a good practice (innovation or implementation)	By including the method of presentations, you can try other tastes, music, and dances from close up.
Learning results	Involvement, attentiveness, concentration, active participation
Impact	Encourages involvement and participation, encourages the desire to be interested and get to know, respect for other cultures
Human resources required	Employees of the institution who are able to present the cultural mentality, traditions, customs, etc.
Required technical infrastructure and materials	Multimedia, computer, speakers, traditional snacks and drinks, traditional handicrafts, etc.

Duration	As needed, up to 2 hours.
Steps of implementation	A brief introduction to the country's demography, area and symbols, food tasting, presentation of songs and dances and engaging demonstrations, prides of the country, famous persons, etc., introduction to the history of the country.
Who and how many participated directly	Partners from other countries. The number of participants is not limited.
Who and how many benefited	Partners, institutions.
Any challenges encountered and how were they addressed	Budget, but it can be solved with local suppliers, farms.
Ways that the good practice can be leveraged, generalised or extended in different contexts.	It can be adapted to involve the guests of any institution and familiarize them with the country's culture, customs and traditions.
Conclusions and recommendations	Strengthens cooperation and emotional connection with partners, strengthens the feeling that we are part of Europe.
Supporting material	Traditional music, dances and costumes, nacional food
Useful websites	https://youtu.be/KCC8u9IGQ0c https://youtu.be/6Qh_o16hfx0 https://lithuania.travel/en/
Specific comments on good practice	Organize the presentation at the beginning of the meeting activities.

3.4. BUCKET DRUMMING

Good practice – Case 4 Details of the Editor Agency

Name of organization: Panevezio Vilties progimnazija
Full organization address: Ramygalos g. 16, Panevezys 36231
Web page: https://www.vilties.panevezys.lm.lt/up/en/left/Naujienos/
Contact E-mail: rastinevilties.panevezys.lm.lt
Title of the Good Practice: Bucket Drumming
Executor of good practice: IRINA GUSTIENE

Short description of good practice

The presentation of good practices consists of a methodological part and a practical session. The aim is to nurture the aesthetic experience of the pupils; and to create the conditions for pupils to become conscious participants and creators of musical culture. Always be considerate of others while playing bucket drums. Final result is a concert for the community.

Application of good practice

Keywords	learning by doing, rhythm, tempo, mathematical skills,
How to apply the good practice	Adapt rhythm method to target groups
Why it is a good practice (innovation or implementation)	Musicality (ability to feel and give expression to music). Positive emotions, experiences. Students experience success when making music together.
Learning results	A sense of rhythm and the ability to play with coordination and tempo. A more varied educational routine. Mathematical knowledge improves. Distinguish between high and low sounds. Ability to create music in different mediums.
Impact	New skills, learns to work with focus, mathematical abilities
Human resources required	Versatile music professional/teacher/musician

Required technical infrastructure and materials	Any means of obtaining rhythm, e.g. buckets, sticks, cups... Scores made for the rhythm.
Duration	Regular subject during the school year. 2 days a week. 45 minutes. (kiek laiko trūksta padaryti galutinį)
Steps of implementation	Familiarize yourself with the methodology, prepare the tools, instructions on how to correctly handle the tools used and correct posture while playing, learning the rhythm in stages (the teacher does it, the children do it, everyone does it together), learning one line of notes at a time, individual feeling of the rhythm with the whole body.
Who and how many participated directly	Teacher and children and schoolchildren of various ages whole class size.
Who and how many benefited	Classroom, students, teachers, family members, school community, local community, audience.
Any challenges encountered and how were they addressed	Loud noise, lack of concentration, negative attitude. The teacher, who calmed down the students with short breaks, while explaining the methodology, the teacher emphasized the essential things, the sense of community, the essence of peace in the group.
Ways that the good practice can be leveraged, generalized or extended in different contexts.	This protocol can be adapted to any multipersonal environment in which communication is needed between participants.
Conclusions and recommendations	Music provides an opportunity to participate in the community, improve mathematical knowledge, provides positive emotions, and helps to solve stressful situations.
Supporting material	Comfortable space and tools, rhythmic tools.
Useful websites	https://bucketdrumming.net/ https://www.thebucketbook.com/blog https://www.skyestarthawk.com/
Specific comments on good practice	The method allows people of various target groups to participate in the activity, without distinguishing their social class, disability, and capabilities.

3.5. ONE WORD THEATRE - DRAMA WORKSHOP IN PRO-GYMNASIUM

Good practice – Case 5 Details of the Editor Agency

Name of organization: Panevezio Vilties progimnazija
Full organization address: Ramygalos g. 16, Panevezys 36231
Web page: https://www.vilties.panevezys.lm.lt/up/en/left/Naujienos/
Contact E-mail: rastinevilties.panevezys.lm.lt
Title of the Good Practice: ONE WORD THEATRE - Drama workshop in pro-gymnasium
Executor of good practice: JURGITA KLIMAVICIUTE

Short description of good practice

Drama workshop in pro-gymnasium for all students as an optional course.

Application of good practice

Keywords	Drama, expression, emotional expression, discipline, empathy, behavioral limits, inclusion, imagination development, acceptance.
How to apply the good practice	A qualified instructor organizes the workshop for different levels and ages.
Why it is a good practice (innovation or implementation)	Pupils learn to be more self confident, understand and appreciate different behaviors and assert their rights.
Learning results	Students discover their boundaries, explore their expressional means, growing confidence in themselves and learn to appreciate cooperation and teamwork.
Impact	A number of students get access to this discipline, and the new skills they acquire impact on their families, companions and broader society.
Human resources required	A qualified instructor, who must have patience and creativity.
Required technical infrastructure and materials	An empty space and indicative elements (clothes, balls, fabrics, canes...
Duration	One hour class per week.

Steps of implementation	Recognize the value of drama as a tool for broader education and social inclusion in order to be part of the school schedule. This recognition has to be holistic and needs to be perpetuated by the whole scholar community.
Who and how many participated directly	The instructor and the students
Who and how many benefited	The students, their families, the school (which gets an accreditation for such activity) and the society around these groups.
Any challenges encountered and how were they addressed	Problems with inserting the course in the school schedule. Reluctancy of the institution in including it as an optional subject.
Ways that the good practice can be leveraged, generalized or extended in different contexts.	This dynamic doesn't meet any boundaries when it comes to social inclusion.
Conclusions and recommendations	Through this activity students develop different soft skills, giving them the opportunity to explore other aspects of themselves, usually set aside in the school. We recommend increasing the time for this activity to at least two hours per week.
Supporting material	Any material that the teacher could consider useful for the upgrade of the practice.
Useful websites	https://www.vilties.panevezys.lm.lt/up/en/left/Na ujienos/
Specific comments on good practice	This activity brings out the best out of any participant, no matter physical condition, age or level of capacity.

3.6. ARTISTIC AND CREATIVE ACTIVITIES IN TILTAGALIAI CULTURAL CENTRE

Good practice – Case 6 Details of the Editor Agency

Name of organization: Kiseninis teatras
Full organization address: Paezerio g. 2, Tiltagaliu k. Panevezio r.
Web page: http://tiltagaliukc.lt/teatro-studija-triuksmas-ant-palanges/
Contact E-mail: tiltagaliukc@gmail.com
Title of the Good Practice: Artistic and creative activities in Tiltagaliai Cultural Centre
Executor of good practice: Tiltagaliai Cultural Centre (Jovita Baroliene)

Short description of good practice

Tiltagaliai Cultural Centre is a municipal funded entity which provides artistic and creative activities such as drama workshops, handcrafts and painting, music and dance for children, teenagers, adults and the elderly population.

Application of good practice

Keywords	Expression, creativity, participation, community, tradition preservation, inclusion,
How to apply the good practice	Formulating classes according to the participants special characteristics such as; age, interests, capacities etc.
Why it is a good practice (innovation or implementation)	These activities provided for free by the municipality are an opportunity for non-urban communities to access and participate in cultural and artistic practices that forward social inclusion even for people with movement limitations.
Learning results	Discovering new expressional means through drama workshops, obtaining knowledge in folklore dances, folklore handcrafts such as costumes, hats, umbrellas etc. through art and music classes.
Impact	Promotion of participants' self-confidence, preservation of traditions and folklore, strengthens the feeling of belonging in a community and augments intergenerational bonds.
Human resources required	motivated, experienced and trained staff in each artistic field mentioned

Required technical infrastructure and materials	adaptive space for the courses and the activities, fabrics, handicraft materials, recyclable materials, any applicable art supplies
Duration	1-2 hour courses once or twice a week depending on the course requirements.
Steps of implementation	Introduce the topic of new courses, communicate the options to the community, formulate the weekly schedule, get feedback from participants, and apply them for the amelioration of the activities for the following year.
Who and how many participated directly	The instructors and all the people from the community who want to take part in the courses.
Who and how many benefited	Anyone in the community who approaches the center, including any inhabitant in Panevėžys area.
Any challenges encountered and how were they addressed	The competition with other cultural institutions in the urban areas.
Ways that the good practice can be leveraged, generalized or extended in different contexts.	Modern approaches to extend participation, especially for young people. Forward cultural cooperation with the associations of different neighboring regions.
Conclusions and recommendations	This kind of public space reinforces the bonds among the inhabitants and their neighbors. As a recommendation, we suggest the creation of a cultural network for the regional cultural associations and the development of an online platform in which all the activities and events can be shown to the general public.
Supporting material	Flyers, posters, guides, photographs and videos (some of them on the internet platforms).
Useful websites	http://tiltagaliukc.lt/teatro-studija-triuksmas-ant-palanges/
Specific comments on good practice	Active participation and representation of local people reinforces the bonds of the community.

3.7. PANEVEZIO LELIU VEZIMO TEATRAS: THE ACTOR IS A PUPPETEER. ACQUAINTANCE WITH THE ART OF PUPPET THEATER.

**Good practice – Case 7
Details of the Editor Agency**

Name of organization: Panevezio leliu vezimo teatras
Full organization address: Respublikos g. 30, Panevezys, LT-35174
Web page: https://leliuvezimoteatras.lt/
Contact E-mail: vezimoteatras@gmail.com
Title of the Good Practice: The actor is a puppeteer. Acquaintance with the art of puppet theater.
Executor of good practice: Panevezys Puppet Carriage Theatre

Short description of good practice

A unique puppet theater association which organizes indoor performances in their own premises, but also provides qualitative puppet shows of different puppet techniques. The thematic of the performances are based in classical fairy tales from authors like Hans Christian Andersen. The association also owns and utilizes a caravan which allows them to have a mobile stage and accommodation while touring during the summer in different remote areas. Moreover, they provide educational programmes about different techniques of theater and puppet creation.

Application of good practice

Keywords	Theater, education, inclusion, cultural access, puppets, handcraft, tradition, fairy tales, uniqueness.
How to apply the good practice	First of all you need a well trained cast of puppeteers. In order to reach a broader audience you need organization of events and publicity, especially performing in remote places. Great knowledge of each visited area and their traditions are needed to create an approachable event to audiences of all ages.
Why it is a good practice (innovation or implementation)	The caravan is a unique practice in Europe, especially for puppet theater and provides audience development. It provides educational entertainment and preserves contact with the tradition.
Learning results	Educational programmes about puppet making and the dynamics of the company.

Impact	Audiences, especially children, learn from quality theater practice and get in touch with classical fairy tales, used as educational materials. The theater hosts two different international puppet theater festivals.
Human resources required	Highly specialized puppeteers and a wide range of staff to provide supplementary tasks (reception, administration, technical engineers...)
Required technical infrastructure and materials	The theater stage, the caravan, any handcraft material used for the puppets, technical equipment (sound, lighting, etc.), black clothes for the puppeteers and props.
Duration	It varies according to each performance or programme.
Steps of implementation	During the education, the traditional techniques of managing puppets (glove, stick, shadow, mixed control puppets, marionettes, etc.) and their production are introduced. You can see and create sketches yourself using different puppet control techniques. After becoming a puppet theater actor for a short time, one can feel that the feelings and experiences of the puppet become inseparable from the feelings and experiences of the actor at that time.
Who and how many participated directly	The theater cast, the staff
Who and how many benefited	Audiences, especially people living in remote areas who can't otherwise access such quality performances, the municipality of Panevėžys for housing this unique cultural initiative, which is the only one in Europe.
Any challenges encountered and how were they addressed	As the company has grown bigger, they have had to face movement issues. Climate instability can create problems during summer outdoor performances.
Ways that the good practice can be leveraged, generalized or extended in different contexts.	Other similar companies can and should be created following their example in Lithuania and the rest of Europe.
Conclusions and recommendations	This project's philosophy is useful to reach remote areas, promoting inclusion apart from educational entertainment. This methodology should be followed by other companies in order to expand this kind of experience.

Supporting material	Photo exhibitions, puppet museum and a section of interactive puppet showcases. Publications and editions of different kinds of dissemination materials, such as books, posters, flyers, etc.
Useful websites	https://www.leliuvezimoteatras.lt/
Specific comments on good practice	It provides a unique performance offer which allows them to be sustainable for more than thirty years.

3.8. IMMERSIVE DANCE

Good practice – Case 8 Details of the Editor Agency

Name of organization: Soku studija "Tavo Fortuna"
Full organization address: Respublikos g. 28-306, Panevezys 35174
Web page: https://www.facebook.com/DanceStudioTF
Contact E-mail: sokiustudijatavofortuna@gmail.com
Title of the Good Practice: Immersive dance
Executor of good practice: Inga Slivkiene

Short description of good practice

Dance studio activities help you become aware of your body while following the count. Dance exercises in which everyone can participate, regardless of age, physical condition or previous experience. Choosing the right music encourages individuals to engage in exercise and participate. By practicing in stages, the participants remember the choreography better.

Application of good practice

Keywords	Dance studio, movement, choreography, inclusion
How to apply the good practice	Adapt choreography to target groups.
Why it is a good practice (innovation or implementation)	Since the dance studio trainer has two specialties (social work and dance trainer), she can combine and adapt dance methods to various target groups (children, adults, different abilities, people, etc.).
Learning results	Coordination, team work, self-confidence, body plasticity, improving physical condition, improving emotional state.
Impact	Body plasticity, improving physical condition, improving emotional state
Human resources required	Versatile dance professional/teacher/dancer.
Required technical infrastructure and materials	Music, comfortable clothes.
Duration	1-2 days per week, 1 - 1,5 hour.
Steps of implementation	Creates a choreography, adapts it to the target group, practices, repeats, and presents the dance to the audience.

Who and how many participated directly	Different target groups and group leaders.
Who and how many benefited	Participants, parents, local community.
Any challenges encountered and how were they addressed	Timid participants, inappropriate choice of music, which affects the poor microclimate in the group, low-quality sound, lack of concentration. Using encouragement, creating a sense of togetherness, choosing appropriate music, adapting the movements to the age of the participants, giving the movements playful and easy-to-remember names.
Ways that the good practice can be leveraged, generalized or extended in different contexts.	This exercise can be adapted to any multipersonal environment in which communication is needed between participants.
Conclusions and recommendations	Find a professional who has multiple experiences (working with people of different ages and abilities). Promotes the integration and access to culture of vulnerable people.
Supporting material	Various dance equipment
Useful websites	https://www.youtube.com/channel/UCmWkoTL-Pci7gaszOaueZaQ https://www.facebook.com/DanceStudioTF
Specific comments on good practice	Give visibility to the final result through a festival or street performance.

3.9. JAUNUOLIU DIENOS CENTRAS: DANCES

Good practice – Case 9 Details of the Editor Agency

Name of organization: Jaunuoliu dienos centras-JDC Sokiai
Full organization address: Kranto g. 16, LT-35173, Panevezys
Web page: https://pjd.c.lt/
Contact E-mail: dienos_centras@hotmail.com
Title of the Good Practice: Jaunuoliu dienos centras: Dances
Executor of good practice: Kamile Kopustaite + Inga Jankauskaite

Short description of good practice

The methods are intended for organizing dance activities with people with less opportunities. Participants can "read" dance, talk about it, and change their character and their attitude through it. These various sports activities not only develop physical strength, but also endurance, will, decisiveness, responsibility and other qualities.

Application of good practice

Keywords	Body dance, rhythm, music, movements,
How to apply the good practice	Adapt dance method to target groups
Why it is a good practice (innovation or implementation)	Since dance is also an expression of artistic activity, it develops artistic abilities, aesthetic views, and develops emotional and thinking processes. The leadership of a group member allows others to follow and repeat the moves, giving the leader self-confidence.
Learning results	Dance will allow service recipients to feel the joy of communication, relaxation, self-awareness, feeling of the physical body, and rest. Participants will gain self-control skills in various events - celebrations. They will learn new dance moves, they will be able to improvise, cognitive processes will improve, participants abilities will be revealed, they will be able to dance alone, in a couple, in a group, they will be able to remember dance moves and their sequence, they will gain a broader understanding of dance, and appreciation for the results achieved.

Impact	New skills for strengthening the body and coordination, relaxation, improving mathematical knowledge, improving the sense of rhythm.
Human resources required	Versatile dance professional/teacher/dancer
Required technical infrastructure and materials	Music, pound sticks, chairs. These exercises can be done both indoors and outdoors.
Duration	1 hour per week
Steps of implementation	Warming up, demonstrating movements, observing and trying to repeat movements, helping each other to remember dance movements and their order, dancing alone, in pairs, in a group, dancing in various dance styles.
Who and how many participated directly	Activity organizer (teacher, people with different abilities, social worker, etc.). Participants of all ages and abilities are welcome, depending on the size of the activity space.
Who and how many benefited	Classroom, students, teachers, family members, school community, local community, audience.
Any challenges encountered and how were they addressed	Timid participants, inappropriate choice of music, poor quality sound, lack of a leader, inappropriate environment (shoes, clothes, floor, weather conditions), lack of concentration. Using encouragement, creating a sense of community, choosing the right music, adapting the movements to the abilities of the participants.
Ways that the good practice can be leveraged, generalized or extended in different contexts.	This exercise can be adapted to any multipersonal environment in which communication is needed between participants.
Conclusions and recommendations	The physical capacity of each participant is taken into account, constant repetition of dances, creation and learning of new dances.
Supporting material	Comfortable space and tools, chairs, different tools that can be used for choreography.
Useful websites	https://www.youtube.com/watch?v=7mvB4z-HQ50 https://www.youtube.com/watch?v=3ypDXnQWG3k https://www.facebook.com/watch/?v=529239568461201

	https://www.facebook.com/watch/?v=1434990763592494&extid=CL-UNK-UNK-UNK-AN_GK0T-GK1C&ref=sharing
Specific comments on good practice	Inclusive dynamics can be implemented with this exercise.

3.10. POUND FITNESS WORKSHOP

Good practice – Case 10 Details of the Editor Agency

Name of organization: Panevezio Vilties progimnazija
Full organization address: Ramygalos g. 16, Panevezys 36231
Web page: https://www.vilties.panevezys.lm.lt/up/en/left/Naujienos/
Contact E-mail: rastinevilties.panevezys.lm.lt
Title of the Good Practice: Pound fitness workshop
Executor of good practice: Audra Petronaityte

Short description of good practice

Pound fitness class. High intensity cardiovascular training to the rhythm of rock to get in shape and boost self-esteem.

Application of good practice

Keywords	fitness, aerobic, rhythm, self-esteem
How to apply the good practice	A Pound instructor is required to implement this activity.
Why it is a good practice (innovation or implementation)	It combines physical and mental benefits for the people who practice it.
Learning results	Thanks to the succession of non-stop movements, and with several parts of the body simultaneously, general coordination is improved. In addition, the speed, endurance, agility and rhythm.
Impact	Physical fitness Relaxation and stress reduction
Human resources required	Instructor of "Pound"
Required technical infrastructure and materials	drumsticks, sport clothes, music with intensive rhythm
Duration	45 minutes/class
Steps of implementation	Instructions Warmup Exercises Stretching

Who and how many participated directly	The activity starts to be practiced from the age of 6. Small groups of up to 20 people. If necessary, this activity can be adapted to larger groups.
Who and how many benefited	Participants
Any challenges encountered and how were they addressed	It cannot be practiced with sports injuries but the practice allows for easier adaptations of movements. It can also be adapted for people with reduced mobility (wheelchair users)
Ways that the good practice can be leveraged, generalized or extended in different contexts.	This sport has physical and mental benefits for participants.
Conclusions and recommendations	Pound offers a fun rock practice that helps participants to get fit and at the same time provides mental benefits.
Supporting material	Mirror, mats.
Useful websites	https://www.youtube.com/watch?reload=9&v=rsUP6bb-l6g https://www.youtube.com/watch?v=hG9oojzfJAc
Specific comments on good practice	Global sporting activity that works the body as a whole.

3.11. NEW TECHNOLOGIES APPLIED TO EDUCATIONAL PRACTICE - ROBOTIC

Good practice – Case 11 Details of the Editor Agency

Name of organization: Panevezio Vilties progimnazija
Full organization address: Ramygalos g. 16, Panevezys 36231
Web page: https://www.vilties.panevezys.lm.lt/up/en/left/Naujienos/
Contact E-mail: rastinevilties.panevezys.lm.lt
Title of the Good Practice: New technologies applied to educational practice - ROBOTIC
Executor of good practice: ASTA SAKALIENE

Short description of good practice

At school, new technologies have been included within the curriculum of other courses in order to add new competences. New technologies applied to educational practice

Application of good practice

Keywords	Robotic, technology, curricula, education, competences, physical education.
How to apply the good practice	Teachers need to acquire knowledge of new technologies in order to implement them in their subjects in a way that benefits the learning process of students.
Why it is a good practice (innovation or implementation)	It educates in the responsible use of new technologies while making the learning and study of certain subjects more attractive.
Learning results	Students learn new skills derived from new technologies. Group work with a common goal is encouraged and the ability to work independently of teachers is fostered.
Impact	They learn that new technologies and electronic devices cannot only be used individually and are not only intended for leisure and recreational activities.
Human resources required	Teachers with knowledge of new technologies and transversal competences.
Required technical infrastructure and materials	Classrooms in which to implement these practices, as well as tablets, computers, simple

	robots, mobile phones or other electronic devices that can be used in the classroom.
Duration	45 min.
Steps of implementation	The management team decides to implement new technologies in the classroom, teachers are trained in the use of technological devices and methodologies and gradually introduce them in the regular classes.
Who and how many participated directly	Students and teachers.
Who and how many benefited	The scholar community, the families and the society around them.
Any challenges encountered and how were they addressed	Difficulties in making students understand the new technological languages and their non-playful use, as well as reluctance on behalf of the teachers and parents to use certain technologies in the classroom.
Ways that the good practice can be leveraged, generalized or extended in different contexts.	Standardize some technological tools, programmes or electronic devices in everyday use in the educational environment.
Conclusions and recommendations	Technology, used appropriately, is a powerful educational tool that can facilitate mutual learning between students and teachers in any subject or discipline.
Supporting material	Any materials that the teachers consider appropriate to accompany and support the practice, as well as materials for the correct maintenance of the equipment.
Useful websites	https://www.vilties.panevezys.lm.lt/up/en/left/Naujienos/
Specific comments on good practice	Technology is perceived as a useful and necessary tool for the new generations with this type of activities, who manage to combine the practice of sport and other skills with robotics.

