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# GRASPING THE FUTURE

Getting Young People and Young Adults Included and Engaged in  
the Cultural and Creative Sectors

**Smaranda Moldovan / Claudia Feti**



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Technology and the Internet are critical to the distribution of information in today’s education. From governments to local volunteer groups, information sharing is no longer limited by time, but by speed and cost. In the wake of the pandemic, organizations are actively investing in simplifying their information systems capabilities in order to survive and remain competitive. However, not all institutions are taking full advantage of the emerging technology. Developing effective informal education systems that meet the commercial objectives of the creative and cultural sectors remains a challenge, but the evolution of technology solutions can be harnessed.

Producing this volume on informal education in relation to the creative cultural sector in five different countries in a pre-pandemic period raises certain cultural and temporal questions. The cultural ones are related to the differences that have become concretely visible since the first reports of the project, with the results obtained in October 2001. Surveys of young people’s needs in countries such as Denmark, Italy, Greece, Norway, and Romania were carried out shortly after isolation measures were lifted or, in some cases, while they were still in place. These surveys have been subject to adaptations due to the cultural specificities of each area. The results, correlated with the needs of the local actors of the creative cultural sector, have been directed towards creating courses to help the new generations, with general objectives aimed at integrating into the labor market in areas where creativity constitutes a main qualification. At the request of Dean Camil Mihăescu, who initiated the coordination in Romania of this project funded by Erasmus Plus and won by Henrik Haubro and the members of ETCC Denmark, I personally joined the project as an assistant at the very beginning of the surveys. In this way, I have taken over a part of what was discussed at the first meeting of the transnational partners in Copenhagen in March 2021. The results of the surveys, presented in

Timișoara at the Faculty of Arts and Design, West University of Timișoara, were later concretized during the two-year project in the platform for the youth: <https://cultureplan-youth.eu/> and then in the present paper, which I co-coordinate with my colleague assistant Claudia Feti.

The structuring of the volume was natural, taking both material from the platform developed for the new generations and material specific to the individual member organizations and structures of each partner. These have been incorporated to obtain an overall view of what was developed prior to the project, of the cultural identities of the partners and of the young people who were part of the training and material preparation process and who have subsequently benefited from it.

We have also included additional material to support our objectives of connecting young adults with the cultural and creative sector in our final chapter. In Timișoara, one of the materialized partnerships was created under the umbrella of the Romanian Artists’ Association from Timișoara. The president of the association, Daniela Constantin, was instrumental in this. The exhibition Upcycling, curated by Gabriela Robeci, is a work by the group of under-40 members of the association and was hosted at Gallery Park in Timișoara.

Finally, we would like to thank all the contributors to the project for their support, without which there would be none of this material, and we hope that the many young adults will have a smooth entry into the cultural and creative sector, creating more materials that could facilitate other young people.

*Smaranda Moldovan and Claudia Feti*

Cultural and creative production

The pandemic is almost over. The whole world is still struggling to adapt to the new reality. This poses many challenges.

A major challenge is to design public support to mitigate short-term negative effects and help identify medium-term opportunities for different public, private and non-profit actors in cultural and creative production.

The cultural and creative production sector

Providing the young people with the necessary tools and skills they need

The COVID-19 crisis has hit the cultural and creative sectors particularly hard. One of the impacts of this project is to build capacity to equip young people and adults with the necessary tools and competences to find creative and innovative solutions to unprecedented risks and societal challenges, as well as to identify opportunities that can be sought in a critical context.

This project aims to enhance the quality, innovation and recognition of youth work by developing skills and competences that enhance creativity. There is a need to develop accessible tools and practical examples for the necessary facilitators to address the question: “How can Culture and Creative Sectors (CCS) help people and places to better face the new challenges posed by pandemics, climate change, globalisation, demographic shifts and technological breakthroughs?”.

// Inspire and make a difference //

This project aims to inspire and develop the capacity of existing and new learning networks. The overall aim is to develop a resource platform for CCS facilitators, which will provide them with tools for a further creative development of the cultural and creative sector - with a special focus on the involvement and inclusion of young people in the revitalisation and innovation of the CCS. The immediate target group is adults: educators and other staff supporting adult learners and young people who are involved in facilitating the development of the CCS after the age of 19.



Direct Target Group

Workshops and Local Creative Actions.