3.12. PRACTICES USED IN JAUNUOLIU DIENOS CENTRAS THEATER WORKSHOPS

Good practice – Case 12 Details of the Editor Agency

Name of organization: Jaunuoliu dienos centras
Full organization address: Kranto g. 16, LT-35173, Panevezys
Web page: https://pjdc.lt/
Contact Email: dienos_centras@hotmail.com
Title of the Good Practice: Practices used in Jaunuoliu dienos centras theater workshops
Executor of good practice: JDC (Julija Gudiene and Dovile Sedleckiene)

Short description of good practice

<p>JDC's staff shared the practices they use to organize their drama workshops for their students with diverse capacities.</p> <p>Through artistic activities and self-expression, the students with special abilities gain in increasing their self-confidence and providing experiences for their mental and spiritual development, thus creating the necessary conditions for a high level of their social inclusion.</p> <p>During the drama sessions, participants learn to express their feelings, relax, fight their feeling of fear, learn to apply rules of ethics and aesthetics, and solve everyday problems.</p>
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Application of good practice

Keywords	Role-playing, drama, games, emotion expression, artistic, skill development, socialization, inclusion
How to apply the good practice	Adapt theater practices to different target groups
Why it is a good practice (innovation or implementation)	The students increase their artistic knowledge and expand their boundaries They learn to communicate and cooperate, the participants improve as individuals, learn to express emotions and feelings, improve cognitive processes, and improve kinetic skills.
Learning results	Theater activities allow participants to communicate and collaborate, create, promote physical activity, and improvise. Participants increase their awareness of emotional cognition and emotional intelligence, they are able to respond adequately to situations, because they practice during the activity. The participants will learn new ways of expression, improvisation, all cognitive processes will improve, the individual

	abilities of the participants will be revealed, they will work both individually and in groups or pairs.
Impact	Strengthening of artistic acknowledgement, reorientation improvement, smoother social interaction, development of cooperation and creative abilities.
Human resources required	Adaptive and resourceful theater professional/teacher/actor
Required technical infrastructure and materials	Chairs, methodological cards, properly selected music
Duration	1 hour per week with theater troupe
Steps of implementation	Presentation of the activity, briefing, explanation of the specifics of the method, practical demonstration, performance of movements, performance of emotions, role creation and demonstration, improvisational exercises, discussion, completion of the activity.
Who and how many participated directly	Activity organizer (teacher, people with different abilities, social worker, etc.). Participants of all ages and abilities are welcomed, depending on the activity space' size .
Who and how many benefited	students, teachers, family members, school community, local community, audience.
Any challenges encountered and how were they addressed	Timid participants, inadequate combination of music and exercise, different attitudes of participants towards the activity, inappropriate environment (shoes, clothes, floor, weather conditions), lack of concentration. Using encouragement, creating a sense of belonging, choosing the appropriate theatrical method, adapting movements according to the abilities of the participants, giving time for the participants to concentrate and engage in the activity.
Ways that the good practice can be leveraged, generalized or extended in different contexts.	This exercise can be adapted to any multipersonal environment in which communication awareness and development is needed among participants.
Conclusions and recommendations	Take into account the size of the group, concentration and willingness to participate in the activity, choose a method that matches the

	dynamics of the group, but encourage trying new methods and improvisation thematics.
Supporting material	Comfortable space and chairs, various props that can be used for theatrical games and creative activities.
Useful websites	https://www.facebook.com/JDCTeatras https://www.youtube.com/channel/UCorP417aiBWj6L1TYhd6yZg https://www.instagram.com/jdc_teatras/ https://sites.google.com/view/jdcteatras/pagrin-dinis-puslapis https://www.youtube.com/watch?v=zK8GV_txys4 https://www.youtube.com/watch?v=M6WITiHF2yk https://www.youtube.com/watch?v=CdXa2rbGR64&t=605s
Specific comments on good practice	Inclusive dynamics can be implemented with this exercise.

3.13. COSMO PARTY

Good practice – Case 13
Details of the Editor Agency

Name of organization: Jaunuoliu dienos centras
Full organization address: Kranto g. 16, LT-35173, Panevezys
Web page: https://pjdc.lt/
Contact Email: dienos_centras@hotmail.com
Title of the Good Practice: Cosmos party
Executor of good practice: JDC community (staff Aurima Bluziene & Julija Gudiene)

Short description of good practice

A big birthday party attended by the whole JDC community (administration, staff, service users) and JDC project partners from Spain, Greece and Italy. Each group and the guests created performances for the celebration, which they performed during the party.

Application of good practice

Keywords	Performance, dance, inclusion, event, music, universal cultural, participation
How to apply the good practice	All participants can be featured performers as they can perform during the event.
Why it is a good practice (innovation or implementation)	Because it allows students to take part in a leisure activity in a place they do not normally have access to, favoring inclusion.
Learning results	Communication, ability to demonstrate performance to the community
Impact	Development of a sense of belonging to the community. Improvement of self-esteem Celebration
Human resources required	The staff of the center, staff from the disco.
Required technical infrastructure and materials	Disco or other place to settle a celebration, lights, sound system, etc.
Duration	3-4 hours.
Steps of implementation	Prepare the groups for the event: choreography, costumes and performances. Decorate the place and make the necessary arrangements.

	Communicate with the families about the event and raise awareness about the importance of this kind of act in which the students get involved in a part that usually would be impossible for them to enjoy.
Who and how many participated directly	Most of the students, JDC staff, parents and the occasional visitant workers in the center.
Who and how many benefited	The whole center (students and staff), families and local community.
Any challenges encountered and how were they addressed	Some students were unable to attend because of the amount of stimulation and overexcitement involved in such a celebration.
Ways that the good practice can be leveraged, generalised or extended in different contexts.	Similar activities or celebrations can be carried out in the daily course of such centers, bringing students closer to the daily life of the localities where they live.
Conclusions and recommendations	Such initiatives bring students closer to the community and vice versa, enriching each other's experiences and bringing both worlds closer together.
Supporting material	Any supplement that can help students and staff to prepare for the event.
Useful websites	https://pjdc.lt/
Specific comments on good practice	The JDC center does commendable work for the students, carrying out activities that equip them with tools for independence and improved self-esteem.

4. LEARNING ACTIVITY IN KALAMATA, GREECE

- 4.1. LET'S GO FOR A WALK IN KALAMATA'S HISTORIC CENTER
- 4.2. MUSICAL ENSEMBLE-CHOIR "AKRITAS"
- 4.3. HOW LONG ANYWAY, IT WILL BE SAID "ANYWAY"
- 4.4. GOD HERMES MEETS BACH AT THE CAFÉ OF 1930
- 4.5. ENVIRONMENTAL EDUCATION CENTRE OF KALAMATA
- 4.6. EXPERIMENTAL SCENE OF KALAMATA
- 4.7. ARTISTIC ACTIVITIES AND CRAFTS IN THE BENEFIT OF YOUNG PEOPLE WITH DIVERSE CAPACITIES
- 4.8. INTRODUCTION ON FIRST AID TECHNIQUES
- 4.9. KALAMATA MUNICIPAL DANCE SCHOOL
- 4.10. MUNICIPAL CONSERVATORY OF MUSIC
- 4.11. MUNICIPAL FINE ARTS
- 4.12. MUSIC SCHOOL OF KALAMATA
- 4.13. VIGILANCE
- 4.14. A TRUNK FULL OF THEATRE
- 4.15. GLOSSOMUSEUM
- 4.16. EUROPA POPULARIS
- 4.17. HAPPY PRINCE PERFORMANCE
- 4.18. INTERMEZZO PERFORMANCE
- 4.19. INTERVIEW
- 4.20. FILM HOUSE OF KALAMATA
- 4.21. INTERNATIONAL DOCUMENTARY FILM FESTIVAL OF PELOPONNESE
- 4.22. CARTA 20

4.1 LET'S GO FOR A WALK IN KALAMATA'S HISTORIC CENTER

Good practice – Case 1 Details of the Editor Agency

Name of organization: "pramata & thamata" S.C.E.
Full organization address: Faron 88, 24100 Kalamata
Web page: https://www.facebook.com/pamevoltakalamata/
Contact E-mail: pramata.thamata@gmail.com
Title of the Good Practice: LET'S GO FOR A WALK in Kalamata's Historic Center
Executor of good practice: Let's go for a walk, cultural club

Short description of good practice

Interactive, guided, walking tour for better acquaintance with a historic place or landmark, or monument or even a historic persona, in order to experience local history and social dimensions of each objective. Short stops and stories allow the participant to get to know the culture and history of the city.
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Application of good practice

Keywords	Walking guided tour, historic and social facts, story telling, culture, local history and customs
How to apply the good practice	Research and in depth understand the historical and social circumstances of the tour's subject (Kalamata's Historic Center). Find interesting stories to share and chose the appropriate landmarks for the stops. Communicate the endeavor with cultural clubs, travel agencies.
Why it is a good practice (innovation or implementation)	Interactive and active learning educative process, practical and in situ witnessing of History, Profound learning about historical facts and local customs
Learning results	Historic events, local customs, geographical information.
Impact	Expanded cultural knowledge, intrigue curiosity for different cultures and civilizations and their development, understand similarities and differences. Witness the evolution in each subject- local place in terms of history and social background.
Human resources required	A well prepared guide, a translator -if needed for foreign groups- group of audience.

Required technical infrastructure and materials	Comfortable clothes and footwear, hats for outdoor tours during the summer, maps, microphone or some short of technical equipment when addressing a large group of people.
Duration	1-3 hours
Steps of implementation	Research, design the itinerary for smoother comprehension of the social and historical facts, including breaks for further assimilation and appropriate rest. Find interesting stories to share and choose the appropriate landmarks for the stops. Arrange and stir up discussions after the completion of the tour. Communicate the endeavor with cultural clubs, travel agencies.
Who and how many participated directly	The guide and the participants of the tour
Who and how many benefited	the participants of the tour and the community or micro-community of the historical subject
Any challenges encountered and how were they addressed	Physical fatigue of the participants, unfavorable weather conditions, . the infrastructure is not appropriate for participants with kinetic disabilities which is a challenge that it is planned to be faced in the future.
Ways that the good practice can be leveraged, generalized or extended in different contexts.	The tour could be expanded on a European level incorporating information about similar or complementary landmarks/ different facts of history.
Conclusions and recommendations	To adapt information in an easy-to-read and easy to understand language for people with intellectual disabilities.
Supporting material	Maps, phones, microphones, apps for communication.
Useful websites	https://www.facebook.com/pamevoltakalamata/
Specific comments on good practice	It is advisable for the guide to be acquainted with the physical situation of the members of the group, in order to be more close to their personal needs.

4.2. MUSICAL ENSEMBLE-CHOIR “AKRITAS”.

Good practice – Case 2 Details of the Editor Agency

Name of organization: Musical Ensemble-Choir “Akritis”
Full organization address: Aigyrou 9, 24100, Kalamata Messinias
Web page: n.a.
Contact E-mail: horodia.akritis@gmail.com
Title of the Good Practice: Akritis Choir
Executor of good practice: Musical and cultural group “O Akritis”

Short description of good practice

Akritis Association mainly promotes the participation of elderly people in the city of Kalamata by developing different cultural activities, among which the choir is one of the most important. The Association has a common meeting place where these activities take place, in which people participate on a voluntary basis.

Application of good practice

Keywords	Music, culture, participation, inclusion, group, community, intergenerational.
How to apply the good practice	Developing an activity in which all the people have to participate in unison.
Why it is a good practice (innovation or implementation)	Being part of a community and participating in cultural activities keeps older people mentally and physically active, improving their quality of life and allowing them to follow a defined routine. Through these cultural activities, such as choir, they can develop personal skills such as concentration, rhythm, teamwork, commitment and others.
Learning results	-Interpersonal skills such as teamwork, empathy and communication. -Musical skills such as rhythm or vocalization. -Intrapersonal skills such as improving self-esteem.
Impact	Active ageing
Human resources required	Choir director

Required technical infrastructure and materials	Meeting space, chairs and lecterns. Musical instruments, sheet music and other materials necessary for the development of cultural activities.
Duration	Once per week for two hours.
Steps of implementation	<ul style="list-style-type: none"> -Constitution of the choir. -Selection of the repertoire. -Periodical and extraordinary rehearsals. -Performance.
Who and how many participated directly	<p>The conductor of the orchestra.</p> <p>The choir, which has more than 50 members.</p>
Who and how many benefited	<ul style="list-style-type: none"> -The participants and their families. -The local community. -The audience.
Any challenges encountered and how were they addressed	<p>The challenge is to keep the elderly active and to promote their participation in cultural life.</p> <p>The choir involves older people in creating a feeling of belonging to the same community.</p>
Ways that the good practice can be leveraged, generalized or extended in different contexts.	The choir is a useful tool for the development of competences and the feeling of belonging. The choir has the ability to turn many voices into one.
Conclusions and recommendations	Being part of a choir creates a sense of belonging and teaches you to work as a team. It can be applied to different ages and contexts.
Supporting material	-Audiovisual helps.
Useful websites	-

4.3. FOR HOW LONG ARE WE TO SAY "UNTIL WHEN"?

Good practice – Case 3 Details of the Editor Agency

Name of organization: “pramata & thamata” SCE
Full organization address: Faron 88, 24100 Kalamata
Web page: https://pramatakaithamata.eu/
Contact Email: pramata.thamata@gmail.com
Title of the Good Practice : How long anyway , it will be said “anyway”
Executor of good practice : “pramata & thamata” SCE

Short description of good practice

<p>The lesson of History, is generally boring for children but also for grown-ups. But it is absolutely necessary so that we do not reproduce the same stereotypes, failures and triumphs. Examining a period of time, from 1878 to 1932, through the satirical lyrics of the poet George Souris (1853-1919) , in a spectacle in the models of vaudeville, with a parade of theatrical types , three actors satirize election promises, demagoguery and megalomania. They refer to female emancipation, state loans, international conferences and so on. The direction was of Georgia Mourdoukouta.</p>
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Application of good practice

Keywords	History, Music, Satire.
How to apply the good practice	Through the form of a folk spectacle , with poetry, music and original songs.
Why it is a good practice (innovation or implementation)	To avoid the pitfalls of populism, the blind manipulation of social groups, and unnecessary sacrifices. To avoid, also, political destabilization and so on. The view of past problems reflects on the similarities of present days.
Learning results	Proper political behavior
Impact	Relieving laughter
Human resources required	3 actors, one director, 2 technicians
Required technical infrastructure and materials	Indicative pieces of costume for each time era, lighting equipment indicative props, 4 microphones, projector+screen.
Duration	60 min
Steps of implementation	Writing the songs, rehearsals.

Who and how many participated directly	The cast and the technicians.
Who and how many benefited	the audience
Any challenges encountered and how were they addressed	Some problems in the micas.
Ways that the good practice can be leveraged, generalized or extended in different contexts.	Cooperation with the district, performances in schools.
Conclusions and recommendations	Maybe a few pauses between the concepts, but without loosening the rhythm of the comedy.
Supporting material	
Useful websites	https://pramatakaithamata.eu/os-pote/
Specific comments on good practice	n.a.

4.4. GOD HERMES MEETS BACH AT THE CAFÉ OF 1930

Good practice – Case 4

Name of organization: “pramata & thamata” SCE
Full organization address: Faron 88, 24100 Kalamata
Web page: https://pramatakaithamata.eu/
Contact E-mail: pramata.thamata@gmail.com
Title of the Good Practice: God Hermes meets Bach at the café of 1930
Executor of good practice: “pramata & thamata” SCE

Details of the Editor Agency

Short description of good practice

<p>A musical, narrative performance that was created to familiarize the audience with classical music and with the instruments of the orchestra. It/ <i>the narration</i> begins with the life of Johan Sebastian Bach in lyrics on a sonata. It continues with a biography of J. Massenet (opera Thais) and Astor Piazzola (café 1930) and ends with a fairy tale (music Kostas Nicoleas) with God Hermes, who steals the oxen of God Apollo and creates the first musical instrument, the lyre.</p> <p>(A collaboration of the classical orchestra of the Municipality of Kalamata, and two narrator actors, projections , minimal scenery, etc.)</p>
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Application of good practice

Keywords	Music, education, narration, history, beginnings of cinema as an art, audience development, evolution of music.
How to apply the good practice	The script was developed through the imitation of the old cinema technique in order to provide a sensation of time lapse. After organizing the performance, it can be communicated to any group of people.
Why it is a good practice (innovation or implementation)	Greece is musically between two geographical areas , East and West. But there is a gap between antiquity and the newer Greek state which is only 200 years old. There is gap in familiarization with classical music and her history, and this performance seeks to popularize this need of further education , in collaboration with musical schools, regional orchestras and local modern composers.
Learning results	On the occasion of the show we learned things that ourselves were ignoring.
Impact	The audience responded favorably.

	(We should continue the effort at the first opportunity.)
Human resources required	A small orchestra, one director, two actors, 2 technicians.
Required technical infrastructure and materials	Sound and light equipment, minimal scenery of ancient Greek amphorae, microphone, speakers, a screen curtain, projector.
Duration	1.45 h
Steps of implementation	Writing a music pilot, with appropriate computer programs, writing new lyrics adapted on this, rehearsals .Organizing the production and the marketing for the event, coordination with projections.
Who and how many participated directly	Orchestra 15 people, two actors, two technicians.
Who and how many benefited	220 in an municipal auditorium.
Any challenges encountered and how were they addressed	The timing between screen and music. It was extremely helped by the conductor.
Ways that the good practice can be leveraged, generalized or extended in different contexts.	Perhaps with the cooperation of the Peloponnese region.
Conclusions and recommendations	Enthusiasm but also anticipation, coronavirus is not over, and we must be careful.
Supporting material	Flyers, posters, radio announcements.
Useful websites	https://pramatakaithamata.eu/o-ermis-synanta-ton-mpax/
Specific comments on good practice	We should continue the effort at the first opportunity.

4.5. ENVIRONMENTAL EDUCATION CENTRE OF KALAMATA

Good practice – Case 5 Details of the Editor Agency

Name of organization: Environmental Education Center of Kalamata
Full organization address: Thoukididou 2, 24100 Kalamata
Web page: http://kpe-kal.mes.sch.gr/
Contact email: jjjrv@hotmail.com / argyroil1966@gmail.com
Title of the Good Practice: Environmental Education Center of Kalamata
Executor of good practice: Environmental Education Center of Kalamata

Short description of good practice

<p>The Environmental Education Center of Kalamata is an educational institution that aims to train and raise awareness, especially of young people, on environmental protection, culture and sustainable development of the territories. One of the tools they have created to achieve these objectives is a mobile application. This practice can be used for the development of environmental education programmes for schools and as an extracurricular activity for young people, with the aim of raising their awareness of these issues. In addition, the easy access to the content through the app makes it an attractive tool to generate synergies with other public and non-profit organizations.</p>
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Application of good practice

Keywords	education, routes, IT, young people, environment, history, community, sustainability, gamification.
How to apply the good practice	The application is easily adaptable to any group and learning needs.
Why it is a good practice (innovation or implementation)	It is a good practice because through technology young people can learn about the history of their immediate environment in an easy, interactive and attractive way.
Learning results	Knowledge of the cultural and natural heritage of a territory through an app. Team work. Problem solving in a creative and participative way.
Impact	
Human resources required	The people who develop the app and the people who create the specific routes in each territory.

	A companion who gives technological support and one who helps in cultural aspects and with extensive knowledge of the territory where they act.
Required technical infrastructure and materials	A mobile phone, app, wifi and data connection.
Duration	1-2 hours
Steps of implementation	<p>Design of the application</p> <p>Design of the itinerary</p> <p>Design of the challenges</p> <p>Implementation: game</p> <p>Presentation of the results</p> <p>Collection of the learnings</p> <p>Dissemination</p>
Who and how many participated directly	<p>Youth groups, school groups, family tourism, and the general public who want to discover the city from a different point of view.</p> <p>The use of technology allows the number of participants to be high and their characteristics to be heterogeneous.</p> <p>The level of the challenges can be adapted to the cognitive level of each group of participants.</p>
Who and how many benefited	<p>Groups of participants</p> <p>Teachers and training staff</p> <p>Local community</p>
Any challenges encountered and how were they addressed	<p>One of the main challenges is to adapt the content of the game to the different learning levels of the participants. This is achieved by updating and customizing each task in the application.</p> <p>Another challenge is to get all participants equally involved in the game. This is solved by setting up tests in which all participants have to take part.</p> <p>Make the routes attractive to different audiences. Public awareness and continuous learning can solve this problem.</p>

Ways that the good practice can be leveraged, generalized or extended in different contexts.	Adapting the content of the app and its routes to other territories and contexts.
Conclusions and recommendations	The use of new technologies makes it possible to bring the knowledge of heritage closer to all kinds of audiences and to adapt it to different needs and learning levels.
Supporting material	Audiovisual content, texts, images and others.
Useful websites	http://kpe-kal.mes.sch.gr/
Specific comments on good practice	The Environmental Education Center has managed to compile the history and heritage of Kalamata in a single application and through gamification as an educational method.

4.6. EXPERIMENTAL SCENE OF KALAMATA

Good practice – Case 6 Details of the Editor Agency

Name of organization: EXPERIMENTAL SCENE OF KALAMATA / PEIRAMATIKI SKINI KALAMATAS
Full organization address: Evripidou 2, 24100 Kalamata
Web page: https://peiramatikiskinikalamatas.com/
Contact E-mail: pei.ski.kal@gmail.com
Title of the Good Practice: Experimental Scene of Kalamata
Executor of good practice: Experimental Scene of Kalamata / Peiramatiki Skini Kalamatas

Short description of good practice

<p>Theater performances, cultural events, puppet theater, theater lessons for young children, literary evenings, art and theater workshops for adults are organized in the institution. They collaborate with important directors, musicians, scenographers and choreographers.</p> <p>The Kalamata Experimental Scene is an initiative organized by the International Puppet Festival in cooperation with the Kalamata municipality.</p>

Application of good practice

Keywords	Puppet theater, festival, stage, music, workshops, education, art.
How to apply the good practice	Professional puppeteers and actors are needed for the activity. To organize education, we need people who can create and make puppets of various styles.
Why it is a good practice (innovation or implementation)	Organize creative activities for children, during which they create performances on weekends. By organizing creative and educational activities for adults, with the help of the production of dolls of various styles, to allow them to relax, participate in the community and strengthen ties in the community. While implementing the activities of their non-governmental organization and organizing puppet festivals, employees organize 10-day international festivals on a voluntary basis. The International Puppet Theater Festival organizes workshops.
Learning results	Overcoming stage fright, improving communication skills, developing oratorical and creative skills, self-expression, spending meaningful free time, strengthening motor skills. For people with

	less opportunities, there is a space where they can discover their talents, expand their network of acquaintances, and become a part of society.
Impact	<p>For the audience: positive emotion, familiarity with culture, broadening of horizons.</p> <p>For actors: self-confidence, increasing self-esteem, self-expression, teamwork, creativity, memory development.</p> <p>For persons with fewer opportunities: provides an opportunity to express themselves, develops their motor skills, helps them express themselves. Until then, he did not communicate with strangers, he started talking and communicating with others.</p>
Human resources required	Professional actors or drama professionals who help the children and youngsters to create their own performances. Puppeteers, who can organize puppet making workshops.
Required technical infrastructure and materials	Need costumes, materials for making puppets (textile, papier-mache, etc.), sewing machine.
Duration	Depending on the need. 8-10 hours are allocated to the doll making workshop. The organization of the festival takes several months. Performances last 45 minutes. - 90 min.
Steps of implementation	Selection of a fairy tale or story based on the number of actors (every child must get a role), making dolls, creating scenography, rehearsals, performances.
Who and how many participated directly	Until 7 staff/professionals. The number of actors depends on the scope of the performance, in most cases up to 18 actors. At the Kalamata International Puppet Theater Festival in 2022 participated eighteen groups from Greece and abroad with 68 artists.
Who and how many benefited	Community, actors, staff, participants-volunteers, audience.
Any challenges encountered and how were they addressed	Since the festival is organized with the aid of volunteer work, it is possible that volunteers and financial resources will not appear.

Ways that the good practice can be leveraged, generalized or extended in different contexts.	This protocol can be applied in various theatrical activities, educational activities with persons of different ages and abilities.
Conclusions and recommendations	This protocol is very useful for increasing the socialization of individuals and strengthening community ties.
Supporting material	Sewing technique
Useful websites	https://peiramatikiskinikalamatas.com/index.php , https://puppetfest.gr/ https://www.kalamatatimes.gr/i-peiramatiki-skini-kalamatas-ypodechtike-okto-gynaikes-koinonikoys-leitoyrgoys-ypeythynes-politismoy-kai-technon-apo-lithoyania-kai-ispania/
Specific comments on good practice	The staff of the experimental stage organize the activities of the institution on a voluntary basis.

4.7. ARTISTIC ACTIVITIES AND CRAFTS IN THE BENEFIT OF YOUNG PEOPLE WITH DIVERSE CAPACITIES

Good practice – Case 7 Details of the Editor Agency

Name of organization: Special Vocational Educational and Training Centre
Full organization address: Ag.Kyriaki, Akovitika, 24150, Kalamata
Web page: https://eeeeekalamatas.wordpress.com/
Contact E-mail: petridisvasilios@yahoo.com
Title of the Good Practice: Artistic activities and Crafts in the benefit of young people with diverse capacities
Executor of good practice: Special Vocational Educational and Training Centre

Short description of good practice

It concerns a field visit and contact making with a school (vocational training center for adolescents with diverse capacities such as: autism, down syndrome, intellectual disabilities, etc.) The guests had the opportunity to be informed about the function of the school, its educational framework and conduct a debate with the teaching staff and their director on diverse approaches and methodologies they use for improving the intellectual and emotional level of their students. guests, teachers and students were able to interact through group dynamic activities, capacity building games

Application of good practice

Keywords	Special abilities, art, drama, music, integration, fulfillment, gardening, empowerment, psychokinetic games
How to apply the good practice	<p>preparatory actions: address the director of the school to prepare the staff in order to prepare the students for the field visit</p> <p>Upon our arrival we met the staff to inform and present the project, we were given a guided tour in the premises of the school including acting classrooms. The students offered us refreshments and snacks they prepared on their own. We enjoyed a small performance (singing, dancing) from the students at the school's Event Hall. We finished the visit playing creative, psychokinetic and empowering games outdoors with the students and teaching staff.</p>
Why it is a good practice (innovation or implementation)	Provides self-empowerment and social inclusion for the students. Increases the feeling of security for the students' families, as the students learn to be more self-confident, independent and capable.

Learning results	Team work, empowerment, self confidence, soft and emotional skills, cooking, gardening, craft and diverse skills for their eventual, vocational orientation.
Impact	Students: Fulfillment, empowerment, autonomous living, communication, feeling of belonging, concentration enhancement. Their families and their wider social circle: increased feeling that society does not leave them isolated and in the margin.
Human resources required	Special education teachers, social workers, students, drama workers, music and movement instructors, farming and gardening trainers, special medical assistants, cooking instructor
Required technical infrastructure and materials	Building facilities, courtyard with some sports infrastructure (basketball, volleyball, etc.), classrooms for each practice, physiotherapy hall and infrastructure.
Duration	3 hours (visit) 2 months (preparation)
Steps of implementation	Preliminary contact the school's principal, inform, in general the reason for their participation in the project, preparation of all sides (principal and teaching staff, students, guests), realization of the meeting including in depth discussions with the teaching staff, assessment of the entire activity to reveal important conclusions.
Who and how many participated directly	Students (40), formal and non formal educators (26), guests (10)
Who and how many benefited	Students, their families and the teaching staff
Any challenges encountered and how were they addressed	Different levels of oral communication, fear of aggressive behaviors. The teaching staff made all the necessary actions to control any deviating behaviors and facilitate communication.
Ways that the good practice can be leveraged, generalized or extended in different contexts.	Promote and communicate the actions and activities provided from the school and its students. Invite different kinds of cultural entities to cooperate in order to enhance the visibility of these actions/events. Encourage visits to the school and the school to visit different related actions and the institutions that provide them.
Conclusions and recommendations	Short and variable sessions provided for each course.
Supporting material	Reports, e-books on activities, press releases

Useful websites	https://eeeekalamatas.wordpress.com/
Specific comments on good practice	Preparation of many activities as alternatives, patience, trust cultivation among group members

4.8. INTRODUCTION ON FIRST AID TECHNIQUES

Good practice – Case 8 Details of the Editor Agency

Name of organization: Red Cross Dpt of Kalamata
Full organization address: Antonopoulou 12, 24100 Kalamata
Web page: http://www.redcross.gr/
Contact E-mail: depkalamata@redcross.gr
Title of the Good Practice: Introduction on First Aid techniques
Executor of good practice: Red Cross Kalamata

Short description of good practice

The First Aid Introduction concerned a practical and experimental short term training on first aid techniques aimed at providing basic knowledge, regardless of status or background, with the aim of enabling any person to recognize and deal with life-threatening and non-life-threatening incidents.

Application of good practice

Keywords	Good will, solidarity, unexpected illness, common injuries
How to apply the good practice	Invite an expert who will teach the members of the group of interest how they can cope with an emergency in a timely manner.
Why it is a good practice (innovation or implementation)	Because it is a complementary knowledge that could be applied to every situation and during lifespan.
Learning results	Trainees learn how to deal with an emergency incident in a timely manner, such as fracture or dislocation, epileptic seizure, acute hypothermia, etc.
Impact	First Aid knowledge is a necessary skill that helps the person who possesses it not to panic in an emergency, because he knows what to do and how to help his fellow man. The more citizens are informed, the less the risk of mishandling emergency malfunctions of everyday life.
Human resources required	A professional instructor on First Aid treatment.
Required technical infrastructure and materials	Special props (the special dolls, which resemble the human body).

Duration	1 week
Steps of implementation	Identify the professional first aid trainer, or consult a medical doctor. Prepare the group of trainees. Execute the training course and evaluate its results.
Who and how many participated directly	n.a.
Who and how many benefited	The whole community
Any challenges encountered and how were they addressed	n.a.
Ways that the good practice can be leveraged, generalized or extended in different contexts.	The first aid basic training course could be incorporated to all educational levels addressed to pupils and children
Conclusions and recommendations	Dealing with unexpected illnesses, common injuries and malfunctions of the human body is part of everyday life. While a person intervenes in an incident with good will and with the intention of helping his fellow man, the lack of knowledge is sure to lead to unexpected results such as prolonging the recovery time of an injured person or the inability to keep a victim of a fatal incident alive. As accidents range from nosebleeds to cardiac arrest, everyone without exception should be properly trained in order to deal with an emergency in a timely manner.
Supporting material	n.a.
Useful websites	https://www.redcross.org/take-a-class/first-aid/first-aid-training https://m.facebook.com/profile.php?id=100064850134250
Specific comments on good practice	n.a.

4.9. KALAMATA MUNICIPAL DANCE SCHOOL

Good practice – Case 9 Details of the Editor Agency

Name of organization: Kalamata Municipal Dance School
Full organization address: Kesari 6-10, Kalamata
Web page: https://www.facebook.com/people/%CE%94%CE%97%CE%9C%CE%9F%CE%A4%CE%99%CE%9A%CE%97-%CE%A3%CE%A7%CE%9F%CE%9B%CE%97-%CE%A7%CE%9F%CE%A1%CE%9F%CE%A5-%CE%9A%CE%91%CE%9B%CE%91%CE%9C%CE%91%CE%A4%CE%91%CE%A3/100064799433677/
Contact E-mail:
Title of the Good Practice: Kalamata Municipal Dance School
Executor of good practice: Kalamata Municipal Dance School

Short description of good practice

The Kalamata Municipal School of Dance has a full educational programme with classes in classical ballet, modern dance, improvisation and music-kinetic education.

It also collaborates with the Kalamata International Dance Festival and has an artistic residency for its participants.

Application of good practice

Keywords	Dance, participation, audience, movement, artistic expression,
How to apply the good practice	Exchange between municipal dance schools.
Why it is a good practice (innovation or implementation)	The Municipal School of Dance promotes dance, preserves and spreads this artistic discipline. It has an educational programme adapted to different levels and needs.
Learning results	Learning classical and contemporary dance.
Impact	All young people in the region of Messinia from the age of 4 can take dance lessons in this school.
Human resources required	Dance teachers, musicians teachers, technicians.
Required technical infrastructure and materials	The building is adapted to the needs: classrooms, changing rooms, offices, etc. In addition, there were musical instruments and equipment.
Duration	The duration of the courses is 1 year, from September to June, which can be extended.

Steps of implementation	<ul style="list-style-type: none"> -Development of the center's educational programme. - Adaptation of the sessions to the different levels and needs. - 2 performances a year (at Christmas and in summer). - Evaluation.
Who and how many participated directly	Amateur and professional lovers of classical and contemporary dance from 4 years of age from the Peloponnese region.
Who and how many benefited	<ul style="list-style-type: none"> -Participants and their families. The local community. -Classical and contemporary dance professionals. -The audience.
Any challenges encountered and how were they addressed	<p>To bring classical and contemporary dance closer to the young population and to maintain their interest.</p> <p>To promote the knowledge and development of dance among adults.</p> <p>Education in this type of cultural activities.</p> <p>The dissemination of dance as a tool for personal and professional development among the local community.</p>
Ways that the good practice can be leveraged, generalized or extended in different contexts.	<p>Through training, dance is enhanced and new audiences are developed.</p> <p>In addition, the creation of an international dance festival enhances and contributes to disseminating the values of this artistic discipline.</p>
Conclusions and recommendations	Kalamata has become the international capital of dance thanks to the work of the dance school and its festival.
Supporting material	Audiovisual material and dance aids.
Useful websites	https://kalamatafaris.gr/ https://kalamatadancefestival.gr/
Specific comments on good practice	The synergy between the School of Dance and the International Dance Festival is highlighted.

4.10. MUNICIPAL CONSERVATORY OF MUSIC

Good practice – Case 10 Details of the Editor Agency

Name of organization: Municipal Conservatory of Music
Full organization address: Vileardouinou, 24100 Kalamata
Web page: https://kalamatafaris.gr/%ce%ba%ce%b1%ce%bb%ce%bb%ce%b9%cf%84%ce%b5%cf%87%ce%bd%ce%b9%ce%ba%ce%ad%cf%82-%ce%b4%ce%bf%ce%bc%ce%ad%cf%82/%ce%b4%ce%b7%ce%bc%ce%bf%cf%84%ce%b9%ce%ba%cf%8c-%cf%89%ce%b4%ce%b5%ce%af%ce%bf-%ce%ba%ce%b1%ce%bb%ce%b1%ce%bc%ce%ac%cf%84%ce%b1%cf%82/
Contact E-mail: stagift@yahoo.com / dimodkal@gmail.com
Title of the Good Practice: Municipal Conservatory of Music
Executor of good practice: Municipal Conservatory of Music

Short description of good practice

The Municipal Conservatory of Music is fully equipped in order to provide a vast range of modern musical education, and has so far welcomed more than 10.000 students, many of whom have received scholarships, awards and other important distinctions. Many distinguished musicians in Greece and abroad have also taught here, some of whom were students of the Conservatory themselves.

Application of good practice

Keywords	music, training, peer education method
How to apply the good practice	Exchange of experiences with other municipal music conservatories.
Why it is a good practice (innovation or implementation)	<p>It offers annually a wide educational programme to more than 600 students in which they can learn almost all instruments (except oboe, horn, tuba and double bass) as well as jazz, rock, pop and traditional music.</p> <p>It is innovative because in addition to music education, numerous festivals are organized throughout the year, such as the Guitar Festival and the International Music Days of Kalamata. There are groups for all musical instruments and for various kinds of music, from classical to traditional to Byzantine.</p> <p>The Conservatory is known for its modern teaching methods, which are predominantly focused upon the importance of experiential learning. In this way, apart from the standard</p>

	<p>teaching of music, the Conservatory also holds educational seminars, lectures, workshops and more, which can be attended not only by students, but also by anyone else who might be interested. The Conservatory also helps organize a plethora of musical events in Kalamata, in collaboration with Greek and foreign cultural associations, such as the Greek National Opera, the Vienna Children's Choir, the Camerata Orchestra and others. It also holds musical events at the Municipal Cultural Centre and the Regional Municipal Theatre of Kalamata, as well as out in the open, giving the audience the opportunity to become acquainted with the musical and cultural events of Greece and of other countries</p>
Learning results	Music education.
Impact	Since 1985, more than 10,000 students have studied at the Municipal Conservatory and more than 200 have graduated. Many of them are currently pursuing relevant professional careers in the world of music.
Human resources required	The staff of the Conservatoire consists of 38 teachers. It has an artistic director who also directs the Kalamata International Choir Competition and Festival.
Required technical infrastructure and materials	Historic building from the middle of the 19th century was converted into a music conservatory with all the necessary equipment.
Duration	The musical training takes place throughout the school year. Seminars and festivals have a variable duration.
Steps of implementation	Not applicable
Who and how many participated directly	Every year more than 500 students study at the Conservatory.
Who and how many benefited	<p>Students and their families. The local population.</p> <p>Music lovers and the public who attend the festivals and seminars organized by the Conservatoire.</p>
Any challenges encountered and how were they addressed	<p>The challenges faced by this Conservatoire have been threefold:</p> <ul style="list-style-type: none"> -The 1986 Kalamata earthquake which meant that the classrooms were moved to barracks until the 1990s. - The economic crisis of 2008 and the lack of funds from the City Council.

	- The health crisis of COVID 19 and the difficulty it has meant for the attendance of classes and festivals.
Ways that the good practice can be leveraged, generalised or extended in different contexts.	The Kalamata Conservatory develops the method of peer education, which consists of using members of a given group to bring about change among other members of the same group. In this way, they have been able to build up a large and outstanding group of music professionals in Kalamata.
Conclusions and recommendations	Beyond music education, the music conservatory has established, over the years, a very close relationship between the teachers and the students of the school. Teamwork, empathy and respect are values that have been emphasized.
Supporting material	The necessary for music education.
Useful websites	https://kalamatafaris.gr/%ce%ba%ce%b1%ce%bb%ce%bb%ce%b9%cf%84%ce%b5%cf%87%ce%bd%ce%b9%ce%ba%ce%ad%cf%82-%ce%b4%ce%bf%ce%bc%ce%ad%cf%82/%ce%b4%ce%b7%ce%bc%ce%bf%cf%84%ce%b9%ce%ba%cf%8c-%cf%89%ce%b4%ce%b5%ce%af%ce%bf-%ce%ba%ce%b1%ce%bb%ce%b1%ce%bc%ce%ac%cf%84%ce%b1%cf%82/ https://mythicalpeloponnese.gr/en/municipal-conservatory-of-kalamata/
Specific comments on good practice	<p>The fostering of personal relationships and the creation of a strong community.</p> <p>This Conservatory has made music a fundamental part of the city of Kalamata.</p>

4.11 MUNICIPAL FINE ARTS

Good practice – Case 11 Details of the Editor Agency

Name of organization: FARIS. Municipal Fine arts
Full organization address: Navarinou,8. Kalamata 24132
Web page: https://kalamatafaris.gr/ https://kalamatafaris.gr/%CE%BA%CE%B1%CE%BB%CE%BB%CE%B9%CF%84%CE%B5%CF%87%CE%BD%CE%B9%CE%BA%CE%AD%CF%82-%CE%B4%CE%BF%CE%BC%CE%AD%CF%82/%CE%B5%CE%B9%CE%BA%CE%B1%CF%83%CF%84%CE%B9%CE%BA%CF%8C-%CE%B5%CF%81%CE%B3%CE%B1%CF%83%CF%84%CE%AE%CF%81%CE%B9/
Contact E-mail: box5@otenet.gr / grafaris@otenet.gr
Title of the Good Practice: FARIS. Municipal Fine arts
Executor of good practice: FARIS. Municipal Fine arts

Short description of good practice

<p>The Kalamata Art Centre (KTC) is located <i>in a municipal owned building next to the port and operates as a branch of the Municipal Social Enterprise "Faris" of Kalamata</i>. It hosts workshops, exhibitions and tributes to visual artists from Kalamata.</p> <p>The aim of its operation is to give the opportunity to the artistic potential of the city to present their works and at the same time to introduce citizens to the secrets of art.</p>
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Application of good practice

Keywords	fine arts, community, participation, intergenerational
How to apply the good practice	Arts education enables people to develop creativity and other skills.
Why it is a good practice (innovation or implementation)	It allows the population of Kalamata to enjoy artistic practice regardless of level, age and needs.
Learning results	The different artistic techniques which are taught.
Impact	A large number of students benefit from the various courses offered at the school.
Human resources required	Teachers, technicians and administrative staff.
Required technical infrastructure and materials	The building where the classes will take place as well as the necessary material and equipment.

Duration	From September to June each year.
Steps of implementation	Not applicable
Who and how many participated directly	All students, 80 per year.
Who and how many benefited	Students, their families and the local population. Culture lovers can enjoy the exhibitions that take place in the center.
Any challenges encountered and how were they addressed	<ul style="list-style-type: none"> - Economic management. - The lack of adequate equipment for some disciplines. -The degree of participation of the population in these activities. -Difficulty of accessibility for people with reduced mobility as it is located in a historic building.
Ways that the good practice can be leveraged, generalized or extended in different contexts.	The exchange with other municipal schools of similar characteristics.
Conclusions and recommendations	Artistic practice is a means of expression for all people and promotes inclusion.
Supporting material	Audiovisual material and various materials for artistic practice.
Useful websites	https://kalamatafaris.gr/%CE%BA%CE%B1%CE%BB%CE%BB%CE%B9%CF%84%CE%B5%CF%87%CE%BD%CE%B9%CE%BA%CE%AD%CF%82-%CE%B4%CE%BF%CE%BC%CE%AD%CF%82/%CE%B5%CE%B9%CE%BA%CE%B1%CF%83%CF%84%CE%B9%CE%BA%CF%8C-%CE%B5%CF%81%CE%B3%CE%B1%CF%83%CF%84%CE%AE%CF%81%CE%B9/
Specific comments on good practice	It is a space where people with different disabilities can create on equal terms and exhibit their work.

4.12. MUSIC SCHOOL OF KALAMATA

Good practice – Case 12 Details of the Editor Agency

Name of organization: Music School of Kalamata
Full organization address: Georgiou Karelia y Simonos Kara (playa este) Kalamata 24100
Web page: https://lyk-mous-kalam.mes.sch.gr/
Contact E-mail: mail@gym-mous-kalam.mes.sch.gr
Title of the Good Practice: Music School of Kalamata
Executor of good practice: Music School of Kalamata

Short description of good practice

Kalamata Music School is a High school with a general curriculum and an extra-curricular reinforced music programme. Students who want to go to the school are required to pass an exam which tests their musical ability. Some of the music subjects taught classical music theory, traditional music theory, choir lessons. Mandatory musical instruments taught: the piano and the tambura. Every Thursday they take part in music ensembles, which include a classical orchestra group, a folk music group, a European choir, a wind instrument band, a modern music band. They have a lot of events throughout the school year (the Christmas concert, the Summer concert, music Sundays).

Application of good practice

Keywords	music, scene, orchestra, choir, band, school, concert
How to apply the good practice	Adapt good practise in local musical schools: create a chor, organize after school orchestra repetitions, working individually teacher with student. Create different ages of students musical bands.
Why it is a good practice (innovation or implementation)	Particular attention is paid to the development of pupils musical abilities. Teachers work individually with students. As a result, the pupil receives special attention to strengthen his musicality and abilities.
Learning results	Students improve their competences, such as collaboration, empathy, creativity, self-expression, communication, overcoming stage fright.
Impact	Because pupils of different ages play in different bands and orchestras, work as a team and spend a lot of time together in rehearsals for a common goal, it reduces exclusion, bullying and strengthens community.
Human resources required	Teachers, students.

Required technical infrastructure and materials	Building, instruments, furniture, scene.
Duration	time in school from 8:00 till 15:00
Steps of implementation	Familiarize yourself with the methodology. Prepare instruments, instructions on how to correctly use the instruments. In the beginning do a warm-up, matching instruments, taking the right places on stage, preparing the piece, rehearsing.
Who and how many participated directly	In the school are more than 80 teachers and more than 270 students.
Who and how many benefited	Students, teachers, family members, school community, audience, local community.
Any challenges encountered and how were they addressed	The large group size makes it difficult for the leader to manage the group. The leader can turn to colleagues to help manage the group.
Ways that the good practice can be leveraged, generalized or extended in different contexts.	This protocol can be adapted to any music school.
Conclusions and recommendations	Music provides an opportunity to participate in the community, improve mathematical knowledge, and provide positive emotions.
Supporting material	Comfortable space, different kinds of instruments.
Useful websites	https://lyk-mous-kalam.mes.sch.gr/
Specific comments on good practice	Not applicable

4.13. VIGILANCE

Good practice – Case 13 Details of the Editor Agency

Name of organization: Pramata & Thamata SCE
Full organization address: Faron 88, 24100 Kalamata/Greece
Web page: www.pramatakaithamata.eu
Contact E-mail: pratha@pramatakaithamata.eu
Title of the Good Practice: Vigilance
Executor of good practice: Drama Expression Workshop

Short description of good practice

Vigilance concerns a song. The composer is a popular song writer. The lyrics were written by an art worker and they are concentrated on peace. It could be performed by any person or group, and both professionals and amateur choruses.

Application of good practice

Keywords	Culture, peace, democracy, chorus, music, singing.
How to apply the good practice	Teach and sing the song in different cultural settings or occasions.
Why it is a good practice (innovation or implementation)	Because it is a complete educational material ready to be performed; because it promotes peace and understanding in creative way.
Learning results	Music helps create bonds through sound, song, movement and dance. Through participation in a musical group or in a chorus, children and young people are entertained while learning to communicate with people and work as a team, to set goals and discipline, to strive and compete, to value effort and to recognize achievement.
Impact	Neurobiological research has shown that even simple exposure to musical stimuli helps to stimulate areas of the brain responsible for memory function, auditory information processing, reading, and even attention control. And making music exercises and strengthens fine motor skills, linguistic and mathematical accuracy, as well as combinatorial thinking.
Human resources required	Music teacher, chorus conductor, pianist,

Required technical infrastructure and materials	Copies of the lyrics and the score, instruments
Duration	2 weeks
Steps of implementation	The music teacher presents the different axes of the vigilance song. The conductor teaches it, followed by rehearsals. Presentation in front of a public or in any other appropriate setting or occasion.
Who and how many participated directly	The song was taught in more than 500 people
Who and how many benefited	More than 1000 people listen to it, among them teachers, young people, children, choruses, the general public as audience.
Any challenges encountered and how were they addressed	Difficulty resides in performing it in English. More lingual versions might be produced.
Ways that the good practice can be leveraged, generalized or extended in different contexts.	Visualization of the song in a video clip.
Conclusions and recommendations	It is a pretty useful activity for diverse social and/or age groups, in terms of helping every individual or group user to enhance empathy.
Supporting material	The music score
Useful websites	n.a.
Specific comments on good practice	It is historically recorded that many people were taught music and dance since ancient times and considered the learning of singing and musical instruments as the basis of the education of free citizens, with the aim of cultivating the soul and morals. In conclusion, music can be a recreational activity that contributes significantly to the intellectual development of children and young people, acts as a powerful means of emotional expression and interpersonal communication and equips them with social skills, which will be essential in their lives as adults .

4.14. A TRUNK FULL OF THEATRE

Good practice – Case 14 Details of the Editor Agency

Name of organization: “pramata & thamata” SCE
Full organization address: Faron 88, 24100 Kalamata
Web page: https://pramatakaithamata.eu/
Contact E-mail: pramata.thamata@gmail.com
Title of the Good Practice : A trunk full of theatre
Executor of good practice : “pramata & thamata” SCE

Short description of good practice

<p>An educational, interactive, music and theatrical performance that depicts the most important eras that influenced the evolution of theater.</p> <p>The “trunk” (DRAMA) begins its journey from Ancient Greece where it was born, in order to be conveyed in the Roman times, to be rescued and preserved during the dark Medieval Ages, to be transformed via Commedia dell’ Arte, to revive and evolve in the years of Renaissance, to take new form through “realism” and conclude its journey –which doesn’t end- with modern Greek theater. In every stop, costumes, masks, hats etc. come out of the trunk, which -with the aid of music and dance- transport the viewer in every theatrical era.</p> <p>The aim of this performance is to bring the viewers closer –regardless of their age- with the creation of DRAMA and the reasons for its necessity. An amusing, but also, educational show, the “trunk” (DRAMA), with gaiety yet with respect, enriches the viewers’ aesthetic experiences.</p>
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Application of good practice

Keywords	Drama, History, Music, interactive, educational, emotional development, flexible, high aesthetic standards,
How to apply the good practice	Address educational institutions, parents and guardians assemblies, youth clubs and any type of organization that provide extracurricular, creative activities for youngsters, so as to perform in their premises.
Why it is a good practice (innovation or implementation)	Audience development, basic acquaintance with the different eras of Drama and the historical background, interaction provides a fun way knowledge acquirement
Learning results	Behavioral skills, basic acquaintance with the different eras of Drama and the historical background

Impact	Better understanding of the different eras of Drama and their historical and social framework
Human resources required	2 actors, 2 musicians, 1 technician
Required technical infrastructure and materials	Indicative pieces of costume for each time era, indicative props, 4 microphones, projector+screen
Duration	45'-60'
Steps of implementation	Research and pin-point the major periods that altered the perception of Theatre-Drama, organize the production of the performance and then address it to every educational institution or even private organizations that provide activities for children.
Who and how many participated directly	The cast and the audience (around 2300 children and their guardians), the musician coach, the writer
Who and how many benefited	the audience
Any challenges encountered and how were they addressed	The flexibility of implementing this "portable" performance addressed any issues regarding the space/venue while the interaction with the kids/spectators captured their attention and promoted their participation.
Ways that the good practice can be leveraged, generalized or extended in different contexts.	As an example of interactive educational performance it can be applied on different topics so as to assist the learning process.
Conclusions/recommendations	Although the performance targeted children and young people, it was well received by adults, as well. The latter even stated that it helped them to comprehend the sequence of historical events outside the theatrical sphere. Thus, audience awareness was not limited just to young people but covered all age span.
Supporting material	See our trailer at our site: https://pramatakaithamata.eu/en/activities/a-trunk-full-of-theatre/
Useful websites	https://pramatakaithamata.eu/en/a-trunk-full-of-theatre-en/
Specific comments on good practice	The interactive character of an educational performance like the present is very important, since it gives the floor to the audience to react and to improve the relevant content. In addition, same type of performance can be applied on different topics so as to assist the learning process of direct actors and audience. Anyone interested should take into account the difficulty in selecting the most catalytic historical landmarks, rendering the characteristics of each historical era in a creative and symbolic way

	and explaining them in simple and understandable terms for children.
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4.15. GLOSSOMUSEUM

Good practice – Case 15 Details of the Editor Agency

Name of organization: “pramata & thamata” SCE
Full organization address: Faron 88, 24100 Kalamata
Web page: https://pramatakaithamata.eu/
Contact E-mail: pramata.thamata@gmail.com
Title of the Good Practice : Glossomuseum
Executor of good practice : Drama Expression Workshop

Short description of good practice

Glossomuseum was an educational initiative aimed at getting acquainted with the richness of European languages and in extension at promoting foreign language learning. It was addressed to pupils and children 9-12 years old. More than 3000 pupils participated in the project in a period of 9 months.