The target group has taken part in local workshops and in local creative actions organised by the partners of the project, in countries such as Romania, Italy, Greece. All had the opportunity to follow the eLearning modules and representatives of the target group will participate in the Training of Trainers (Learning, Teaching, Training Activi-

ties). The estimated number of people to be networked by each of the partner organisations was around 200.

The Indirect / Secondary Target Group

Other participants who were and will be targeted by the activities organised by the project and the platform of e-learning will benefit from these activities through practical learning for advocating and creating strategic actions for the development of the post-Covid-19 CCS, and are primarily the indirect target group (secondary target group), which includes, among others, young individuals and organisations related to the direct target group of the project.

// It can be a very diversified target group - ranging from:

- Youth education teachers
- NGO leaders, creative
- Cultural communicators
- Public administration consultants
- Teachers and trainers in non-formal education in the field of entrepreneurship and cultural and creative activities
- Members/leaders of CSOs (civil society organizations)
- SMEs
- Public authorities (e.g. local and regional government bodies). //

“CAPITAL is at present the work sustaining ability. Money is not an economic value though. The twogenous economic values involve the connection between ability (creativity) and product. That explains the formula presenting the expanded concept of art: ART = CAPITAL.”  
— Joseph Beuys

# Introduction

## Getting Young People and Young Adults Included and Engaged in the Cultural and Creative Sectors

The development of an open e-learning platform with course modules and resources on cultural mapping and citizen participation is the main objective of the project. In addition, the aim is to develop an e-tool for the mapping and strategic planning of the cultural and creative sector, which will involve a dialogue with young people and adults about the future of their local place. Lastly, the project will increase knowledge and understanding of the importance of cultural mapping and planning for the advancement of the cultural and creative industries in the EU and in the MS.

These project objectives are directly linked to the project outputs which are based on measurable success criteria, i.e. 1 CCS mapping and strategy in each partner municipality (3-5 in total) involving young people in creative actions for the promotion of the cultural and creative sector.

### The development of online courses

The key outputs/results of the project will therefore be

- One e-learning platform:
- Three online course modules and resources on cultural mapping and civic engagement (cultural planning, creative entrepreneurship, global impact and facilitating)
- One Cultural Mapping eModel prototype
- Three cultural planning - best practices for inspiration - from the local and regional analysis of the CCS to the development of a strategy.
- Three innovative local approaches to participatory and intercultural dialogue (concrete examples with young people taking part in the cultural and creative sectors) - dissemination materials
- Dissemination materials - newsletters, leaflets, standard

PPT - project presentation, press releases, articles in professional publications/produced according to project milestones/timetable/multiplier events.

Provide a database of key project staff/contacts that may be updated as the project evolves.

// DO SOMETHING GREAT //

# The e-learning platform

## Courses How to set up your courses?

*// Editing text - how to use the text editor and what the icons mean.*

*Activities - how to involve students actively in their learning.*

*Resources - how to add static materials to your course.*

*Blocks - how to add extra items and information to the sides of your course page.*

*Questions - how to create questions for use in quizzes and Moodle's lesson module*

*Course enrolment - how to give students access to your course.*

*Grouping users - how to put students into groups and why this is useful.*

*Grades - how to use the gradebook, scales and advanced grading methods.*

*Tracking progress - how to control and display progress through a course.*

*Reusing activities - how to copy or recycle elements of your course. //*

A course in Moodle is an area where teachers add resources and activities for their students. It can be a simple page of downloadable documents. It can also be a complex set of assignments where learning progresses through interaction.

The course page is made up of a central area that contains the tasks, the course index and (if desired) the blocks in the block drawer on the side of the page. The teacher of the course is in control of the layout of the course home page and can change it at any time. Students' progress can be tracked in a number of different ways.

Pupils can register manually by the instructor, automatically by the admin, or by themselves. If students need to be separated from classes taking the same course or if tasks need to be differentiated, they can be placed in groups.

### keep learning

*"Anyone who stops learning is old, whether at twenty or eighty; Anyone who keeps learning stays young. The greatest thing in life is to keep your mind young."*  
— Henry Ford

# Moodles presentation

// Cultural planning and mapping.  
Theoretical / practical //

## Meta moodle

You are welcome to the meta-module!

Covering cultural planning and mapping in theory and practice, we have created three meta moodles. The first part of the structure of our e-learning platform is the meta module. For more information have a look at the meta moodle, the middle moodle and the mini moodle.