It took advantage of performing techniques and assimilation games. A 2-hour performance was set having at the beginning a creative introduction on language families of Europe and basic information on them, performed by 3 different actors-animators. The performance was attended by closed groups of pupils, who were invited beforehand. Upon completion of the introduction, the pupils participated in different interactive games and activities having questions of the content of the performance.

Application of good practice

Keywords	Culture, diversity, language learning, floor games, educational scenery
How to apply the good practice	Follow the main concept of micro lessons; prepare materials to be used as scenery; compile the text with the subject you want to teach; use for assimilation different creative activities.
Why it is a good practice (innovation or implementation)	Because it is a complete educational procedure that uses creativeness, thus, the subject to be taught becomes attractive for the pupils and they do not feel boring.
Learning results	Pupils learnt how important it is to learn a foreign language for their future. They were also more aware about other cultures, customs and communities.
Impact	Language learning facilitates cultural interaction between people and peoples. Non-native speakers have the ability to communicate

	seamlessly, exchange ideas, knowledge, get closer to the culture of others, learn customs and traditions. This interaction removes prejudices and stereotypes, helps to reduce cases of racism and paves the way for the constructive cooperation of peoples and, by extension, the solution of universal problems.
Human resources required	3-4 animators with special performing skills, 2 writers, 2 assistants
Required technical infrastructure and materials	Scene materials, such as panels depicting information and knowledge on languages; special costumes; floor games; micro apparatus.
Duration	1 year the entire project; 3 months preparation; 9 months successive presentations/performances; 2 hours each performance
Steps of implementation	Preparation of the content of the performance, rehearsals. Invitation of groups of pupils, contacts with schools. Execution of the performances.
Who and how many participated directly	More than 3000 pupils
Who and how many benefited	The above mentioned pupils, their friendly and family environment, teachers, language learning providers.
Any challenges encountered and how were they addressed	Pupils want to continue playing the assimilation games. It is good to have other games or activities as a reserve choice. In addition, it is good to keep contacts with the teachers
Ways that the good practice can be leveraged, generalized or extended in different contexts.	One can use the practice in other teaching subjects, such as geography, history, literature, etc.
Conclusions and recommendations	It is worth noting that language learning, despite all its advantages, also entails risks. Children and young people are often driven to imitation and uncritically adopt foreign standards and habits, considering them by definition superior to their own simply because they are foreign. At the same time, the expansion of this tendency in the field of language, allows the influx of foreign elements into their mother language threatening with linguistic degradation and falsification of their language.
Supporting material	n.a.
Useful websites	https://learning-corner.learning.europa.eu/index_en
Specific comments on good practice	n.a.

4.16. EUROPA POPULARIS

Good practice – Case 16 Details of the Editor Agency

Name of organization: “pramata & thamata” SCE
Full organization address: Faron 88, 24100 Kalamata
Web page: https://pramatakaithamata.eu/
Contact E-mail: pramata.thamata@gmail.com
Title of the Good Practice : Europa Popularis
Executor of good practice : Drama Expression Workshop

Short description of good practice

Europa Popularis was an educational initiative addressed to 2 different groups. From one hand to pupils 12-15 years old and from the other young people aged 18-30 years old. The main objective was to enhance international understanding and to abolish stereotypes among different European communities.

Application of good practice

Keywords	Culture, diversity, fine arts, writing a composition, text analysis, interpretation of text to images.
How to apply the good practice	Youngsters were asked, after research and in small groups, to discuss, analyze and write an article on the participative democracy theme. As soon as this phase was completed, the texts were given to older youths with ability in drawing, asking them to illustrate the texts with a painting, explaining in a pictorial manner the content of the text. All the works were exhibited in a gallery in an open to the public event.
Why it is a good practice (innovation or implementation)	Because it is a reciprocal educational initiative that brings together young people of different ages, transmitting ideas on democracy, participation, societal involvement and at the end writers and drawers together present their work to the public, inspiring it to debate on the main theme in a creative way.
Learning results	Youngsters and young people were acquainted with expressing ideas and feelings, understanding difficult concepts, improving fine motor skills, i.e. coordination of small muscles in the hands and fingers.
Impact	Drawing and writing are not activities that should be limited to art classes in a student's spare time – it is a skill that can play a great role in many different subjects in school education and later, in the workplace. Visual

	arts and text composition teaches students about color, arrangement, perspective, and balance: all techniques necessary in academic and professional presentations. Teaching art in general contributes not only to the improvement of language and social skills but also to the ability to make decisions, take risks and solve problems, qualities that are considered essential for the professional development and success of young people.
Human resources required	Instructors in painting and text writing, event organizers
Required technical infrastructure and materials	Painting consumables, workplace, exhibition space or gallery.
Duration	5 months; 2 months for writing the compositions, 2 months for painting on the given texts and 1 months to prepare and present the participants' works.
Steps of implementation	Preparing the educational settings and the participants; Firstly work with the youngsters in composition writing. As soon as this phase finishes, the texts would be given to the painters. Upon completion of the illustrations, organize an exhibition and invite the local community to see the works.
Who and how many participated directly	More than 200 youngsters and young people
Who and how many benefited	The above mentioned youngsters and young people, their friendly and family environment, teachers, instructors, owners of galleries.
Any challenges encountered and how were they addressed	The most difficult part was the writing of composition on participative democracy. The topic was complicated, thus it was necessary to dedicate some time explaining the concepts and merits of democracy.
Ways that the good practice can be leveraged, generalized or extended in different contexts.	One can use the practice in other themes; The final works could be used to decorate offices, school classes or to print cards or posters and sell them as a fund raising activity.
Conclusions and recommendations	Exposure to artistic stimuli from an early age cultivates the aesthetics of young people, who may choose the visual arts or the writing as a professional rehabilitation. Painters, graphic designers, 3D Animation specialists, art and antiquities conservators, decorators, architects, photographers and so many other specialties are directly or indirectly related to aesthetics and the ability to draw and paint. In the modern era of the image, there is a great need for specialists who, with inspiration and artistic criteria, can create original designs and mock-ups for the successful promotion of all kinds of products and businesses, for

	entertainment, well-being and the general upgrading of its aesthetics world around us.
Supporting material	n.a.
Useful websites	n.a.
Specific comments on good practice	n.a.

4.17. HAPPY PRINCE PERFORMANCE

Good practice – Case 17 Details of the Editor Agency

Name of organization: “pramata & thamata” SCE
Full organization address: Faron 88, 24100 Kalamata
Web page: https://pramatakaithamata.eu/
Contact E-mail: pramata.thamata@gmail.com
Title of the Good Practice : Happy Prince performance
Executor of good practice : Drama Expression Workshop

Short description of good practice

Happy Prince concerns a theater performance based on the fairy tale of Oscar Wilde. It has been performed in front of a public in a rural area and it was perceived as an excellent example of how a drama piece could sensitize the public on the problems and inconveniences a number of vulnerable human groups are facing.

Application of good practice

Keywords	Culture, theater, disadvantaged people, European drama inheritance, holistic creative approach, participation of different ages in a unique effort.
How to apply the good practice	The fairy tale was dramatized. A core group of 10 young people was formed. They were amateur actors and actresses. Roles were given. A music group was formed. Songs were given to be learned. Sceneries were constructed. A professional actress undertook the role of narrator of the main parts of the fairy tale's text. Other five children undertook the role of facilitating the main narrator. Little kids of a nursery school were invited to participate as well. Four young people who did not want to participate as actors undertook the task of creating audiovisual materials that have been incorporated to the final performance. A stage director coordinated the entire endeavor, as well as the adaptation and dramatization of the text into a theater form. The performance was attended by the local public.
Why it is a good practice (innovation or implementation)	Because it is an inclusive effort that brings together different groups of people with diverse profiles and ages. Because it can sensitize the audience in the ecumenical humanitarian values.

Learning results	Youngsters and young people were acquainted with expressing themselves and their feelings and to optimize their creativeness. They cultivate their knowledge about societal values and they transmit them to the wider public.
Impact	The benefits that occurred during the process of preparing the theater performance were many. The spirit of cooperation, the respect of the "other" was cultivated, the differences between them were softened and a climate of familiarity was created between them. Through their participation in a theatrical performance, the participants formed opinions and life attitudes, knew other value systems, developed their creativity and critical thinking and came into contact with cultural heritage and culture, in its various manifestations.
Human resources required	Instructors in stage directing, musicians, event organizers, technical assistants, a professional actor/actress, amateur actors/actresses, musicians and singers.
Required technical infrastructure and materials	Sceneries, costumes, theater equipment.
Duration	4 months; 3 months for rehearsals and a month for preparing the final open to the public event.
Steps of implementation	Encouraging local people to participate, forming the group, allocation of diverse tasks, regular and on-going rehearsals, promotion of the performance to the media and social networks, implementation of the performance.
Who and how many participated directly	35 people
Who and how many benefited	More than 700 people, i.e the audience that attended the performance, among them teachers, art workers, young people, parents and grandparents, local decision makers, and the general public.
Any challenges encountered and how were they addressed	n.a.
Ways that the good practice can be leveraged, generalized or extended in different contexts.	To record the performance and to project it in another setting or on YouTube. To replicate the entire procedure with another fairy tale, such as <i>The Ugly Duckling</i> of Hans Christian Andersen
Conclusions and recommendations	The theater always is called upon to play a primary role. The materialistic and consumer standards cultivated by other centers of power in order to manipulate the minds of people are called into question and another

	<p>world with moral and aesthetic values is projected, which will be spread through the mouths of the group in the local society. Such an effort aims at something much deeper and more substantial than the achievement of a cultural event. It aims to promote "a culture of dialogue", as opposed to a culture of violence and confrontation. It aims to transform the group into a nursery of integrated personalities, autonomous and conscious active citizens.</p>
Supporting material	n.a.
Useful websites	<p>https://artpassions.net/wilde/happy_prince.html</p> <p>https://en.wikipedia.org/wiki/The_Happy_Prince_and_Other_Tales</p> <p>https://andersen.sdu.dk/vaerk/hersholt/TheUglyDuckling_e.html</p> <p>https://en.wikipedia.org/wiki/The_Ugly_Duckling</p>
Specific comments on good practice	n.a.

4.18. INTERMEZZO PERFORMANCE

Good practice – Case 18 Details of the Editor Agency

Name of organization: "pramata & thamata" SCE
Full organization address: Faron 88, 24100 Kalamata
Web page: https://pramatakaithamata.eu/
Contact E-mail: pramata.thamata@gmail.com
Title of the Good Practice : Intermezzo performance
Executor of good practice: Pramata & Thamata SCE

Short description of good practice

"Intermezzo" concerns a theater performance using the documentary theater form. Its content focused on the Interwar period and presented it in 23 scenes. The performance offered opportunities for discussions on the political and economic pressures the EU faces nowadays and were deductible to the Interwar period. The "Intermezzo" performance has been recorded and presented to many places in Greece and abroad in front of respective local communities encouraging debate and reflection.

Application of good practice

Keywords	History, culture, documentary theater, public debate
How to apply the good practice	A group compiled by a historian, a stage director, archivists, a scenery-maker, a costume designer, actors and actresses was created. The scenes were completed accompanied with the relevant documentation and text. The scenery and costumes were created and the final performance was staged led by the stage director. The performance was recorded and subtitled. As soon as that was settled, both the recorded and the physical performance was presented and was attended by diverse local publics.
Why it is a good practice (innovation or implementation)	Because the form of the performance, i.e. the documentary theater used in a creative way archival material and evidence (oral, written, audio-visual) from authentic sources, offered a fertile ground for the figurative revival of historical facts of the Interwar period and their correlation to those of nowadays.
Learning results	The audience familiarized themselves with facts and moments of the European history, re-evaluated their perceptions, explored important

	historical and current events and issues, and received information that helped shape social and political consciousness.
Impact	The critical attitude of the audience was improved, who was invited to use his synthetic ability and his judgment to draw his own conclusions each time based on the citation of the on-stage evidence.
Human resources required	An historian, a stage director, archivists, a scenery-maker, a costume designer, actors and actresses, event organizers, media technicians, practical assistants.
Required technical infrastructure and materials	Sceneries, costumes, theater equipment, electronic apparatus, documentation material.
Duration	7 months: 3 months for preparing the content of the performance, 3 months for rehearsals and 1 month for preparing the recordings and the final open to the public physical event.
Steps of implementation	Formulation of the group of document theater experts; allocation of diverse tasks among its members; elaboration of the content of the performance; regular and on-going rehearsals; promotion of the performance to the media and social networks; recording of the performance; preparation and implementation of the physical performance in front of a public; encouraging debate and planning diffusion actions for presenting the recorded performance.
Who and how many participated directly	28 people
Who and how many benefited	More than 1500 people, i.e. the audience that attended the premiere of the physical performance and those who attended the recorded presentations of it, among them teachers, art workers, historians, workers, writers, archivists, young people, local decision makers, and the general public.
Any challenges encountered and how were they addressed	Great interest from the public in the debates followed the performance and the recorded presentations. People need to discuss historical matters, thus, it was necessary to dedicate much more time after the performance for public discussions.
Ways that the good practice can be leveraged, generalized or extended in different contexts.	More lingual versions of the original Greek text may be produced and to be incorporated as subtitles. Besides, theater document form can be used in other historical periods revealing local historical events in an effort to increase the interest of school students on the teaching subject of history.
Conclusions and recommendations	Heir to the historical drama, the theater-documentary was born in Germany in the 1920s, introduced by the director Erwin Piscator. The possibilities offered by this theatrical genre are great. By presenting an

	event in a summary and dramatic way we can reach the point of giving an interesting spectacle and at the same time highlight a problem that appeals to people's consciousness and therefore to appropriate and innovative initiatives of social progress.
Supporting material	n.a.
Useful websites	https://en.wikipedia.org/wiki/Documentary_theatre https://pramatakaithamata.eu/the-day-after/
Specific comments on good practice	n.a.

4.19. INTERVIEW

Good practice – Case 19 Details of the Editor Agency

Name of organization: “pramata & thamata” SCE
Full organization address: Faron 88, 24100 Kalamata
Web page: https://pramatakaithamata.eu/
Contact E-mail: pramata.thamata@gmail.com
Title of the Good Practice: Interview
Executor of good practice: “pramata & thamata” SCE

Short description of good practice

<p>A black comedy where four candidates -of different social and educational backgrounds- go to a job interview with the common goal for survival. Hypocrisy, racism, homophobia, insecurity and the need for communication are some of the issues portrayed in this play. The scenario -by the cultural group “EMEIS/US”- is very realistic and the heroes are depicted with humor and bold ideas in order to respond to the modern working needs. The spectator immediately sympathizes with the agony of unemployed people.</p>
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Application of good practice

Keywords	Drama, unemployment, competition, survival, humor, empathy, extremes, flexible, awakening, bold, contemporary
How to apply the good practice	The script was developed through the devised theatre technique in order to provide a script-framework. After organizing the performance, it can be communicated to any marginalized group of people.
Why it is a good practice (innovation implementation) or	<p>Innovation: The audience feels involved even before entering the theatre hall, since they are led to believe that they are taking part in an actual job interview as candidates.</p> <p>Implementation: The topic of the play is approached from, almost, every angle and thus raises greater audience’ empathy. <i>Also motivates, stirs up debates, re-energizes, raises awareness</i></p>
Learning results	Cultivation of social education, creation of solidarity relationships among people, in depth understanding of the mechanisms and causes that create, maintain and deal with unemployment.
Impact	The spectators, in the beginning, feel relaxed and amused as the mysterious voice/ interviewer applies bizarre tests and questions to

	<p>the 4 candidates (actors), but gradually they feel irritated by his behavior and shocked by the extremes a desperate candidate is willing to go to.</p> <p>The audience feels shocked and disappointed with the status of unemployment and how it is dealt with but also becomes more empathetic when it comes to young and capable unemployed people who are craving to work but they cannot find a steady occupation.</p>
Human resources required	Four actors and one director coordinating each performance, 1-2 technicians
Required technical infrastructure and materials	sound and light equipment, 4 chairs, a lot of shoe boxes, microphone, speakers, a toilet basin, a screen curtain, stickers with printed numbers (for the audience interaction), costumes: casual, contemporary clothes that give as a hint about each roles character
Duration	65'
Steps of implementation	Choose the topic, cast improvisations and rehearsals on the chosen topic following the devised theatre technique, organize the production and the marketing for the event, encourage debates with the audience after each performance for feedback.
Who and how many participated directly	The cast and the audience (around 1200 people of different age and status)
Who and how many benefited	The audience, the status of awareness and empathy were raised towards unemployment (around 1200 people of different age and status)
Any challenges encountered and how were they addressed	The audience perception that they were going to an actual interview for a job. In one occasion (by fault) a spectator was handed out the number ment for one of the actors and timidly was about to go on stage. Quick reflexes and a lot of improvisations (in order to be prepared to face any situation) on behalf of the director (interviewer) and the cast (candidates) turned this, -what would have been seen as a- drawback into an advantage because the performance became even more interactive
Ways that the good practice can be leveraged, generalized or extended in different contexts.	Through devised theatre technique any social topic can be approached and addressed to, so as to raise social awareness
Conclusions/ recommendations	The performance had an immense impact and sparked an interesting debate between the audience and the creative group on how actual

	and real are the facts depicted in the show due to their extreme and sharp nature.
Supporting material	Flyers, posters.
Useful websites	https://pramatakaithamata.eu/en/interview-en/ https://kalamatajournal.gr/provoli/itemlist/tag/interview%20%CE%BA%CE%B1%CE%BB%CE%B1%CE%BC%CE%B1%CF%84%CE%B1
Specific comments on good practice	Any social issue can be addressed by employing the Devised Theatre Method; creating the text of the performance using the views and experiences of the creative group. When a group of people is united under a common cause or concept and jointly creates an a work, theatre/drama fulfils its informative and social role.

4.20. FILM HOUSE OF KALAMATA

Good practice – Case 20 Details of the Editor Agency

Name of organization: Film House of Kalamata
Full organization address: 8, Salaminas str., Kalamata
Web page: https://www.filmhouse.gr/
Contact E-mail: press@filmhouse.gr
Title of the Good Practice : Film House of Kalamata
Executor of good practice: Vasilis Papaefstathiou

Short description of good practice

The group organizes a regular program of summer and winter screenings outside on a monthly theme, for example its most recent specials have been on in the age of crisis, on music and cinema and on oscar- nominated films. When the question of how to choose the films was raised, timidly and experimentally, they decide what each month would have a theme and each theme would consist of films completely different from each other with different geographical and time limits, which eventually finds a responds in the world, because it covers all tastes and all ages, and is not only addressed to a small elitist group. Films are adapted for people with different abilities.

Application of good practice

Keywords	Film, common interest, adaptability, live music.
How to apply the good practice	Organize film nights in the main squares and places of interest in cities, involving as many people as possible.
Why it is a good practice (innovation or implementation)	Film screenings are cheap and free for young people under 18. The film screenings are adapted for people with different abilities: large print, Braille, flip chart, QR code. The film screenings are open to everyone, and no distinction is made according to social class.
Learning results	Film House works to bring people and a sense of community to the film.
Impact	People with fewer opportunities can use the film screening service to participate with the whole community, thus reducing exclusion. Fimu Namai is responsible for the recreational leisure of the entire urban community. As a result, bullying, exclusion and stereotypes are reduced.
Human resources required	10 professional workers, viewers.

Required technical infrastructure and materials	Screen, electricity, chairs, movie, speakers.
Duration	It depends on a film's duration.
Steps of implementation	Selecting the film, coordinating the place and time, promoting the adverts, adapting the film for people with different abilities, selecting the location, screening.
Who and how many participated directly	Every film screening has a different number of participants.
Who and how many benefited	Every viewer.
Any challenges encountered and how were they addressed	Weather conditions, COVID, finances, movie pirating, people watch movies online at home.
Ways that the good practice can be leveraged, generalized or extended in different contexts.	Cinemas in other islands could organize open screenings in town squares and places of interest. Use larger print, Braille, sign language, easy-to-understand language for adaptation for the less able.
Conclusions and recommendations	Such film screenings unite society, encourage communication, and reduce exclusion.
Supporting material	Screen, movie, audience, speakers, chairs, electricity.
Useful websites	https://www.filmhouse.gr/
Specific comments on good practice	It should be noticed that this good practice is addressed to a broad range of recipients.

4.21. INTERNATIONAL DOCUMENTARY FILM FESTIVAL OF PELOPONESE

Good practice – Case 21 Details of the Editor Agency

Name of organization: Peloponnisos International Documentary Film Festival
Full organization address: Benaki 11, 24133 Kalamata
Web page: https://www.peloponnisosdocfestival.com/en/?id=0
Contact E-mail: info@peloponnisosdocfestival.com / ginapetropoulou@hotmail.com
Title of the Good Practice :International Documentary Film festival of Peloponnese
Executor of good practice:Atonia Pternea

Short description of good practice

<p>It is a non-governmental organization that organizes documentary film festivals. They have a bus that is covered with solar panels, which allows them to carry out their activities in a mobile way, in any location. They organize seminars, educational activities, produce films, photography exhibitions and concerts. They make their activities accessible to people with disabilities and cooperate with universities.</p>
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Application of good practice

Keywords	Film, festival, production, education, learning through movie
How to apply the good practice	In collaboration with the school, the themes of the educational film are chosen and tailored to the problem or lesson. The team travels to the school and organizes a screening of the film - a discussion for educational purposes.
Why it is a good practice (innovation or implementation)	Learn about issues of public interest through film. The workshops provide the ultimate filmmaking experience.
Learning results	The results are quick to see, all participants are involved, there is an effort to pass on as much knowledge as possible about filmmaking, and it's a simple way to learn and understand the issues at stake.

Impact	Children who know that they are working with professionals (producers, directors, etc.) are more involved in the learning process and actively participate in education and discussions.
Human resources required	6 highly specialized producers and directors, as well as Erasmus+ volunteers who are also experts in their field.
Required technical infrastructure and materials	Screen, educational films, necessary equipment (computers, butchers, cameras, etc.)
Duration	The duration of the bigger festival is 10 days, smaller festival 4 days. The duration of exhibitions, educations depends on group size. Seminars - 3-4 days.
Steps of implementation	Contact the school, find out about the desired film themes, select films according to the theme or issue, prepare for the educational activity and discussion, organize and run the educational activity and discussion.
Who and how many participated directly	In a school it depends on the group size. The Festival's size depends on how many groups and countries are participating.
Who and how many benefited	Everybody who participated in film making, education and seminars participants, teachers, local community.
Any challenges encountered and how were they addressed	The festivals are too long, and now they are trying to minimize the amount of film in the festival.
Ways that the good practice can be leveraged, generalized or extended in different contexts.	Cinemas in other countries also can collaborate with schools.
Conclusions and recommendations	A useful, innovative method for children to learn history.
Supporting material	Place for exhibitions, films and participants.
Useful websites	https://www.peloponnisosdocfestival.com/en/?id=0
Specific comments on good practice	A pioneering step of Peloponnesos International Documentary Film Festival is the use of a modern, mobile, solar cinema, thus conveying to a plethora of remote Peloponnese villages a strong environmental message about renewable energy sources, sustainable cinema and green technologies.

4.22. CARTA 20

Good practice – Case 22 Details of the Editor Agency

Name of organization: “pramata & thamata” SCE
Full organization address: Faron 88, 24100 Kalamata
Web page: https://pramatakaithamata.eu/
Contact E-mail: pramata.thamata@gmail.com
Title of the Good Practice: Carta 2020
Executor of good practice: “pramata & thamata” SCE

Short description of good practice

<p>The theatrical performance “Carta20” which takes the spectator over the European Charter of Fundamental Rights, was formed using the docu-drama and devised theater technique. Aims at informing citizens-especially young people-about the content, importance and development of the EU Charter of Fundamental Rights and thus, to raise awareness in order to make the Charter a reality for European citizens. The performance was realized physically twice in front of an audience but was also recorded with english subtitles for effective dissemination.</p> <p>The “Carta20” project was conceived so as to contribute to the celebration of the 20 years from the Proclamation of the EU Charter of Fundamental Rights and seeks to increase its visibility and Citizens’ awareness.</p>

Application of good practice

Keywords	Fundamental Rights, European Citizenship, Drama, raise awareness, inclusion, acceptance, debate, information
How to apply the good practice	Request the performance link from the producers (“pramata & thamata” SCE), organize a screening event followed by a debate with the audience.
Why it is a good practice (innovation or implementation)	Raise awareness on a very important subject, popularize the incomprehensible document (Charter of the Fundamental Rights of the Eu) and promote active citizens with an overall European orientation
Learning results	The basic history about the evolution and the necessity of Fundamental Rights. The articles that explain each right.
Impact	Reduce the gap between the official European papers and the European public . Average society members have been informed about the rights described clearly in the articles of the Charter.

	Enhance the sensibilization of societal participation. Increase visibility on contemporary issues such as: women abuse, LGDB rights
Human resources required	the director, the writer of the script, 3-5 actors, light-sound technicians
Required technical infrastructure and materials	Light- sound equipment, projector, smoke machine, costumes and props
Duration	3-4 months rehearsals 70-75' (performance) -60' (debate with the audience)
Steps of implementation	Research on Fundamental Rights and the Historical background. create a framework for the script . Rehearsals, scenery and costume creation, as well as the videos used in the performance for further documentation. Promote the performance (press releases, flyers, posters, contact making). Recording and post-production.
Who and how many participated directly	The cast, the production team and the audience activated in the debate following the event (more than 200 people)
Who and how many benefited	The local community, the digital spectators (more than 800 people)
Any challenges encountered and how were they addressed	The enormous amount and the intellectual merit of the articles of the Charter that had to be transmitted through the performance. Many articles have been conjugated in each play-scene.
Ways that the good practice can be leveraged, generalized or extended in different contexts.	It can be subtitled in many-if not all- other european languages. Extracts from the recorded performance can be used by teachers and other educational staff to enhance the students' self confidence and to develop a concrete base towards european citizenship.
Conclusions and recommendations	This theatrical method was proved to be an effective tool to familiarize the audience with the content of the E.U Charter which is perceived as difficult to comprehend
Supporting material	Posters, flyers, advertising spots
Useful websites	https://pramatakaithamata.eu/carta-20/

Specific comments on good practice	European incentives with a holistic outlook need to find ways to reach out to the European citizens and not to expect the citizens to find them.
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5. LEARNING ACTIVITY IN ZARAGOZA, SPAIN.

5.1 CERÁMICAS EL CIERZO

5.2 MIKRÓPERA

5.3. RAP ACADEMY DR. LONCHO

5.4. MARY CARMEN BOZAL

5.5. ESPACIO JÓVEN IBERCAJA

5.6. ALJAFERÍA

5.7. CAIXAFORUM FOUNDATION

5.8. ART FOR CHANGE

5.9. SYMPHONY

5.10. D'ENSAYO

5.11. GRUPO SAN VALERO

5.12. TEATRO DE LAS ESQUINAS

5.13. IAACC PABLO SERRANO

5.14. LUIS AZCONA

5.15. EL TUNEL

5.16. POP Y ROCK

5.17. LA YOUTH

5.18. PABLO GARGALLO

5.19. LAAC

5.20. LAAAB

5.21 PAULA GONZALO

5.22 MARINA JOVEN

5.23 TÍTERES SIN CABEZA

5.1 CERÁMICAS EL CIERZO

Good practice – Case 1 Details of the Editor Agency

Name of organization: Cerámicas El Cierzo
Full organization address: km, Ctra. Gallur, 37, 50600 Ejea de los Caballeros, Zaragoza
Web page: https://www.comarcacincovillas.es/turismo/patrimonio/proyecto-enraizarte/
Contact E-mail: comercial@ceramicaselcierzo.com
Title of the Good Practice: Enraizarte project: art and identity in Cinco Villas
Executor of good practice: Cerámicas El Cierzo/Pilar Sagaste

Short description of good practice

Cerámicas El Cierzo is a cooperative of social initiative dedicated to the creation of original, design and creative ceramics. It is firmly committed to social inclusion and labor integration of people with disabilities. The organization has been working for 30 years. Project about art and identity in the region of Cinco Villas allows small settlements to be more noticed. Thanks to the collaborative project, clay modeling and pottery workshops were held in the seven municipalities of Cinco Villas with historical and representational motifs of each area, which will later be reflected in a mural that reflects the identity of the place. These workshops were run by the residents themselves, who during the previous few days had selected photographs that reflected representative elements of each area represented. During the project, the project team attracts tourists, young people who were on a trip away from their area, to the small accommodation area. The project tells the history of the area, shows the most visited places and what kind of people live in that area. During the project activities, the target group transfers images from photos to clay. The participants print images of photographs in clay, then organize an exhibition of these murals in the town's public and most visited places.

Application of good practice

Keywords	Creative, social inclusion, integration, culture, ceramics, history
How to apply the good practice	The ceramic technique used in the project can be used with different target groups to convey the history of that community or place.
Why it is a good practice (innovation or implementation)	People with intellectual and other disabilities are involved in the creative process, who can develop their creative abilities, communicate and cooperate with other people. Also, the history of the region, important places, and activities in them are conveyed.
Learning results	Team work, creativity, fine motor skills development, values education, young people with different abilities are given the opportunity to show their abilities.
Impact	Encourages young people to return to their homeland, to appreciate the areas of their country, cultural heritage. Brings people of different ages together for joint activities.
Human resources required	Residents of the community who have photos of that area that they could transfer onto clay.

Required technical infrastructure and materials	Photos, clay, ceramic paints, space for workshops and exhibitions.
Duration	The project took place for 22 months. It is intended to continue the project in other municipalities.
Steps of implementation	Involve the local community in the activities, select the photographs they have, organize activities during which photographs would be transferred onto clay by pressing out silhouettes, then painting them, and organize an exhibition of murals.
Who and how many participated directly	Local community
Who and how many benefited	The participants of the project, the local community, project partners and visitors of the exhibition, because some of them created, and others saw the areas of their region in a different way, thus citizenship was cultivated.
Any challenges encountered and how were they addressed	The main challenge for the project coordinators was to find a place to hold the exhibition and to attract visitors to it, and mostly returning young people who lived there before. We want to place the exhibition in a place that would be convenient for all members of the community to reach, it would be visible and would attract attention.
Ways that the good practice can be leveraged, generalized or extended in different contexts.	The clay technique used in the project can be used to record the history, facts, moments of any other community, region or other place or group.
Conclusions and recommendations	Cerámicas El Cierzo has successfully utilized ceramics as a medium to promote social inclusion and labor integration for people with disabilities. Through their collaborative project in Cinco Villas, they have brought attention to small settlements and engaged both locals and tourists. The project's focus on art, identity, and community participation has fostered a deeper appreciation for the region's history and culture.
Supporting material	The usual materials for painting and clay workshops
Useful websites	https://www.comarcacincovillas.es/turismo/patrimonio/proyecto-enraizarte/
Specific comments on good practice	Cerámicas El Cierzo aims for people to connect with art through ceramics workshops, helps to build an identity for communities and have a closer approach to this technique.

5.2 MIKRÓPERA

Good practice – Case 2 Details of the Editor Agency

Name of organization: Mikrópera
Full organization address: Centro 6, 3º A - 50009 - Zaragoza (Zaragoza)
Web page: https://mikropera.com/
Contact E-mail: mikropera@hotmail.com
Title of the Good Practice: Mikrópera: small-format opera for the young
Executor of good practice: Mikrópera/Zelia Lanaspá

Short description of good practice

<p>The MikróPERA company started in 2007 and first worked on stage in 2008, and the main audience is the young community - children. Creates mono performances. They create minimalist costumes and often recycle them from other clothes. The company participates in festivals and has received an award. The MikróPERA - great team eager to bring the wonderful world of opera and lyric to all kinds of audiences, through small and medium formats with the magic of VOICE and LIVE MUSIC!</p> <p>Their goal is to bring the wonderful world of lyrical VOICE closer to all kinds of audiences, through small and medium formats. Dramaturgies typical of tales, legends and stories with LIVE music and singers. With all the elements of the opera, on an intimate scale and accessible to the public. In works for family audiences, the texts are translated and adapted into Spanish. The company participates in international festivals and has been awarded. He travels to other countries with his performances and participates in their festivals.</p> <p>Financing: the municipality covers travel expenses, sells tickets to its performances.</p>

Application of good practice

Keywords	Audience, acting, performance, music, mono performances, opera, costumes, voice, emotions
How to apply the good practice	Use well-known pieces performed by professional soloists and musicians.
Why it is a good practice (innovation or implementation)	During the performance, they try to convey a message and thoughts not only to children, but also to their parents. With its performances, the company tries to provide joy, good emotion, and energy. Opera is a way to convey different emotions, because they come from deep inside a person. When creating performances, they rely on well-known stories and fairy tales, but modify them by changing the characters, giving them modern character traits. With the help of voice - operatic singing, it is possible to establish contact with people on the autism spectrum. Later, the company paints faces and measures suits when going to a larger ratio.
Learning results	Values education, withdrawal, young artists are given the opportunity to show their abilities.

Impact	Through their performances, they try to send a message to the audience about feminism, women's strength or other serious topics.
Human resources required	7 people work in the MikróPERA company. Soloists, pianists, manager, scenographer and other professionals with a different operatic voice.
Required technical infrastructure and materials	Costumes, piano, soloists, lighting, decorations, audience.
Duration	The shows used to last up to 3 hours in the beginning, but now they are made up to 1 hour.
Steps of implementation	Fairy tale, opera piece and music selection, scenography creation, performance creation, costume production, rehearsals and performance.
Who and how many participated directly	1-4 professional soloists.
Who and how many benefited	Childrens and their parents.
Any challenges encountered and how were they addressed	The MikróPERA company's employees were convinced that it would be too difficult for children to understand adult content, however, taking into account the children's level of understanding, they modified the works to make them simpler and more comprehensible. As a result, the children were fascinated, the children and their parents liked the performances and left many good impressions.
Ways that the good practice can be leveraged, generalized or extended in different contexts.	With the help of professional opera soloists, it is possible to create performances in different halls based on the tales, stories and works of that hall.
Conclusions and recommendations	It is important to invite media specialists, journalists who strengthen the company's assessment and position.
Supporting material	The usual for theatre performances: scenery, costumes, and technical devices.
Useful websites	https://mikropera.com/
Specific comments on good practice	It was really inspiring to see how a small entrepreneurship that started just with one person and having no audience, now is becoming in a established company that counts with very talented singers to continue connecting with people through music.

5.3. RAP ACADEMY DR LONCHO

Good practice – Case 3 Details of the Editor Agency

Name of organization: Rap Academia
Full organization address: C. Alcalá de la Selva, nº 4, Esc Dcha 1º A, 50017 Zaragoza
Web page: https://www.facebook.com/rapacademia/?locale=es_ES
Contact E-mail: info@rapacademia.com
Title of the Good Practice: Dr. Loncho. Rap Academia
Executor of good practice: Rap Academia

Short description of good practice

A workshop/collectiva that promotes social inclusion through rap music, dance and graffiti against bullying and violence among young people

Application of good practice

Keywords	disbelief, streetlife, prejudice, rivalry, tolerance, values; respect, self-development, motivation, identity, cooperation, self-esteem, expression. gangs, delinquents and graffiti.
How to apply the good practice	Spot the places where there are more frustrated young people and in need of social inclusion. Promote debates and discussions about their problems but in an environment where they will feel safe. Use music as a tool and select tunes to captivate the motivation and interest. Try to make this effort visible to the society.
Why it is a good practice (innovation or implementation)	Promotes self-development and confidence against individual or gang rivalry. Helps to express and steems off feelings such as anger, depression, and frustration. Respect, enjoy yourself, peace and love. Promotes literature and verbal expression.
Learning results	Communication and expression. Brings people together with common social issues and frustrations.
Impact	Reliefs negative emotions and thoughts for the person who practices it. For the broader society this implies less crime, discrimination, violence, and promotes art and cooperation.
Human resources required	The promoter who has knowledge of hip hop philosophy and how to apply it.

	The entities who trust and fund the initiative.
Required technical infrastructure and materials	Space, microphone, dj scratcher, speakers. Dress code
Duration	Workshop: 90 minutes. Total: 27 sessions of 90 minutes.
Steps of implementation	Reach the target group: people with common issues and frustrations Through the workshops and sessions build a safe space for discussion, emotion and sharing their own feelings and thoughts Through music and writing, motivate participants to express their feelings and create lyrics/songs.
Who and how many participated directly	The instructor and the session team of youngsters. At least 3 delinquents.
Who and how many benefited	Delinquents themselves, their families and the broader society. The instructor himself.
Any challenges encountered and how were they addressed	Misconception of hip hop philosophy, disbelief and prejudice. Enter and promote the workshops in schools. Approaches teachers and schools to present and change the misconception of hip hop philosophy. Establishing a hip hop as a course in schools Present the outcomes of the school (state approval) in social media, tv shows, newspapers.
Ways that the good practice can be leveraged, generalized or extended in different contexts.	Social institutions such as orphanages, juvenile centers, reformatories and regions with vulnerable situations. Make events and concerts.
Conclusions and recommendations	Hip hop can be used as an educational tool to promote literature and verbal expression, as a tool to reduce crime and delinquency.
Supporting material	Graffiti, dance, outfits, space or venue, posters and flyers.
Useful websites	LÍRICA CERÁMICA: https://www.youtube.com/watch?v=yrDKk4sJwFU PANGEA: https://www.youtube.com/watch?v=Mx5ZUaXVBJE
Specific comments on good practice	Dr Loncho and Rap Academy seek to make this a better world and support the youth community in showing them ways in which they can cope with their emotions and problems: through music and art.

5.4. MARY CARMEN BOZAL

Good practice – Case 4 Details of the Editor Agency

Name of organization: Mary Carmen Bozal
Full organization address: Online (web page)
Web page: https://marycarmenbozal.com/
Contact E-mail: mary@marycarmenbozal.com
Title of the Good Practice: 6 women in 60 minutes
Executor of good practice: Mary Carmen Bozal

Short description of good practice

A flexible, docu-drama performance addressed to small audiences based on the lives and achievements of 6 pioneer women in 60 minutes, with the mission to disseminate and promote the ideas of women throughout history outside political framework

Application of good practice

Keywords	gender equality, women assertion and recognition of women's accomplishments, women empowerment, break stereotypes, historical women role-models, respect, equal labor conditions, empathy, cultural exchange and development, women pioneers
How to apply the good practice	choose very carefully the subjects/roles that will captivate the audience, restore the historic gaps and overall truth with the ones with the greatest importance, use very distinctive and suggestive props that signify the subject-character
Why it is a good practice (innovation or implementation)	promotes women's achievements and equality among genders, restores Historical truth, breaks patriarchal stereotypes
Learning results	recognition and respect of women rights, restoration of historical facts regarding women accomplishments and achievements, expression means development
Impact	promote actions that create equal opportunities for women, open employment positions to women against patriarchal stereotypes, enhance better treatment towards women, give voice to women in the society
Human resources required	1 performer
Required technical infrastructure and materials	6 pair of shoes and 6 indicative props for each character/role, a back-pack or small suitcase
Duration	60 minutes (10 minutes/woman-role-character)
Steps of implementation	select the personalities to be demonstrated and their distinctive characteristics, prepare the text according to the previous choices,

	address the entities and organizations that could host the performance in their premises
Who and how many participated directly	the performer and the audience itself.
Who and how many benefited	the audience, the audience's immediate circle, the broader society and women in general
Any challenges encountered and how were they addressed	patriarchal stereotypes and prejudice met with patience and persistence
Ways that the good practice can be leveraged, generalized or extended in different contexts.	select the subject/ woman role model, demonstrate different examples of women -pioneers according to their type of achievement and historical era. identify the object (prop) that highlights the personality studied, depict the most important achievements of her life, distinguish the common and different issues and how they are addressed now and then
Conclusions and recommendations	restoration of Historical facts and achievements made by women
Supporting material	flyers, posters, social media and press releases
Useful websites	https://marycarmenbozal.com/
Specific comments on good practice	M.C. Bozal wants to enrich and upgrade the performance by including additional characters/role models so that the audience can be given the opportunity to choose the stories that will be performed

5.5. ESPACIO JOVEN IBERCAJA

Good practice – Case 5 Details of the Editor Agency

Name of organization: Espacio Joven Ibercaja
Full organization address: P.º de Fernando el Católico, 1, 3, 50006 Zaragoza
Web page: https://www.fundacionibercaja.es/centros/espacio-joven-ibercaja/
Contact E-mail: espaciojoven@fundacionibercaja.es
Title of the Good Practice: Espacio Joven Ibercaja: Knowledge, learning and experimenting
Executor of good practice: Espacio Joven Ibercaja

Short description of good practice

Espacio Ibercaja Joven is known as one of the reference spaces for youth in Aragon with an innovative methodology. It aims to create, carry out and promote social and cultural works that encourage the development and participation of people through training activities. Focuses on building a better society, giving more opportunities to people and companies in their social, cultural or educational development. The Espacio Ibercaja space includes: exhibition rooms of works of art, laboratories, rooms for talks and conferences, interactive spaces, study or lecture rooms, recording studio and music hall.

Application of good practice

Keywords	innovation, sustainability, collaboration, inclusion, experimenting, meeting space, community, job opportunities, transformation, development, training young people.
How to apply the good practice	Continue to attract young people or students who search to acquire training tools and new job opportunities through different campaigns, talks, dissemination tools and social media to increase impact. Keep promoting and motivating them to participate in debates, workshops and courses that will help to increase their potential for the future.
Why it is a good practice (innovation or implementation)	It analyzes the needs of the society and helps young people to have access to innovative devices, job opportunities, contests, courses and workshops where they can work on their abilities while becoming part of a community. Builds also a space to experience new things, discover new passions, favoring their social development.
Learning results	Builds a sustainable future. Helps young people find new job/study opportunities and build their career path. Creates spaces for communication and expression. Help people and companies in their social, cultural or educational development.

Impact	<p>Has helped people and companies in their social, cultural or educational growth by offering training in achieving goals with their more than 1,700 initiatives per year.</p> <p>Having a more motivated and passionate young community that would be excited to gain access to great job opportunities and discover different markets.</p> <p>The personal growth/development of the person.</p>
Human resources required	<p>Workers of Espacio Joven Ibercaja.</p> <p>Collaborating entities, professionals and students.</p> <p>Young people who use these spaces.</p>
Required technical infrastructure and materials	<p>Fundación Ibercaja building: creative spaces such as study rooms, lecture rooms, rooms for talks/conferences, recording studio, music room etc.</p>
Duration	<p>Ibercaja space has been open for over a year in Zaragoza and develops actions and activities all days of the week, except for sundays.</p>
Steps of implementation	<p>Define the mission of Espacio Ibercaja and identification of the needs of the young people through the realization of focus groups.</p> <p>Development of the objectives of Espacio Ibercaja Joven according to the EU youth strategy.</p> <p>Development of content and search for collaborators.</p> <p>Diffusion of the work made in Espacio Ibercaja Joven for increasing attraction of public.</p>
Who and how many participated directly	<p>Young people, between 16 and 34 years old.</p>
Who and how many benefited	<p>The young people participating in the workshops, courses or conferences. Also the ones making use of the studying/creative spaces.</p> <p>Society in general</p> <p>Collaborative entities.</p>
Any challenges encountered and how were they addressed	<p>Reaching a bigger audience.</p> <p>Motivating young people to make use of these spaces for studying, learning and assisting to the different courses/conferences.</p>
Ways that the good practice can be leveraged, generalized or extended in different contexts.	<p>The development of new innovative projects.</p> <p>Collaborations with other entities to increase impact in young people through digital technologies and attractive activities.</p>
Conclusions and recommendations	<p>Fundacion Ibercaja is committed to the development of people and companies, generating actions that improve the</p>

	employability of professionals and promote the transformation of the business market.
Supporting material	The material used in all activities such as the production material for the exhibitions paid by Espacio Ibercaja.
Useful websites	https://www.fundacionibercaja.es/
Specific comments on good practice	The creativity to promote the personal development of young people. A space to build a generation for the future.

5.6. ALJAFERÍA

Good practice – Case 6 Details of the Editor Agency

Name of organization: Aljaferia palace
Full organization address:C. de los Diputados, s/n, 50003 Zaragoza
Web page: https://reservasonline.aljaferia.com/
Contact E-mail: aljaferia@cortesaragon.es
Title of the Good Practice: Aljaferia palace
Executor of good practice: Aljaferia palace

Short description of good practice

The Aljaferia palace is one of the most visited places in the city of Zaragoza. It is considered one of the pinnacles of Hispano-Muslim art, along with the Alhambra in Granada and the Mosque of Córdoba. And it is the northernmost Islamic palace in Europe, as well as being the most luxurious and best preserved from the Taifa era. This is a palace that was built as a recreational villa for the Taifa kings but that has had various functions throughout history from a Hudi Islamic fortress, a medieval Mudejar palace or the palace of the Catholic Monarchs until it was transformed into a fortress in the s. XVI, prison during the Inquisition or military barracks. Currently, it is the seat of the Parliament of Aragon.

Application of good practice

Keywords	culture, history, museum, art, tourism, religion, ancient, medieval, heritage
How to apply the good practice	The museum has guided tours for families and groups. It lacks in having more didactic and entertaining activities for kids or younger audiences such as workshops, conferences, meetings and so on. In this way the audience could get more engaged. More explanation about the rooms/objects or sites in the palace is also needed. It also needs a bigger diffusion, use of more digital or innovative tools and include in the visit the use of technology besides the scanning of the QR code.
Why it is a good practice (innovation or implementation)	This palace reflects what Zaragoza history has been for so many decades. It is a clear example of the convergence of different cultures that have ruled in the city. The muslims and the catholics. It is a place full of history, that in most part has conserved its infrastructure and visitors can admire the different rooms that were part of the Taifa kings for decades. It is a mix of beautiful architecture spaces, with art and history. At the end of the visit there is also a space for temporary exhibitions that vary every month. It also counts with excellent tour guides that will explain in the best way the most important facts about this palace.
Learning results	Having a visit in the Aljaferia palace is learning deep insights into what the history of Zaragoza and the region of Aragon has been.

	Besides the history, it is an imposing cultural site which Mudejar Art was declared a World Heritage Site by UNESCO in 2001. With this visit, we corroborate the importance of maintaining, promoting and taking care of the cultural heritage in each city.
Impact	This palace has become a place of pride for Spanish people, especially for the ones who live in Zaragoza. It has increased tourism and visits towards the city and the sense of ownership. It makes citizens appreciate their city and their cultural heritage. It is a place for all audiences, specially for families and groups. Their tour guides are very prepared professionals that have studied either art or history and that will explain every site of the palace in the best way. The way they do the visit makes you want to repeat it all over again because of the very clear, participative and deep explanation.
Human resources required	Administrative personnel: manager, financial, marketing, etc Ticket office Tour guides Visitors/tourists
Required technical infrastructure and materials	The site itself Banner with explanation in every room QR code scanning technology Art works for exhibitions
Duration	Opened from monday to friday: 8am to 3pm
Steps of implementation	Make the right diffusion and promotion of the palace through social media, videos, advertising. Attract new visitors and tourists, give them a warm welcome and create an exciting environment for starting the visit. Do a complete and deep visit of all the story and rooms of the palace. In the tours it is necessary to interact with the visitors: ask them questions, ask them to participate so it will become a more didactic experience.
Who and how many participated directly	All personnel in the palace Government bodies: because this is a place also for the Parliament of Aragon. Tourists and visitors
Who and how many benefited	In 2022, Aljaferia Palace received a total of 246,052 visitors, breaking its record from 2021. It benefited: the local community, tourists and visitors.
Any challenges encountered and how were they addressed	The main challenge found here is that there is a lack of engagement for young audiences and visitors from the same city and region of Aragon. Most of the visits the palace receives are tourists coming from other countries, so there is a need to

	<p>motivate more locals to come in. The palace also just offers guided tours, but there is no other additional activity that connects more with visitors. The available tours are just for: the palace, the garden and the courts where the parliament is.</p> <p>There is also a lack of more modern/technological material in the palace perse but also throughout the visit: touch screens in the rooms, displayed videos, games etc</p>
Ways that the good practice can be leveraged, generalized or extended in different contexts.	This is a place that can be exploded in many other ways. They should focus on how they can compete with other cultural sites in the region by adapting to external changes which includes the use of new technologies. Workshops, conferences, contests, courses could take place in the Palace.
Conclusions and recommendations	This palace is a cultural heritage jewel that represents the different religions and powers that ruled in Spain for many decades. It is a place full of history, treasures and mysteries that will dazzle whoever comes and visits it.
Supporting material	does not apply
Useful websites	https://reservasonline.aljaferia.com/
Specific comments on good practice	Scenegrowth project partners really enjoyed this visit and it was a really enriching experience for getting to know more about Spanish culture.

5.7. CAIXAFORUM FOUNDATION

Good practice – Case 7 Details of the Editor Agency

Name of organization: CaixaForum Zaragoza
Full organization address: Av. de José Anselmo Clavé, 4.
Web page: https://caixaforum.org/es/zaragoza
Contact E-mail: icaixaforumzaragoza@marmacultura.com
Title of the Good Practice: Caixaforum: get to know the foundation
Executor of the Good Practice: CaixaForum Zaragoza

Short description of good practice

CaixaForum Zaragoza is a national socio-cultural center managed by the "la Caixa" Foundation. It is designed for all audiences, with mainly temporary exhibitions, and offers a vast cultural, artistic, and educational offer. It is part of a network of CaixaForum centers that are located in different cities in Spain including Madrid, Barcelona, Sevilla, Valencia among others. Counts with art exhibitions, science, music, and poetry festivals; multimedia art, debates, conferences, workshops, and activities for people of all ages.

Its mission is to build a better society through culture and use creativity to transform society. In which dialogue, diversity, and social inclusion are the most important topics.

Application of good practice

Keywords	cultural spaces, innovation, build community, inclusion, enjoyment, collaboration, development, training and educational opportunities.
How to apply the good practice	Diffusion of culture, science, social projects and education to all kinds of audiences. Dissemination strategies that would bring culture to the largest audience possible where all of them feel included through different alliances, collaborations and promotion. And keep attracting young people to these spaces so they can become active agents for social change.
Why it is a good practice (innovation or implementation)	CaixaForum space looks to improve people's quality of life by creating spaces dedicated to experiencing culture first hand through workshops, exhibitions, festivals and activities. One of their main focuses is on applying educational programs and training activities for people before every exposition and making adaptations for people with special needs.
Learning results	Work in projects that allow knowledge and culture to be brought closer to all segments of society where everyone is welcome. Increase people's quality of life and well being through giving them a space where they can experiment and enjoy new things.

Impact	<p>Have knowledge, science and culture as agents of social improvement for building a better society.</p> <p>Create new opportunities for people who need it the most including training, education and access to cultural activities.</p> <p>Build spaces also for families and communities in which all of them feel welcome to use them and participate.</p> <p>The creation of equity in society.</p>
Human resources required	<p>100 total workers in CaixaForum Zaragoza.</p> <p>30 educators, 10 in the cafeteria and 4 in the kitchen.</p> <p>Partners such as schools, foundations, companies.</p>
Required technical infrastructure and materials	<p>CaixaForum building</p> <p>Spaces and rooms for exhibitions.</p> <p>Polivalent spaces for workshops</p> <p>Auditorium</p> <p>Interactive rooms</p> <p>Cafeteria/Restaurant</p> <p>Library</p>
Duration	<p>It has been open for over 9 years since June 2014 and develops actions and activities all days of the week from 10 am to 8pm.</p>
Steps of implementation	<p>Focus on the mission of Caixa which consists of creating a cultural and educational space where everyone can feel included. Its main target are people who don't ever come to museums.</p> <p>Transform these people into groups that are interested in coming sometimes to museums and cultural spaces.</p> <p>Development of objectives aligned with the needs of society and understanding what they are looking for in CaixaForum Space.</p> <p>Continue to develop content through promotion platforms in which they can attract a bigger public.</p>
Who and how many participated directly	<p>CaixaForum Zaragoza received more than 200,000 visitors in 2022. Families in general, everyone is welcome in this space.</p>
Who and how many benefited	<p>Focuses on 3 kinds of public: general public, family and school public. Society in general.</p> <p>Collaborators, associations, and partners.</p>
Any challenges encountered and how were they addressed	<p>Keep finding innovative ways to attract a bigger audience and make Caixa reach the most vulnerable sectors.</p> <p>Motivate young people to visit these spaces, participate in the activities and help with dissemination.</p>
Ways that the good practice can be leveraged, generalized or extended in different contexts.	<p>Create bigger collaborations and strategic alliances with different companies and institutions not only regionally but all over the country.</p> <p>The focus on diffusion is really important to have a good experience in the rooms and make people want to come back.</p>

Conclusions and recommendations	Caixaforum looks to create a better society and bring young people closer to knowledge, science and culture through the experimentation of spaces where they can interact, and work on their creative skills. It is important to build a participatory culture, where it is not necessary to know about the topic but make everyone feel welcome and included.
Supporting material	The material used in all activities such as the material for exhibitions, conferences and workshops.
Useful websites	https://caixaforum.org/es/zaragoza
Specific comments on good practice	Caixaforum as a place of interaction, inclusion and creativity. Where people can come and become better human beings.

5.8. ART FOR CHANGE, CAIXAFORUM FOUNDATION

Good practice – Case 8 Details of the Editor Agency

Name of organization: CaixaForum Zaragoza
Full organization address: Av. de José Anselmo Clavé, 4.
Web page: https://caixaforum.org/es/zaragoza
Contact E-mail: icaixaforumzaragoza@marmacultura.com
Title of the Good Practice: Art for Change. Caixaforum Foundation
Executor of the Good Practice: CaixaForum Zaragoza

Short description of good practice

The Art for Change call encourages the participation of groups in situations of vulnerability in creative processes of different artistic disciplines to promote cohesion and social inclusion. They offer support to artists and cultural entities from all over Spain that promote artistic projects in which vulnerable groups or people from the same environment participate.

Application of good practice

Keywords	social inclusion, cohesion, participation, access, artistic development, vulnerable groups, collaboration, empowerment.
How to apply the good practice	Contact with these vulnerable groups or groups in risk of social exclusion and understand what their real needs are in terms of seeking opportunities involving art and culture. Motivate them to participate in these kinds of calls which can help them develop their project. Use diffusion and dissemination strategies for the right attraction of the public and increase impact reaching the most remote places.
Why it is a good practice (innovation or implementation)	The Art for Change call promotes creative projects that encourage the participation of groups in vulnerable situations as a motor of social transformation. They don't only offer a grant of €25,000 for the realization of the project, but also promote three meeting spaces that offer the possibility of being part of the community of people committed to art as an element of social transformation. They also create spaces to give advice proposals during the development of the projects.
Learning results	This call is a great opportunity to open new doors to people or artists who would want to expose their work but who live in vulnerable situations and don't have close access to arts and culture. It supports artistic projects that involve the participation of people from the same environment or neighborhood, with the aim of promoting processes of social transformation.

Impact	<p>With these initiatives they promote access to art and culture under equal conditions and opportunities, and they continue to contribute to the empowerment of people through participation in creation processes linked to the plastic arts, photography, video, music, theater, circus, dance or literature.</p> <p>For the participants it is also to have the possibility to feed the programming of the network of CaixaForum centers.</p>
Human resources required	<p>Caixa's Art for Change project workers.</p> <p>Participants of the call.</p> <p>Partners such as schools, foundations, companies.</p>
Required technical infrastructure and materials	<p>Promotional materials for the advertisement of the call including: videos, posters, brochures.</p> <p>Talking sessions or conferences about the project.</p>
Duration	<p>This call has been active since the year: 2008.</p> <p>Its opening this year will be from April 25, 2023, until May 31, 2023.</p>
Steps of implementation	<p>The submission for the application is done electronically:</p> <p>First step is the registration as a managing user of the person who will be in charge of submitting the application.</p> <p>All artists, facilities, institutions or cultural entities must be accredited in the new call application, even if they were already accredited in the old application. The user registry is permanently open, regardless of the opening dates of the different calls.</p> <p>Once the registration is made, a detailed review of the candidates is done to analyze every participant and make the right selection.</p>
Who and how many participated directly	<p>Caixa's workers who manage the Art for Change call.</p> <p>Promotional team</p> <p>Participants in the call: either artists or cultural entities.</p>
Who and how many benefited	<p>This project is open to cultural entities, institutions, artists or facilities that want to develop an artistic project that involves the active participation of groups in vulnerable situations.</p>
Any challenges encountered and how were they addressed	<p>Some of the artists selected in the latest edition of the call reflect on the big challenge they encountered of how the art sector can continue to develop after the pandemic and how it can become even more participatory.</p> <p>There is a big challenge in bringing art and culture closer to the vulnerable sectors and for them to have an equal access to it.</p>
Ways that the good practice can be leveraged, generalized or extended in different contexts.	<p>For facing these challenges it is important to rethink how to create new initiatives that generate spaces for reflection, coexistence and social transformation.</p>

		Continue to do the right promotion and advertisement of these kinds of participatory calls, with partnerships or collaborators with other cultural entities so that the impact on it can be bigger.
Conclusions and recommendations	and	The Art for Change call gives a space of participation to vulnerable groups in different creative processes. It encourages creativity, innovation and art skills for people who want to grow in this kind of sector.
Supporting material		The promotional material used for attracting more participants including: explanation videos, brochures, general documentation.
Useful websites		https://fundacionlacaixa.org/es/art-for-change-convocatoria
Specific comments on good practice		It is a great opportunity since it offers the possibility of being part of the community of people committed to art as an element of social transformation. The Art for Change call and Caixaforum itself firmly believe that participation in art brings benefits both individually and collectively.

5.9. SYMPHONY

Good practice – Case 9 Details of the Editor Agency

Name of organization: CaixaForum Zaragoza
Full organization address: Av. de José Anselmo Clavé, 4.
Web page: https://caixaforum.org/es/zaragoza
Contact E-mail: icaixaforumzaragoza@magmacultura.com
Title of the Good Practice: Symphony. Immersive experience
Executor of good practice: CaixaForum Zaragoza

Short description of good practice

SYMPHONY is one of the interactive activities done by CaixaForum. It is an immersive audiovisual experience that offers a journey through emotions and music with the aim of bringing classical music closer to all audiences. The viewer will be able to live and understand classical music feeling like one more musician in an orchestra.

Visitors can enjoy the compositions of some of the biggest musicians such as Beethoven, Mahler and Bernstein. It is a whole approach that combines the latest technology with visual and musical sensitivity and creativity.

Application of good practice

Keywords	innovative, virtual reality, fun, technology, immersive experience, audiovisual, emotions, music.
How to apply the good practice	Keep motivating people who visit CaixaForum to attend to this temporary activity which will offer them a unique experience. Disseminate and communicate through promotional campaigns and advertisements about the activity. This includes creating alliances and collaborations with educational entities but also with companies of the audiovisual/music sector so the impact of the audience will be bigger.
Why it is a good practice (innovation or implementation)	People can live a unique experience through technology and virtual reality that will make them feel all kinds of emotions and have a closer approach to music, through amazing landscapes and stories.
Learning results	Virtual reality can be a tool to bring the audience closer to different art fields in this case: music and also experience with new technology and innovation. Have an enjoyment of the experience. Create inspiration and a sense of joy to the audience.
Impact	People who experience this can become more motivated and feel closer to music or the artistic field, and even become inspired by it to improve their creativity.

	It is one demonstration of an activity that can help with people's improvement in their quality of life and well-being.
Human resources required	Staff, and guides in the room. Participants/actors in the visual piece. Artists and musicians. Technical staff.
Required technical infrastructure and materials	Room/auditorium. Screen for the video. Virtual reality devices which include: headset and glasses. Chairs that are adapted to mobility while living the experience.
Duration	SYMPHONY will be open to the public in CaixaForum from the 6 of October 2022 until the 16 of April 2023. The duration of the activity is of: 40 minutes.
Steps of implementation	The attraction of the public to this activity through promotional campaigns and alliances. Receiving the public and giving them a brief introduction of what they are about to experience. Help and instruct them with the technical devices so that all of them work correctly in the experience. Ask them for feedback and continue communicating the activity to others if they enjoyed it.
Who and how many participated directly	CaixaForum Zaragoza received more than 200,000 visitors in 2022. In which most of them came to visit the exhibitions and the immersive experience of SYMPHONY. Students or families in general, everyone is welcome in this space.
Who and how many benefited	Focuses on 3 kinds of public: general public, family and school public. Society in general. Collaborators, associations, and partners.
Any challenges encountered and how were they addressed	Keep creating innovative campaigns through advertisements not only outside but inside the space of CaixaForum so that any visitor will know about this immersive experience and can be motivated to visit it. There is a challenge on the right and a clear explanation of the activity. Since it uses different kinds of technological devices, it is important to help and explain to the audience how to use them including the right recommendations and warnings.
Ways that the good practice can be leveraged, generalised or extended in different contexts.	The diffusion/dissemination strategy is really important. The idea is to promote this activity also inside the space of CaixaForum through banners, videos and explanations at the entrance so that every person who comes inside can be interested in experiencing this.

	Alliances with the music or audiovisual field, with people involved in the sector can also be very helpful.
Conclusions and recommendations	The SYMPHONY experience represents exactly the mission and objectives of the CaixaForum space. Since it seeks to bring the audience closer to culture, in this case through a virtual and immersive experience. It is focused on receiving everyone who wants to join since everyone here is welcome.
Supporting material	The material used in the experience, such as different posters/banners, the room where the activity is performed, big screen and all the technical devices needed for the virtual reality.
Useful websites	https://caixaforum.org/es/zaragoza/p/symphony_a93937734
Specific comments on good practice	SYMPHONY is a multipurpose space where people will be using all their senses to have a unique experience that will make them feel closer to music.

5.10. D'ENSAYO

Good practice – Case 10 Details of the Editor Agency

Name of organization: D'Ensayo
Full organization address: online (web page)
Web page: https://densayofest.com/
Contact E-mail: densayofest@gmail.com
Title of the Good Practice: D' ensayo theater and science Festival
Executor of good practice: D'Ensayo

Short description of good practice

A national, annual competition of theatrical performances with scientific content organized by the Municipality of Zaragoza with funds from the Ministry of Science and with collaboration with Drama Schools, Universities, Scientific Museums and other relevant foundations, in order to promote science to young, future science candidates

Application of good practice

Keywords	Drama, Science, innovation, boldness, bridgwork, audience development, alternative educational tool, motivation, inspiration, amateur/non professional theatrical groups ,
How to apply the good practice	create a petition for proposals on relevant subjects organize round table meetings with drama professionals and scientists, encourage
Why it is a good practice (innovation or implementation)	Provides an alternative, innovative educational tool and a practical job orientation tool using drama to motivate youngsters to get involved with Science
Learning results	scientific facts and knowledge, <i>multiple tasking</i>
Impact	make Science more approachable and desirable for young people
Human resources required	4-9 members of staff (actors, technicians, script writer and director with special scientific knowledge, administration) varies according to each project-subject
Required technical infrastructure and materials	varies according to each project-subject
Duration	varies according to each project-subject
Steps of implementation	create a petition for proposals on relevant subjects organize round table meetings with drama professionals and scientists, encourage

Who and how many participated directly	the HR taking part in any creative procedure, administration and promotion of the competition
Who and how many benefited	the HR taking part in any creative procedure, administration and promotion of the competition, the audience and the broader society
Any challenges encountered and how were they addressed	Surely, every attempt to present a dramatized scientific topic involves (safety, realistic depiction=> addressed with extra creativity and a vivid imagination) varies according to each project-subject
Ways that the good practice can be leveraged, generalized or extended in different contexts.	D'ensayo can look for the support and attendance of a younger audience. Not only by showing that science is fun through their theater plays but also by doing workshops, games dedicated to kids in which science and education can be combined.
Conclusions and recommendations	D'ensayo is a clear example of an innovative proposal. It seeks to combine 3 specific topics: education, science and performing arts. It's a way in which people can see science and technology in a different way and at the same time is educating younger audiences on the topic.
Supporting material	master classes, surveys
Useful websites	https://densayofest.com/
Specific comments on good practice	to provoke emotions about Science Science for fun

5.11. GRUPO SAN VALERO

Good practice – Case 11 Details of the Editor Agency

Name of organization: Grupo San Valero
Full organization address: Plaza Santa Cruz, s/n, 50003 Zaragoza
Web page: https://www.gruposanvalero.es/
Contact E-mail: info@gruposanvalero.es
Title of the Good Practice: Grupo San Valero: training, culture and art.
Executor of good practice: Grupo San Valero

Short description of good practice

<p>The San Valero Group is an educational group based in Zaragoza which is made up of various entities including: San Valero Center, Dominican Foundation San Valero, Training CPA, SEAS Open Higher Studies and Saint George University. It is a recognized socially responsible educational group that is committed to comprehensive education as a tool to promote the development of society. Its principles and values include quality, continuous improvement, responsibility, and social commitment. The entity collaborated with AdHoc Gestion Cultural by sharing experience in the European Project “Photography for future”.</p>

Application of good practice

Keywords	education, development, entrepreneurship, society, social commitment, professional growth, innovative methodologies, technology, collaboration, teamwork, quality and continuous improvement, responsibility and social commitment.
How to apply the good practice	<p>Understand what are the main needs and wants of the community in general and how the continuous development of educational practices and projects can help to build a more sustainable society.</p> <p>Continue to focus on the key factors for Grupo San Valero which are the development and training for professionals.</p>
Why it is a good practice (innovation or implementation)	The different training modalities and the high technological development applied in the teaching methodologies allow San Valero Group to have a high differential value, and find new collaborations, allowing them to be more competitive and achieve better management of the talent.
Learning results	<p>It was created with the aim of providing all people with access to training and culture as a fundamental element to achieve a dignified life through work.</p> <p>All San Valero’s Group entities work intensely to achieve a high degree of satisfaction of the students and their families, as well as a high index of labor insertion of all its graduates.</p> <p>Thanks to its permanent commitment to the human and professional development of its students, San Valero Group stands out: developing innovative models, providing professional</p>

	training, establishing national and international alliances with companies, institutions and universities.
Impact	It contributes to the sustainable development of society through comprehensive training that helps people to face professional challenges in accordance with the needs of the environment. It is recognized as a socially responsible educational group, with an important national and international projection of reference, for the quality and innovation in its teaching and research activity, the effectiveness of its management model and the high level of satisfaction of its students and workers.
Human resources required	All workers in the San Valero Group. Collaboration or alliances with other entities Students that are part of the institutions
Required technical infrastructure and materials	Buildings of the institutions/spaces. Classrooms, conference rooms etc. Technological and innovative devices such as computers, screens, machinery.
Duration	The San Valero Group has its origins in the San Valero Professional School, founded in 1952 in Zaragoza.
Steps of implementation	Defining needs and wants of society and determining the target group that they will focus on. Provide all learning tools including: high skilled professors, coordinators, interesting topics and innovative/technological devices for students to enrich their knowledge. It has different lines of activity: the enriched vocational training including an innovative model that promotes training
Who and how many participated directly	Directors/coordinators and managers of the institutions. Different enterprises or collaborating companies. Students or professionals.
Who and how many benefited	Currently, with more than 25,000 students a year, it has more than a thousand workers in its five entities: Centro San Valero, Fundación Dominicana San Valero, CPA Salduie, SEAS Estudios Superiores Abiertos and Universidad San Jorge
Any challenges encountered and how were they addressed	The creation of attractive promotional tools for increasing interest of the public. Defining clearly what are the actual needs of society in terms of educational and social development. The creation of alliances with other educational entities.
Ways that the good practice can be leveraged, generalized or extended	Keep attracting young people to these spaces so they can become active agents for social change.

in different contexts.		Create strategic alliances with institutions or companies that will help with the involvement of students or professionals in the center. Promotion of education and the importance of it to a bigger public.
Conclusions and recommendations	and	The San Valero Group has a direct link with the business and with the organizations that represent it, for the continuous detection of training needs, thanks to a permanent effort in innovation applied to teaching and in new teaching methods. This is reflected in the wide and varied offer of training in different modalities and levels.
Supporting material		The material that is used for promotional campaigns. Visuals or information brochures and posters.
Useful websites		https://www.gruposanvalero.es/
Specific comments on good practice		San Valero Groups helps in providing people access to culture, education and training as a basic need so they can continue growing and become active agents for social change.

5.12. TEATRO DE LAS ESQUINAS

Good practice – Case 12 Details of the Editor Agency

Name of organisation: Teatro de las Esquinas
Full organisation address: Vía Universitat 30-32, esquina con Duquesa Villahermosa, 50017, Zaragoza
Web page: https://teatrodelasesquinas.com/
Contact E-mail: info@teatrodelasesquinas.com
Title of the Good Practice: Teatro de las Esquinas
Executor of good practice: Teatro de las Esquinas

Short description of good practice

Teatro de las Esquinas is a state-owned space that is operated by private independent entities and art professionals so as to encourage and sustain Art creation and its decentralization from big urban centers. It provides a vast variety of performances (theater, music, dance) as well as workshops, seminars and masterclasses.

Application of good practice

Keywords	drama, music, dance, organization/administration, creativity, expression, collaboration, sustainability
How to apply the good practice	The Municipality provides a space/venue/building proclaim/organize an open call for Art professionals and the institutions they may represent to present their vision for the next decade (20 years in the case of Teatro de las Esquinas)
Why it is a good practice (innovation or implementation)	Promotes the decentralization of Scenic Arts and provides opportunities for those who live in the province and want to approach Art professionally. Provides high level performances and promotes Art and Culture in the periphery of Aragon
Learning results	Art skills, cooperation, developing in depth acquaintances with professionals from the At world, creativity, expression, self-esteem.
Impact	Create employment for Art and Culture in decentralized areas Upgrade the status of the area.
Human resources required	Manager-s, administration and communication staff, artists (actors, musicians, scriptwriters, directors), sound and light engineers, auxiliary staff (cleaners, secretaries, seat arrangers) teaching staff (for drama, music, dance)
Required technical infrastructure and materials	building/venue, theater, classrooms, offices, sound and lights equipment, projectors, storage room.
Duration	Per performance: 6 months rehearsals, 2 years performance tour

	Workshops and seminars vary according to the subject.
Steps of implementation	An investigation is done by the administrative personnel working in the theater's offices to seek for new theater plays they can perform and collaborations with other theaters. The selection of the play is made and the dissemination and promotion starts by their social media and partners.
Who and how many participated directly	Depends on the kind of spectacle or seminar
Who and how many benefited	The artists, the staff, the audience, the overall society
Any challenges encountered and how were they addressed	As this is a theater that promotes arts decentralization and is managed by private independent entities, sometimes organization and management of both entities can be an issue. There are different personnel assigned for each and a constant monitoring of the activities is required to reach their objectives in the most efficient ways.
Ways that the good practice can be leveraged, generalized or extended in different contexts.	There should be an ongoing search for possible collaborators: state-owned theaters, private theaters, productions, art professionals etc. In this way they can extend to places outside Spain.
Conclusions and recommendations	A unique and large space where the exhibition of stage performances, teaching, artistic creation and a wide range of complementary services come together.
Supporting material	Flyers, posters, press releases, working schedules and tables
Useful websites	https://teatrodelasesquinas.com/
Specific comments on good practice	Teatro de las esquinas addresses the needs of all those who want to immerse themselves in the world of Art and who consider that 'amateur' is a fundamental part of development and are willing to dedicate their free and leisure time to grow as people

5.13. IAACC PABLO SERRANO

Good practice – Case 13 Details of the Editor Agency

Name of organization: Museo Pablo Serrano
Full organization address: Paseo María Agustín, 20, 50004 Zaragoza
Web page: https://iaacc.es/
Contact E-mail: difusionmpabloserrano@aragon.es
Title of the Good Practice: IAACC Pablo Serrano: visiting the museum
Executor of good practice: Museo Pablo Serrano

Short description of good practice

The Instituto Aragonés de Arte y Cultura Contemporáneo (IAACC) Pablo Serrano is named after one of Aragon's most outstanding sculptors. In the center you can discover the work of Pablo Serrano through its permanent exhibition, as well as various temporary exhibitions dedicated to contemporary art and culture. It offers educational activities and workshops for different types of public.

Application of good practice

Keywords	museum,contemporary art/culture, art works, community, creativity, exhibition,didactic activities, workshops, guided tours
How to apply the good practice	Keep investing in the diffusion and promotion of the Pablo Serrano's museum for increasing the number of visitors. Have a clear knowledge of which is the audience that most visits the museum and define strategies to maintain them but also attract other sectors. Through the integration of digital technologies and innovative mechanisms, communicate and give information about the different didactic/educational activities they offer.
Why it is a good practice (innovation or implementation)	It is a museum that, due to its free entrance for all kinds of public, promotes the access to culture and contemporary art to all the community. They make contributions to the knowledge, development, growth and enjoyment through their own means such as the exhibition, research, conservation and dissemination of both their heritage collections and their temporary ones. Promotes also the Aragonese art, the cultural and artistic creativity by exercising the cultural management of the Aragonese cultural heritage.
Learning results	They want to bring culture closer to all kinds of audiences; it is based on clear and strict quality standards in all their processes.

	<p>Apart from being a place for exhibition of works of art, it is also a place of encounter of people, where they can participate in different talks, conferences and workshops related to culture.</p> <p>They have open calls for research projects and artistic creation, through the provision of artistic residences that can be translated into exhibition projects to disseminate Aragonese contemporary creation.</p>
Impact	<p>The expansion of the permanent exhibition room and the renovations they have done through the years have allowed them to become a place also for modernity and evolution; they have gained presence not only in national but in international contexts. IAACC Pablo Serrano is also recognized as a space for the representation of the cultural policy of the Government of Aragon, thus becoming the epicenter of culture in Aragon.</p>
Human resources required	<p>Directors/board of the museum</p> <p>People from different departments: administration, educational programs, marketing and diffusion</p> <p>Guides and trainers attending visitors.</p>
Required technical infrastructure and materials	<p>Building: museum itself</p> <p>Exhibition rooms</p> <p>Different modernized rooms with a strong security system</p> <p>Cameras and technical tools.</p> <p>Rooms for conferences and talks</p> <p>Audiovisual tools</p>
Duration	<p>It has been open since 1994.</p>
Steps of implementation	<p>Have a well defined mission as well as vision and objectives.</p> <p>Identification of the main targets and people they want to impact including: defining needs of the young people through the realization of focus groups.</p> <p>Development and creation of content/promotional tools.</p> <p>Diffusion of the work made in IAACC Pablo Serrano.</p>
Who and how many participated directly	<p>The directors, managers and workers in the museum from different departments.</p> <p>Staff or guides attending visitors</p> <p>The visitors themselves: In a period in which 94 exhibitions have been scheduled in the center and on average 60,000 people have visited it.</p>
Who and how many benefited	<p>It has a free entrance for everyone; this is why everyone can benefit from it.</p> <p>Also is accessible for people in a wheelchair with easy access to all the rooms and floors.</p> <p>Counts with a library and guided visit for groups.</p>

	There are different educational centers visiting the museum as well as the Young Artists Club with the aim of bringing contemporary art to the little ones, young people, families and the entire educational community.
Any challenges encountered and how were they addressed	The fact it is a free museum affects the generation of profit or revenue for investing in the museum's activities. The location of the museum is far away from the center of the city where most of the museums or cultural institutions are located which hinders visibility, recognition and attendance of the public.
Ways that the good practice can be leveraged, generalized or extended in different contexts.	A big promotional campaign is needed: to increase the recognition and visits to the museum it is important to use different dissemination tools associated with technology and innovation, either by social media, digital technologies, or physical promotional material. Develop and create more collaborations and associations with museums, cultural entities but also with educational institutions.
Conclusions and recommendations	This cultural space is a great example of the implementation of different activities to reach a bigger audience including: a virtual museum, multimedia resources, contests, conferences, workshops and other didactic activities.
Supporting material	The material used in all activities such as the material for exhibitions, conferences and workshops.
Useful websites	https://iaacc.es/
Specific comments on good practice	The IAACC Pablo Serrano aims to bring the society closer to contemporary art and culture by offering a space dedicated to this famous artists in which people can enjoy parts of his work and also experience different activities related to art.

5.14. LUIS AZCONA

Good practice – Case 14 Details of the Editor Agency

Name of organization: Luis Azcona Delgado
Full organization address: online (web page)
Web page: https://www.luisazconapercussion.com
Contact E-mail: lullype@gmail.com
Title of the Good Practice: Contemporary percussion with Luis Azcona
Executor of good practice: Luis Azcona Delgado

Short description of good practice

Luis Azcona is a contemporary percussionist, specializing in Sound Art and Chamber Music. He specialized on Sound Arts and Chamber music, although his career as a soloist accumulates awards (Percute 2019), recognitions by numerous foundations (Hirschmann, Lyra) as well as concerts, talks and masterclasses. He bases his work on the exploration between poetry, sociology and politics. His aesthetic universe is situated between noise, post-percussion and a historical approach to contemporary music.

Application of good practice

Keywords	Music, experimental music, creativity, improvisation, sounds, instruments
How to apply the good practice	With Luis Azcona's working methodology, music can be created with any tools, mediums and textures. You can look at the instruments creatively and use them not according to the instructions provided by the manufacturer, but by finding new directions to produce new sounds.
Why it is a good practice (innovation or implementation)	This practice encourages creativity and is an innovative tool that encourages curiosity. It includes different target groups (children, adults, etc.) in its activities, which can create music, experiment and discover themselves in simple ways. You don't have to be a professional to make sounds and music.
Learning results	Develops creativity, interest and creation of new sounds and instruments, promotes engagement and curiosity.
Impact	The possibilities of human creativity are expanded, the methodology is adapted to people of various ages, the participants become braver, more involved.
Human resources required	An activity organizer who would conduct employment for the target group.
Required technical infrastructure and materials	Various instruments and objects that could be used to create sound.

Duration	1 hour.
Steps of implementation	Preparation for the session, presentation of the session to the target group, organization of the session using different tools, discussion.
Who and how many participated directly	Till 20 participants.
Who and how many benefited	Participants and activity organizer.
Any challenges encountered and how were they addressed	The challenges for the subject are neighbors, soundproofing and good acoustics, places to store instruments and experiment.
Ways that the good practice can be leveraged, generalized or extended in different contexts.	Good practice can be used with different target groups, but you should think about what tools can be used to create music.
Conclusions and recommendations	Luis Azcona, acclaimed contemporary percussionist with a focus on Sound Art and Chamber Music, is an example of having big dedication and conviction through the years, because his passion for music is what has brought him to the place he is now. Through his inclusive approach, he encourages creativity and curiosity among diverse audiences, emphasizing that anyone can engage in making sounds and music.
Supporting material	A xylophone, drums, guitar, bowl, toothbrush and other household items can be used.
Useful websites	https://www.luisazonapercussion.com
Specific comments on good practice	This type of learning visit can motivate young people who aspire for a future in music and that would like to start a project related to it.

5.15. EL TUNEL

Good practice – Case 15 Details of the Editor Agency

Name of organization: El Túnel. Youth Service. Zaragoza City Council.
Full organization address: C. María Carmen Soldevilla 7, 50011, Zaragoza.
Web page: https://www.zaragoza.es/sede/servicio/equipamiento/4127
Contact E-mail: eltunelzgz@gmail.com
Title of the Good Practice: El túnel: Youth Service
Executor of good practice: Youth Service. Zaragoza City Council.

Short description of good practice

<p>The Art Centre for young people "El Túnel" is a space that favors their personal development through the practice of different artistic disciplines, such as theater, painting, music, dance, image or graffiti. The space has rehearsal boxes, a wide variety of equipment, exhibition space and a graffiti zone, as well as a recording studio and a room for concerts and performances.</p>

Application of good practice

Keywords	open space, creativity, innovation, personal development, artistic disciplines, dance, music, exhibition, concerts, rooms
How to apply the good practice	<p>Clear definition of to whom the space is dedicated and which are the target groups.</p> <p>Find creative ways to keep attracting the young public they are focused on.</p> <p>The use of modern and digital tools is essential for increasing the impact.</p> <p>Keep motivating kids to join the space, experience the technical rooms, activities, concerts and build their own community and network.</p>
Why it is a good practice (innovation or implementation)	<p>In this space there is room for any young person with the desire to evolve and express themselves through music, painting, graffiti, theater, dance or image.</p> <p>Increases motivation and self-development of young kids who feel passionate about the arts/cultural field.</p> <p>Helps with the training of the young people in the creative fields not only with material but also with really advanced technological means.</p> <p>The Tunnel apart from receiving them also houses, as a complementary service to this sector of the population: the Oliver Youth House, with more extensive facilities and equipment according to current needs which shows a very good example of inclusion and social focus.</p>
Learning results	It is a space characterized by making emphasis on promoting musical culture, this is confirmed by the 14 rehearsal rooms with

	<p>different levels of equipment (drums, electric guitar and bass amplifiers, voice equipment, microphones, supports and wiring), an exhibition space, and a graffiti zone, a recording studio and the concert hall with capacity of 650 people.</p> <p>It is a space where modernity and new technologies have a big importance and this is why they are always looking for improvement and evolution with anything that might be trending.</p>
Impact	<p>This new generation of facilities offers Zaragoza a multitude of possibilities for young people, allowing them to access a suitable and modern channel for the development of their artistic and cultural expression.</p> <p>Gives them a safe space for artistic creation, enjoyment, increasing their abilities and capacities while also creating a network and building connections that can make them become active participants in society.</p> <p>The users, with diverse profiles, agree that these spaces are rented at a very affordable price, as well as being perfectly equipped.</p>
Human resources required	<p>People working in the Tunnel such as the administrative office, technical staff, employees.</p> <p>Young kids participating in the spaces</p> <p>Suppliers, companies and allies participating in projects.</p>
Required technical infrastructure and materials	<p>The center has 14 rehearsal boxes for groups of young people with different levels of equipment (drums, electric guitar and bass amplifiers, voice equipment, microphones, supports and wiring), an exhibition space, and a graffiti zone. It also has a Recording Studio and a Concert and Performance Hall with a capacity of 650 people.</p>
Duration	<p>It was inaugurated in the year 2010.</p>
Steps of implementation	<p>To use any of these resources it is necessary to make a request in person, by mail and/or telephone or by registering through the Youth Agenda and filling out the group request form.</p> <p>Once this procedure has been carried out, and the deposit and monthly payment (or voucher) has been paid by bank transfer, the groups will automatically have the times reserved for rehearsals.</p>
Who and how many participated directly	<p>Workers in the Tunnel</p> <p>External collaborators</p> <p>Young kids participating in the space.</p>

Who and how many benefited	The space is dedicated to: young people from 12 to 30 years old. Exceptionally, it is allowed to exceed both limits if at least 75% of the members of the group are between 12 and 30 years old. The maximum stay in space is 24 consecutive months or not.
Any challenges encountered and how were they addressed	Because of the location of the site, which is far away from the city center itself it makes it difficult sometimes for the visitors to reach the place. There are not a lot of signs indicating where the place is. There is a need to increase the promotion of the place to attract more public due to its location.
Ways that the good practice can be leveraged, generalized or extended in different contexts.	Create connections and collaborations also with other cultural and artistic entities for increasing the promotion of this space. Define and develop promotional/campaign strategies for increasing the attraction of the young public: through digital channels such as social media, advertisement, promotional physical material etc.
Conclusions and recommendations	This young space is conceived as a meeting place for young artists and emerging groups from Zaragoza where they can create, rehearse and exhibit, in a large multifunctional space.
Supporting material	The material used in all activities such as the material for the workshops, courses, concerts etc.
Useful websites	https://www.zaragoza.es/sede/servicio/equipamiento/4127
Specific comments on good practice	The Tunel is considered as a true multidisciplinary space endowed with technical possibilities. It is an absolutely new space at the national level, that took advantage of an old industrial infrastructure, specifically a railway tunnel, to house a public cultural facility..

5.16. POP Y ROCK

Good practice – Case 16 Details of the Editor Agency

Name of organization: Pop and Rock Festival. Youth Service. Zaragoza City Council.
Full organization address: Plaza de San Carlos, 4 50001 Zaragoza
Web page: https://www.popyrock.es/
Contact E-mail: info@popyrock.es
Title of the Good Practice: Pop and Rock Festival
Executor of good practice: Pop and Rock Festival. Youth Service. Zaragoza City Council.

Short description of good practice

The POPYROCK music competition is promoted by the Youth Service of Zaragoza City Council, with the aim of encouraging musical creation and youth culture, the promotion of amateur groups and soloists from Aragon and the creation of new audiences. The contestants are eligible for prizes such as the recording and editing of a video clip, live performances or experiencing hours in a recording studio.

Application of good practice

Keywords	music, contest, competition, groups, community, audience creation, culture promotion, young
How to apply the good practice	Find different targets of young musicians or amateur groups who would like to build a career in the artistic/music field and reach more audiences. Motivate them to build a creative piece and participate in this competition, supporting them with the resources they need.
Why it is a good practice (innovation or implementation)	It seeks to promote the music sector and give opportunities to young people who aim to build a career in music: whether they are Rock, Pop, Indie, Rap, Techno, Heavy, Metal, Electronic, Punk, Soul, Funk, Reggae, or any other musical style or trend. Their aim is also promoting youth culture and creating new audiences.
Learning results	This competition gives support to new groups, singers, or musicians as they start their path in the music industry. It also gives them visibility and the chance to create their own public or audience through: promotion, events, and prizes.
Impact	The participants and winners can become a good example of current music in the Autonomous Community of Aragon. They can also become known in the city and surroundings for them to start to build a network of artists/musicians. Become more motivated on creating their own musical pieces and share them with the community. Improving their creative and innovative skills.
Human resources required	Organizers of the competition

	Contestants/participants
Required technical infrastructure and materials	Place where the competition will be. Recording studio or technical infrastructure Musical instruments
Duration	After 17 years of the first event, POPYROCK continues to be a reference in Zaragoza as a musical contest for young promises. The registration period will begin from its publication on the contest website and will end on October 25.
Steps of implementation	The different phases of the contest include: registration online, voting (each contestant should send an original musical theme of the group) and classification. Each group or soloist will present a single musical proposal in the form of a song, original in lyrics and music and which may not exceed ten minutes.. A jury will analyze each piece and decide who will classify for the last rounds, in which the winner will be chosen according to some parameters. The groups or soloists who enter the contest must have a sufficient number of songs to be able to perform a concert of at least 30 minutes.
Who and how many participated directly	Participants must be between 14 and 30 years old, be natives or residents of Aragon. Popyrock has been held since 2006 and 46 groups and soloists took part in its last edition, which means the participation of a total of 142 young people.
Who and how many benefited	Win prizes of more than €6,000 in cash. Prices include monetary retribution but also: recording and editing a video clip, 12 hours of recording studio, master class on copyright and music distribution and a performance in one of the programs of the Youth Service.
Any challenges encountered and how were they addressed	There is a bigger engagement with the participating groups/bands to use them also as promoters of the space. With their help, many other aspiring singers or artists could know better about these spaces.
Ways that the good practice can be leveraged, generalized or extended in different contexts.	To continue gradually contributing to the improvement of the current situation of the young Aragonese bands.
Conclusions and recommendations	Annual music contest, which has been taking place without interruption

	<p>since 2006, its main objective being to provide young musicians with a boost in his musical career and a space to publicize his own compositions</p>
Supporting material	<p>The material that is used for promotional campaigns. Visuals or information brochures and posters.</p>
Useful websites	<p>https://www.popyrock.es/</p>
Specific comments on good practice	<p>An exceptional event where you can find all styles</p>

5.17. LA YOUTH

Good practice – Case 17 Details of the Editor Agency

Name of organization: La Youth project. Youth Service. Zaragoza City Council.
Full organization address:
Web page: https://www.layoutdanceproject.com/
Contact E-mail: layoutdancezaragoza@gmail.com
Title of the Good Practice: La YOUTH: Dance Project
Executor of good practice: La Youth project. Youth Service. Zaragoza City Council.

Short description of good practice

The YOUTH DANCE PROJECT is a project to promote youth and disseminate movement arts in the field of performing arts that is developed jointly between the Youth Service of the Zaragoza City Council and the Dance Center of the Municipal Board of Performing Arts and the Image. The project involves young people between the ages of 17 and 24 who are interested in any style of dance in the field of performing arts. This project gives them the opportunity to improve their goals and experience a high-level dance performance.

Application of good practice

Keywords	Scenery, choreography, music, dance, movements, dramaturgy, scenography, make-up, costumes.
How to apply the good practice	Adapt choreography to target groups.
Why it is a good practice (innovation or implementation)	Young people are given the opportunity to spend their free time in a different way. Trains with professional dancers and choreographers. Work not for the final result, but for the emotion experienced while dancing. People of different abilities participate in the project activities.
Learning results	Participants become braver, more self-confident, develop body plasticity, movement, emotional intelligence, strengthen teamwork, cooperation and empathy.
Impact	Body plasticity, improving physical condition, improving emotional state
Human resources required	5 staffs (professional dancers/choreographers, seamstress).
Required technical infrastructure and materials	Music, comfortable clothes, no shoes, dance area.

Duration	1 day per week, 3 hours.
Steps of implementation	Muscle stretching, body preparation for movement, warm-up exercises, learning and repeating movements, improvisational exercises.
Who and how many participated directly	20 project participants (nonprofessional dancers).
Who and how many benefited	Participants, community.
Any challenges encountered and how were they addressed	Difficulties arise that different numbers of participants come to the activities. However, choreographers carry out activities regardless of the number of participants.
Ways that the good practice can be leveraged, generalized or extended in different contexts.	This exercise can be adapted to any multipersonal environment in which communication is needed between participants.
Conclusions and recommendations	Find a professional who has multiple experiences (working with people of different ages and abilities). Promotes the integration and access to culture of vulnerable people.
Supporting material	Costumes and scenery
Useful websites	https://www.layoutdanceproject.com/
Specific comments on good practice	This youth project uses the performing arts to transform people's lives. It is a very innovative proposal.

5.18. PABLO GARGALLO

Good practice – Case 18 Details of the Editor Agency

Name of organization: Pablo Gargallo Museum
Full organization address: Plaza de San Felipe 3, 50003 Zaragoza
Web page: https://www.zaragoza.es/ciudad/museos/es/gargallo
Contact E-mail: museogargallo@zaragoza.es
Title of the good practice: Pablo Gargallo. "Entreluces" space and the museum
Executor of the good practice: Pablo Gargallo Museum. Zaragoza City Council

Short description of good practice

Pablo Gargallo is one of the most outstanding Aragonese sculptors on the international art scene. In his museum, located in the palace of the Counts of Argillo, the magnificent work of the artist is exhibited so that it can be enjoyed by all visitors. The museum offers cultural didactic activities adapted to different types of public, such as conferences, guided tours or family or school workshops and has recently opened a room in the museum for people with visual and hearing disabilities so that they can have a closer approach to the art works.

Application of good practice

Keywords	museum, art works, community, creativity, exhibition, didactic activities, social aim, workshops, guided tours, inclusion
How to apply the good practice	<p>Diffusion of culture and Pablo Gargallo's artworks through promotional channels to all kinds of audiences; focusing also on people who can be potentially excluded because of physical disabilities.</p> <p>Integration of digital technologies and innovative mechanisms to reach the highest number of audience possible.</p> <p>The development of didactic activities with young people and in this way make them be more interested in visiting the museum and help with its dissemination.</p>
Why it is a good practice (innovation or implementation)	<p>Pablo Gargallo's Museum is a place full of very diverse efforts and political and technical actions on the part of the City Council necessary to finding an adequate space for the conservation and exhibition of this artist's works.</p> <p>The modernity of the space and allocation of the rooms shows the work done through the years on restoration and the restoration of the palace.</p> <p>A lot of work has been done to obtain the documentary elements and archive that were to complement the artistic works themselves.</p> <p>This museum is a space to spread culture to all kinds of audiences through guided visits but also different activities such as Founded a program of services, holding conferences and musical concert cycles, didactic activity programs and activities for children.</p>

Learning results	<p>It is a great example of inclusion in the arts: with their new room, dedicated specially for people with visual, hearing and moving disabilities, they intend for them to get closer to Pablo Gargallo's works and also make them feel included in the city's culture. This room has replicas of some of his most famous sculptures where for example: people in wheelchairs can access easily and touch the pieces. The idea is for them to feel the piece but also hear the explanation through some technological devices.</p> <p>The museum is a great representation of Zaragoza in the arts sector: Pablo Gargallo has helped the city to get recognized around the world thanks to his works.</p>
Impact	<p>Increased visits thanks to: the didactic activities they have besides the guided visits like: conferences, workshops, talks and activities with schools.</p> <p>They have expanded their collections through the years having: museographic renovation, with the new technologies and adaptation of the building.</p> <p>It has increased diversification adding to the museum different kinds of art like sculptures, drawings, engravings, jewelry, cartoons and bibliographic documentation.</p>
Human resources required	<p>Directors/board of the museum</p> <p>Employees from different departments</p> <p>Guides and trainers attending visitors.</p> <p>Ticket office, customer service.</p>
Required technical infrastructure and materials	<p>Building: museum itself</p> <p>Different modernized rooms with a strong security system</p> <p>Cameras and technical tools.</p> <p>Rooms for conferences and talks</p> <p>Audiovisual tools</p>
Duration	It has been open since 1982.
Steps of implementation	The Pablo Gargallo Museum is distributed in 7 different floors where are included: Temporary exhibition hall with the temporary pieces of the museum, the permanent collection, audiovisual room, the casting process of sculpture, didactic activity room, and documentation collection which is located in the deposit.
Who and how many participated directly	In the year 2021 Museo Pablo Gargallo received 13.047 visitors through the year.
Who and how many benefited	All kinds of people are welcome to visit the museum.

	<p>It has a free entrance for adults over 65 years old, younger audience under 16, people with disabilities or unemployed, and professors.</p> <p>There is a reduced rate for young students and groups with less than 15 people.</p>
Any challenges encountered and how were they addressed	<p>One of the greatest challenges was successfully materializing the expansion of the Museum. Like the building of the new infrastructure, using modern tools and techniques and expanding the spaces for increasing collections as much as possible.</p> <p>The specialization in other complementary activities beside the guided tours and acquiring the resources to do this.</p> <p>Diversifying the audience by offering original services to all kinds of people: including having a big focus on people with disabilities or potentially excluded.</p> <p>Use of digital technologies for dissemination.</p>
Ways that the good practice can be leveraged, generalized or extended in different contexts.	<p>Keep implementing educational/social actions so that the Museum continues to be a socially respected and accepted public good, a living heritage element, a true cultural resource and fully open to the demands and requirements of the audience.</p> <p>Use different dissemination tools associated with technology and innovation to increase their number of visitors and impact of audience.</p> <p>Develop and create more collaborations with museums, cultural entities or people in the sector.</p>
Conclusions and recommendations	<p>The Museum dedicated to Pablo Gargallo (1881-1934) contains sculptures, drawings, engravings and cardboard made as patterns to form some of his sculptures by one of the most important and innovative sculptors of the 20th century. Throughout his artistic life he combined classicism with experimentation.</p>
Supporting material	<p>The material used in all activities such as the material for exhibitions, conferences and workshops.</p>
Useful websites	<p>https://www.zaragoza.es/ciudad/museos/es/gargallo</p>
Specific comments on good practice	<p>This museum is one great example of the importance of bringing culture closer to all kinds of sectors in society without making any differentiation and adapting the existent places and processes to different targets.</p>

5.19. LAAC

Good practice – Case 19

Details of the Editor Agency

Name of organization: LAAC/ LAAAB Volunteering
Full organization address: Pl. de Ntra. Sra. del Pilar, 3, 50003 Zaragoza
Web page: https://www.laaab.es/
Contact E-mail: culturaypatrimoniodearagon@gmail.com
Title of the Good Practice: LAAC: Open Laboratory of Culture
Executor of good practice: LAAC/ LAAAB Volunteering

Short description of good practice

LAAC is the Open Laboratory of Culture, promoted by the Aragon Open Government Laboratory (LAAAB) and the Pablo Serrano Aragonese Institute of Contemporary Art and Culture. The programme encourages co-creation and the participation of associations, companies, social collectives and professionals in the field of culture, who develop and teach activities related to social innovation, open culture, social design and citizen science, among others, in the workshops of the IAACC Pablo Serrano.

Application of good practice

Keywords	laboratory, culture, citizen participation, collaboration, associations, collectives, innovation, technology, open culture, dynamic, learning, teaching
How to apply the good practice	Continue to attract associations, companies, social groups and professionals accredited in the field of culture who have an idea or project related to community art, artistic creation, social innovation/design, entrepreneurship or digital activities that would like to receive training or guidance for developing them. Use specific training techniques: didactic and participatory to make learning easier for participants. Keep emphasizing on the importance of digital technologies and innovation for the creation of cultural projects. As well as applying these into the dissemination strategy.

<p>Why it is a good practice (innovation or implementation)</p>	<p>Through these workshops people in the creative sector can receive all kinds of accompaniment and mentoring. It motivates the development of activities in fields of open culture, social innovation, and digital education. Helps also to redefine the relationship between citizens and institutions, building innovation communities helping with the involvement of citizenship in public affairs. They offer all kinds of proposals such as Open payment activities: which include workshops, cycles, seminars. Collective activities: They will allow the residence of extraordinary projects or activities for formal collectives and associations, with the possibility of opening them to the public.</p>
<p>Learning results</p>	<p>The LAAC initiative is dedicated to: Associations, companies, social groups and professionals accredited in the field of culture who have an idea or project in one of the following lines of work: Open culture and community art, socio-cultural revitalization, artistic creation, social innovation, cultural entrepreneurship, and social design. The selected proposals will be participating in: An acceleration Laboratory which consists of: training and mentoring of four sessions with training and workshops to fine-tune projects. The training will be at the LAAAB together with AD HOC Cultural Management.</p>
<p>Impact</p>	<p>The companies that participate in these workshops can gain expertise and knowledge in different fields of culture for improving their development in their business, increasing efficiency, efficacy and innovation. Be more involved in technology and be able to create a network of collaboration in the Residency Program with other participants. Mutual learning and creation of a community of open culture.</p>
<p>Human resources required</p>	<p>Personal and employees from LAAC: speakers, professors, trainers that will lead the different activities and workshops. External companies and collaborators.</p>
<p>Required infrastructure and materials</p>	<p>LAAB space. Technological devices included in the space Interactive machines or equipment</p>

Duration	<p>The 4-hour sessions each, on Wednesdays, October 19-26 and November 9-16, A final presentation of proposals will be held at the IAACC Pablo Serrano on Wednesday, November 30.</p> <p>Residency of projects in the IAACC Pablo Serrano workshops in flexible formats (Intensive periods of up to 1/2/3 month, periodic activities 1/week, 1/month, 1/quarter...).</p> <p>During the residence of the projects at the IAACC Pablo Serrano, starting in January 2023, a mixed team from the museum and the LAAAB will carry out a task of coordinating the resident initiatives to fit the stays, schedules and proposed activities.</p>
Steps of implementation	<p>LAAC consists of 3 different linked parts: Open call for associations, companies, social groups and professionals accredited in the field of culture. Accelerator of pre-selected projects, a training and mentoring program lasting four sessions with training and workshops to fine-tune projects and multiply their impact. And a final presentation of proposals will be held at the IAACC Pablo Serrano.</p>
Who and how many participated directly	<p>LAAC workers Participants themselves Cultural companies or entrepreneurs Allies or collaborators.</p>
Who and how many benefited	<p>Companies or entrepreneurs associated with the cultural/artistic sector who have an idea for a project and would like to include innovation and digital technologies in their work.</p>
Any challenges encountered and how were they addressed	<p>One of the big challenges is the big diffusion and dissemination campaign they need to make for attracting and motivating people to participate.</p> <p>Challenge on convincing traditional cultural or artistic companies the importance of using innovation and digital tools for their processes to increase impact.</p>

5.20. LAAAB

Good practice – Case 20 Details of the Editor Agency

Name of organization: LAAAB
Full organization address: Pl. de Ntra. Sra. del Pilar, 3, 50003 Zaragoza
Web page: https://www.laaab.es/
Contact E-mail: aragonparticipa@aragon.es
Title of the Good Practice: LAAAB: Aragon Open Government Laboratory
Executor of good practice: LAAAB Volunteering

Short description of good practice

LAAAB is the Aragon Open Government Laboratory. A space that encourages and favors democratic innovation and citizen participation in the design of public policies. A place where society and administration meet to collaborate and experiment together.

Application of good practice

Keywords	innovation, technology, digital tools, community participation, democracy, government, public policies, experimentation, projects.
How to apply the good practice	Keep working on innovation and promotional tools to reach a wider audience of participants. Understand clearly the needs of the community, hear their ideas, comments on what to improve or about potential new projects. Involve them in every creative process, since the beginning so they can gain self confidence to become active participants in society.
Why it is a good practice (innovation or implementation)	The LAAAB redefines the relationship between citizens and institutions, building innovation communities that guide collective intelligence towards the design of better public policies, helping with their involvement in public affairs. It looks to build an open conversation between the government and citizens whose main objective is to reinforce democracy. Create a meeting point to think, experiment or develop projects or ideas between: citizens, public employees, social entities, companies or academies.
Learning results	LAAAB looks to promote participation, transparency and social innovation. Their initiative is based in what they call HIIP: Laboratory of Social Innovation. Which is an initiative to bring together people from different backgrounds with a common purpose: developing projects, working as a team; that make

	<p>possible the materialisation of shared ideas, focused on the needs of people.</p> <p>It is based in 6 sectors which consists on: Open (open your organisation), Trans (work in a transfer way with interdisciplinary teams), Fast (acting agile and shorten distances), Proto (develop prototypes and invent future to inspire change), Co (fosters collaboration and builds communities) and Tech (digitizes projects and connectivity. Proto, Co, and Tech.</p>
Impact	<p>They operate under their own vision of democracy; representing the government of people: people who participate, vote and decide, by giving their opinion in society. For LAAB without participation, there is no democracy.</p> <p>They promote participative processes, open innovation, and manage networks and alliances: through the HIP model which helps to transform traditional closed organizations into open and dynamic network orgs.</p>
Human resources required	<p>Personal from LAAB: speakers, professors, trainers that will lead the different activities and workshops.</p> <p>External companies and collaborators.</p>
Required technical infrastructure and materials	<p>LAAB space.</p> <p>Technological devices included in the space</p> <p>Interactive machines or equipment</p>
Duration	<p>Depends on each workshop and laboratory</p>
Steps of implementation	<p>They promote collaborative processes where citizens contribute with opinions. Some of the programs and platforms they have created include:</p> <p>OGP LOCAL: to help towns and counties promote citizen participation for local solutions.</p> <p>GOVERNMENT VISUAL: to have a clear communication through digital tools: make government visual and attractive.</p> <p>OPEN KIDS: promote children's participation by giving them a voice with current challenges and activities.</p> <p>SOCIAL IMPACT ACADEMY: promote innovation, talent to change the world</p> <p>HATE BLOCKERS: stop hate curve in social networks; alternatives to generate built environment</p> <p>EASY GOVERNMENT: work with people with different capacities to make information universally visible.</p>
Who and how many participated directly	<p>LAAB workers</p> <p>Participants themselves</p> <p>Cultural companies or entrepreneurs</p> <p>Allies or collaborators.</p>

Who and how many benefited	Community in general Citizens Active participants in the programs that the LAAB offers. Collaborative entities
Any challenges encountered and how were they addressed	Original and innovative diffusion and dissemination campaigns to keep attracting and motivating people to participate in the different talks, conferences and seminars.
Ways that the good practice can be leveraged, generalized or extended in different contexts.	Look for ways to build a network of workers, entrepreneurs, innovators and active participants that will disseminate the program among others and that would like to have a voice in the government processes or creation of public policies. Promotion of the program inside and outside the space through social media, webpage, digital advertisement, other promotional material. Find the right collaborators and allies in the sector that will help to increase this diffusion.
Conclusions and recommendations	LAAB is a great space to promote citizen participation and the promotion of experimental programs through projects based on collective intelligence, accountability and co-creation policies. It promotes citizen participation in the design of public policies: laws, plans or programs.
Supporting material	The material used in the experience, such as the powerpoint presentation, the didactic material like brochures and documents, technological devices in the room and material used in the final activity.
Useful websites	https://www.laaab.es/2022/10/un-museo-entre-todas-laboratorio-abierto-de-cultura-laac/
Specific comments on good practice	LAAAB extends its participation and projects throughout the territory, also with technology and digital tools. The program: FRENA LA CURVA promotes the citizen innovation with great social impact that in a short time went around the world. They continue to design these kinds of projects and initiatives. LAAAB aims to provide training and mentoring to people in the cultural and creative sector who are in need of performing their project in the right way. Through their teaching methodology of the six HIP vectors (Open, Mix, Streamline, Prototype, Connect and Digitize) accompanied with some workshops, they are intending to be a guide for these institutions

5.21 PAULA GONZALO

Good practice – Case 21 Details of the Editor Agency

Name of organization: Paula Gonzalo
Full organization address: online (web page)
Web page: https://paulagonzaloles.wordpress.com/presentacion/ y https://www.instagram.com/paulagonzaloles/
Contact E-mail: paulagonzaloles@gmail.com
Title of the Good Practice: Paula Gonzalo. Art and feminism
Executor of good practice: Paula Gonzalo

Short description of good practice

Paula Gonzalo Les is a researcher of feminist Art professionally dedicated to research, training and managing culture with the firm objective to contribute to the recognition of affective-sexual diversity, working on equal rights and opportunities and preventing male violence.

Application of good practice

Keywords	feminism, equal rights and opportunities, Art and creation, recognition, restoration of Historical truth, break patriarchal stereotypes
How to apply the good practice	Paula Gonzalo's workshops and talks can be very inspiring to people especially to women who are passionate about feminism, sexual diversity and art. Her visits can be applied not only in specific museums but also in educational institutes, in art events or fairs and in social entities.
Why it is a good practice (innovation or implementation)	attributes the origin of Art masterpieces that have been created by women, promotes equality and diminishes male violence
Learning results	restoration of historical facts about the origin of some great Art masterpieces,
Impact	extinguishes the inequality among genders, demonstrates the women's need for expression and their ability to adapt in a male dominated environment, denounce the role of women only as nude models and not artists
Human resources required	An Art theorist to present and carry out the workshop
Required technical infrastructure and materials	projector, documentative materials, microphone
Duration	workshop circle of 3 sessions of 2 hours each
Steps of implementation	Research, research, research

	Selection of the subjects with the most significant impact present and demonstrate the era in which these women achieved these accomplishments address the workshops to a diversified audience in order to achieve greater recognition and approval
Who and how many participated directly	the presenter and the audience
Who and how many benefited	the presenter and the audience and the broader society
Any challenges encountered and how were they addressed	It is always a challenge to talk about the importance of feminism in a society that is still ruled in the majority by men. Not everyone is capable of raising voice and awareness on these kinds of polemic topics, not always well received. These workshops and presentations can end in discussions and disagreements. It is also hard to be taken seriously and to convince museums or cultural institutions to have this kind of workshops in their spaces.
Ways that the good practice can be leveraged, generalised or extended in different contexts.	Continue to make alliances or partnerships through every visit or event. In this sense, a community towards the topic of feminism or women in the art can be created and this can end in a powerful tool to continue motivating attendance and interest in these topics.
Conclusions and recommendations	feminism not only seeks equality between men and women, but equal rights and opportunities among all subjects.
Supporting material	posters, flyers, press releases
Useful websites	https://arainfo.org/conversaciones-en-un-museo-feminista-un-proyecto-de-paula-gonzalo-les-para-aprender-y-revolucionar-el-arte/
Specific comments on good practice	feminism not only seeks equality between men and women, but equal rights and opportunities among all subjects.

5.22 MARINA JOVEN

Good practice – Case 22 Details of the Editor Agency

Name of organization: Marina Joven
Full organization address: online (web page)
Web page: https://www.marinajoven.com/
Contact E-mail: info@marinajoven.com
Title of the Good Practice: Marina Joven. Breaking Barriers
Executor of good practice: Marina Joven

Short description of good practice

Marina Joven is an Occupational Therapist and Expert Technician in Gender Violence and Equality. Her work focuses on wellbeing, health, awareness, and universal accessibility. One of her main objectives is Breaking Barriers to equality, diversity, and inclusion.

Application of good practice

Keywords	Inclusive dance, therapy, wheelchair, music, movement.
How to apply the good practice	Marina learn people to listen to ourselves, seek our maximum autonomy in life, knowing our limits and working on our abilities, finding our occupational balance, learning techniques and tools that will make people more independent in our daily lives, finding ways to adapt what we have or want to do or learning to be happy and value our well-being, are some of the many things that she work on in Occupational Therapy . In order to achieve the best results, Marina works individually or in a group. Marina leads talks and workshops on equality, inclusion and diversity. Through her presentations, she addresses various topics from an inclusive and gender perspective.
Why it is a good practice (innovation or implementation)	The Occupational Therapy Interventions and the Workshops cycles are designed with everyone in mind through universal accessibility and breaking environment barriers to make like easier.
Learning results	Reduces segregation, breaks down established barriers between different social groups, increases inclusion, promotes participation.
Impact	To improve Health Through Significant Occupation. To sensibilize, educate and practice good treatment towards inclusion.
Human resources required	Occupational Therapist
Required technical infrastructure and materials	Adapted spaces for activities.

Duration	1-1:30 hour.
Steps of implementation	Contact - Welcome from the good treatment; occupational profile with inclusive and gender perspective; design and universal accessibility; necessary accommodations or supports; completion of the task in an inclusive way.
Who and how many participated directly	Marina believes that all people can take our actions, thoughts and emotions from the good-treatment, listening without judging, being empathic, communicating effectively to achieve the common good from respect.
Who and how many benefited	All people, since all of us can end up in a situation of disability and all the progress made towards inclusion makes life easier for the entire population.
Any challenges encountered and how were they addressed	I have encountered barriers of all kinds: <ul style="list-style-type: none"> - Architectural barriers in many places, services and goods. - Social barriers in the looks and actions of people. - Emotional barriers and self-concept. - Student barriers. - Labour barriers. - Personal barriers. She approached them with education, awareness and the magic of occupational therapy.
Ways that the good practice can be leveraged, generalized or extended in different contexts.	Acknowledge the other person, be empathetic, communicate effectively, interact equally, negotiate for the common good, design and universal accessibility, implementation of the activity with an inclusive and gender perspective.
Conclusions and recommendations	Marina is a perfect example of resilience and motivation. She didn't let the unfavorable situations to which she was exposed to, affect her passion for dancing. And through that she finds her real passion which is helping others, increasing their self-esteem, emotional barriers and motivating them to live their lives at their fullest.
Supporting material	Does not apply
Useful websites	https://www.marinajoven.com/
Specific comments on good practice	A very inspiring experience. Listening to her and all the obstacles she has overpassed, motivates and encourages people to be the best version of themselves.

5.23 TÍTERES SIN CABEZA

Good practice – Case 23 Details of the Editor Agency

Name of organization: "Títeres sin cabeza" (Headless Puppets)
Full organization address: online (web page)
Web page: https://titeressincabeza.com/
Contact E-mail: info@titeressincabeza.com
Title of the Good Practice: "Headless puppets": performances for the young
Executor of good practice: "Títeres sin cabeza" (Headless Puppets)

Short description of good practice

"Títeres sin cabeza" is an Aragonese theatrical company specialized in puppetry that creates and develops performances for a younger audience (but not only) and organizes special workshops on puppet-making. The thematology of their performances is highly pedagogical with the aim to use drama as a tool for emotional development, empathy and inclusion and therefore bring "Drama" closer to educational institutions.

Application of good practice

Keywords	puppets, drama, emotions, inclusion, empathy, multiple tasking interaction
How to apply the good practice	The subject of its performance/show should address a current, social issue, such as inclusion and solidarity, find ways to demonstrate the difference in opinions or points of view and bridge them so as to provide an example for a better society.
Why it is a good practice (innovation or implementation)	Highlights social issues with the aim to overcome them and create a fairer society
Learning results	Audience: emotional development, behavioural skills, actors/puppeteers: multiple tasking
Impact	emotional development, behavioural skills, empathy, inclusion and solidarity
Human resources required	1 or 2 puppeteers, scriptwriter, director, light-engineer, music designer, production and administration with multiple tasking they can be compressed to 4 persons
Required technical infrastructure and materials	puppets, costumes, props, sound and light equipment
Duration	each performance: 45'-60' workshops: 90' (it can vary according the age, size and subject of the workshop)

Steps of implementation	The writing and story of the play is done by the same puppetry actors. They are in charge of everything: building the play, finding the spaces, allies, the public and so on
Who and how many participated directly	the creative team of Titeres sin Cabeza (3-4 persons), the external associates (music, costumes) and the audience
Who and how many benefited	those taking part in the creative procedure, the audience, their immediate social circle and the overall community
Any challenges encountered and how were they addressed	financing issues can be dealt with external funds (private or state initiatives)
Ways that the good practice can be leveraged, generalized or extended in different contexts.	Titeres sin cabeza should look for possible collaborations in the theatre and performing arts sector so they can have a bigger audience and create a bigger impact.
Conclusions and recommendations	This is a very innovative cause that aims to represent puppetry in a fun way but while still talking about social issues, things that happen in reality.
Supporting material	flyers, posters
Useful websites	https://titeressincabeza.com/
Specific comments on good practice	Even if it is a small company, they are already making a great impact in small towns and building a space for entertainment of kids and their families.

6. CONCLUSIONS

This Handbook of Good Practice is a collaboration and partnership between three project partners: **AD HOC, Pramata & Thamata and Jaunuoliu dienos centras**.

This Handbook of Good Practice describes **60 good practices** in cultural management, performing arts and inclusion.

Experiences were selected during learning activities in Lithuania, Greece and Spain in order to implement the following main project objectives:

1. To provide cultural and scenic arts organizations with a new working methodology that they can implement in their teams in order to achieve common values of commitment and citizen participation.
2. To train professionals in the cultural and scenic arts sector who work with people at risk of social exclusion with the tools, competencies, and digital skills necessary to be able to carry out their work, committing themselves to the development of a fairer and more equitable society.
3. To create a regional, national and international network with organizations working in the creative, cultural, and social fields to integrate and connect professionals with the same concerns and to contribute ideas for the insertion and employability of people at risk of social exclusion.
4. To encourage the full and active participation of citizens in cultural events and to value the cultural heritage of the scenic arts as a tool for social transformation.

7. APPENDIX

7.1. Lithuania's program

SCENEGROWTH: Scenic arts for social transformation

Project number: 2021-1-ES01-KA210-ADU-000034224



Date 2022 September 19 – September 23



Venue Jaunuolių dienos centras, Panevezys, Lithuania ([link](#))



Privacy Photographs and video will be taken



Contact Julija Gudiene +37065343203 Dovile Sedleckiene +37068281708
WhatsApp, messenger

September 19

10:00	Arrival to JDC (Kranto g. 16, Panevezys)
10:00 – 11:00	Theory and participative dynamics
11:00 – 12:30	Visit 1: social entities – Teatras Menas (Vasario 16-osios g. 19, Panevezys)
12:30 – 14:00	Visit 2: social entities - JDC muzika (Kranto g. 16, Panevezys)
14:00 – 15:00	Lunch - Galerija XX (Laisves a. 7, Panevezys)
15:00 – 16:30	Visit 3: social entities - Lithuania presentation (Kranto g. 16, Panevezys)
16:30 – 18:00	Conclusions of day
20:00	Dinner - Etno dvaras (Ukmerges g. 18, Panevezys)

September 20

10:00	Arrival to JDC (Kranto g. 16, Panevezys)
10:00 – 11:00	Theory and participative dynamics
11:00 – 12:30	Visit 4: social entities - Vilties progimnazija (Ramygalos g. 16, Panevezys)
12:30 – 14:00	Visit 5: social entities - Vilties progimnazija (Ramygalos g. 16, Panevezys)
14:00 – 15:00	Lunch - Galerija XX (Laisves a. 7, Panevezys)
15:00 – 16:30	Visit 6: social entities - Kiseninis teatras (Paezerio g. 2, Tiltagaliai)
16:30 – 18:00	Conclusions of day
20:00	Dinner - Akordai (Laisves a. 26, Panevezys)

September 21

10:00	Arrival to JDC (Kranto g. 16, Panevezys)
10:00 – 11:00	Theory and participative dynamics
11:00 – 12:30	Visit 7: social entities - Leliu vezimo teatras (Respublikos g. 30, Panevezys)
12:30 – 14:00	Visit 8: social entities - Tavo fortuna (Respublikos g. 28-306, Panevezys)
14:0 – 15:00	Lunch - Galerija XX (Laisves a.7, Panevezys)
15:00 – 16:30	Visit 9: social entities - JDC sokiai (Kranto g. 16, Panevezys)
16:30 – 18:00	Conclusions of day
20: 00	Dinner (free choice)

September 22

10:00	Arrival to JDC (Kranto g. 16, Panevezys)
10:00 – 11:00	Theory and participative dynamics
11:00 – 12:30	Visit 10: social entities - Vilties progimnazija (Ramygalos g. 16, Panevezys)
12:30 – 14:00	Visit 11: social entities - Vilties progimnazija (Ramygalos g. 16, Panevezys)
14:00 – 15:00	Lunch - Galerija XX (Laisves a. 7, Panevezys)
15:00 – 16:30	Visit 12: social entities - JDC teatras (Kranto g. 16, Panevezys)
16:30 – 18:00	Conclusions of day
20:00	Dinner – Restoranas Cicinskas (Ramygalos g. 43, Panevezys)

September 23

10:00	Arrival to JDC (Kranto g. 16, Panevezys)
10:00 – 14:00	13: Local cultural event. JDC-Cosmos Party
14:00 – 15:00	Lunch - Galerija XX (Laisves a. 7, Panevezys)
15:00 – 18:00	Conclusions of project learning activities
20:00	Dinner – Garsiakalbis (Laisves a., Panevezys)

7.2. Greece's program
SCENEGROWTH: Scenic arts for social transformation
Project number: 2021-1-ES01-KA210-ADU-000034224



Date 2022 October 30 – November 5



Venue Municipal Cultural Centre of Kalamata (Aristomenous 33 - Central Kalamata Square)



Privacy Photographs and video will be taken



Contact pratha@pramatakaithamata.eu

October 30

19:00	Arrivals in Kalamata
20:00	Welcome Informal Meeting (optional) at Galaxy hotel
20:00	Dinner at your own

October 31

9:00	Breakfast
9:30 – 10:30	Arrival at the working place, discussing practical arrangements of the meeting
10:30 – 12:30	Input by Ms. Anna Kalogeropoulou Regional Vice Governor for tourism and culture of Peloponnese Prefecture, QA session
12:30 – 13:30	Visit 1: Reception by the Mayor of Kalamata, tour in the City Hall's premises
13:30 – 14:00	Meeting in Plenary among partners
14:00 – 16:00	Lunch Break, informal interaction
16:00 – 18:00	Visit 2: Walk tour guide in the town of Kalamata, sightseeing of the most important historical, cultural and social places guided by Mr. Sotiris Theodoropoulos, head of SCE "Let's go for a Walk"

18:00 – 20:00	Visit 3: Visit at the premises of Musical Ensemble-Choir "Akritas", presentation of its work
20:00	Dinner at your own

November 1

-	Breakfast
9:30 – 11:30	Presentation of different best practices of Pratha, followed by QA session (working place)
12:00 – 13:30	Visit 4: City social game guided by Mr. Argyroiliopoylos, Centre of Environmental Education
14:30 – 16:00	Lunch Break, informal interaction
16:0 – 17:00	Visit 5: Walk tour in the Railway open air museum and park
17:00 – 19:00	Visit 6: Visit the "Experimental Scene of Kalamata" for theatre, puppet theatre for all ages
20: 00	Dinner at your own

November 2

-	Breakfast
9:00 – 12:00	Visit 7: Visit the Vocational Special Training School of Kalamata, discussion with the teaching staff and the students, carrying out creative activities with them.
12:30 – 13:30	Visit 8: The Red Cross will present and teach to all partners' participants the First Aid guidelines (working place)
14:00 – 16:00	Lunch Break, informal interaction
16:00 – 17:00	Meeting at working place, various discussions among partners
17:00 – 20:30	Visit 9: Field Visit at different art workshops of Social Municipal Enterprise FARIS (municipal schools for dance, auditorium and fine arts)
21:00	Dinner at your own

November 3

-	Breakfast
9:30 – 11:30	Presentation of different best practices of Pratha, followed by QA session (working place)
12:00 – 14:00	Visit 10: Visit at Music school of Kalamata, activities with pupils and teachers
14:00 – 16:00	Lunch Break, informal interaction
16:00 – 18:00	Presentation of different best practices of Pratha & Karagiozis Shadow theatre (working place)
18:00 – 19:30	Visit 11: Input by Mr.Vasilis Papaefstathiou, head of Film House of Kalamata
19:00 – 19:30	Visit 12: Input by Ms. Gina Petropoulou, International Documentary Film Festival of Peloponnese
20:00	Dinner at your own

November 4

-	Breakfast
9:30 – 11:30	Visit 13: Presentation of Carta 20 recorded performance on the European Rights (working place)
11:30 – 13:30	Presentation of different best practices of Pratha (working place)
14:00 – 16:00	Lunch Break, informal interaction
16:00 – 18:30	Completing the best practices reporting sheets
18:30	Closing of the meeting, group photo

November 5

-	Departures
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7.3. Spain's program

SCENEGROWTH: Scenic arts for social transformation

Project number: 2021-1-ES01-KA210-ADU-000034224



Date 2023 March 13 – March 17



Venue Galería Antonia Puyó (C/ Madre Sacramento, 31).



Privacy Photographs and video will be taken



Contact Marta Fernández 0034 63753078 - info@adhogestioncultural.es

March 13

9:00 – 9:30	Arrivals
9:30 – 10:30	Visit 1: Pilar Sagaste. Cerámicas el Cierzo. Enraizarte Project: art and identity in the rural areas. Financed by Leader founding
10:30 – 11:00	Coffee break
11:00 – 12:30	Visit 2: Zelia Lanaspá. Mikrópera
12:30 – 13:30	Visit 3: Dr. Loncho. Rap Academy. U R Art and Lírica Cerámica projects
13:30 – 14:30	Visit 4: Mary Carmen Bozal. 6 women in 60 minutes
16:00 – 17:30	Visit 5: Aljafería Palace
18:00 – 19:30	Visit 6 and 7: Espacio Joven Ibercaja

March 14

9:00 – 11:00	Visits 8 and 9: Accessibility program and Art for Change Program (CaixaForum Zaragoza)
11:00 – 11:30	Coffee break

11:30 – 12:15	Visit 10: Symphony (Caixaforum Zaragoza)
9:30 – 14:00	Internal work
16:00 – 17:30	Visit 9: D'Ensayo
18:30 – 19:30	Grupo San Valero. Photography for Future project

March 15

9:00 – 11:00	Visit 10: Teatro de las Esquinas
12:00 – 13:30	Visit 11: IAACC Pablo Serrano
16:30 – 17:30	Visit 12: Luis Azcona
18:00 – 21:00	Visits 13, 14 and 15: Youth Service (Zaragoza's city council): "El Túnel", Pop y Rock and LaYOUTH Dance Project

March 16

10:00 – 11:30	Visit 16: Pablo Gargallo
12:00 – 14:00	Visits 17 and 18: LAAC y LAAAAB
17:00 – 18:00	Visit 19: Paula Gonzalo "Museums and Feminisms"
20:30	Group dinner – Marengo Restaurant

March 17

9:00 – 10:00	Visit 20: Marina Joven. Breaking barriers
10:00 – 11:30	Visit 21: Títeres sin cabeza
11:30	Coffee break
12:00 – 14:00	Internal work