### Meta moodle 01.01 Cultural Planning

Welcome! This first moodle - moodle 01.01 - sets the stage, and presents cultural planning. This aim of this moodle is to introduce participants to cultural planning and to present cultural mapping as a tool.

Cultural planning and mapping is the key feature of this platform project, where we aim to give participants concrete tools and present activities and actions that can help them drive positive change for youths and the cultural and creative sector.

### Meta moodle 01.02 Cultural Mapping

This Meta moodle is about cultural mapping. Cultural mapping is a process of identifying and presenting an organisation's structure, culture, and the key elements that define it. The goal of cultural mapping is to gain a better understanding of how an organisation or community functions, including its perceived strengths and weaknesses, and to use that understanding to drive positive change.

### Meta moodle 01.03 Cultural Mapping - A how-to guide

The suite of three meta moodle courses will take you about 130 hours to complete. Before you start on meta moodle no. 3 Cultural mapping - a "how-to" guide, you should have completed meta no.s 1 and 2. Meta moodle no. 3 can take as little as 7 hours and as much as 120 hours to complete - much depends on how big and complex your CCS community is and how much time you devote to the work. Instead of giving a timeframe for how long the work will take, consider that you will be doing the following exercises:

*Process model desktop analysis*  
*Cultural mapping interviews and discussion exercises*  
*Cultural mapping report writeup*  
*Cultural mapping dissemination to sector and other stakeholders.*

Once completed, the exercise can be done at regular intervals, and should not be as work intensive the subsequent times it is completed.



# Midi moodle

The middle courses below can be seen as situation-description and/or statements. The topics will be respectively Inclusion, Creative entrepreneurship and innovation, Resources.

## Middle moodle 02.01: Developing opportunities through formal and non-formal education

Dr. Ellen Marie Sæthre-McGuirk presents Norwegian experiences on working with formal and non-formal education in art education (from a transnational partner meeting).

## Middle moodle 02.02: Isolated young people and the creative sector

The COVID-19 crisis has hit the cultural and creative sectors particularly hard, and many young people fell off in the “society shutdown” or before. Social and cultural isolation is one of the challenges, we as a European societies must tackle in the years to come.

This Middle Moodle is made to articulate the youth in focus to better address the new challenges brought about pandemic, climate change, globalisation, demographic change and technological breakthroughs.

Isolated youth face unique challenges when it comes to their education and their participation in the creative and cultural sectors. The lack of social interaction and support can lead to feelings of loneliness, isolation, and even depression, which can negatively impact their academic performance and their ability to engage in creative pursuits.

## Middle moodle 02.03: Youths with special needs

This Middle Moodle is about youth with special needs - and is a detailing of slide #19 in the Middle Moodle no. 2 about ISOLATED YOUNG PEOPLE AND THE CREATIVE SECTOR, but you can also take the mini course in itself. The course is about young people with special needs can have a variety of characteristics, depending on their individual needs and circumstances. Some common characteristics may include:

The meeting lasted from 11 to 13  
55 participants attended  
In addition to Integra online, also the partners from Romania and Denmark

The course will provide you with knowledge about working with these groups.

# Mini moodle

## Mini moodle 03.01: EU programmes 2021-2027

This mini moodle aims to identify suitable 2021-2027 European programme funding opportunities, in order for participants to be able to seek funding for their relevant local needed activities.

The aim of this moodle is to improve the quality and the accessibility of European projects in order to foster European integration and excellence in education. This includes projects empowering and training teachers, education staff, and those interested in developing European learning projects to successfully access and manage European funds. The aims of this moodle includes:

Acquiring knowledge and practical information about EU policies and funding opportunities 2021-2027, for example Erasmus+, through specific and project-oriented learning sessions.

Acquiring knowledge of how to network and make contacts with individuals and organisations interested in developing European projects through everyday cooperation and specific networking activities.

## Mini moodle 03.02: Project design and project cycle management

This moodle aims to improve participants’ practical skills from shaping a project idea, to identifying suitable European programmes, to designing a good project to get funding. The aims of this moodle include:

Improving practical skills related to project management and design, and the application process; including how to

correctly interpret a call for proposal, how to design and develop effective project ideas, how to fill in the application form through cooperative compilation of application forms, and the analysis of successful projects.

Learning and getting guidance on the preparation and management of financial budgeting and contractual aspects through concrete examples and direct evidences. Learning best practices related to the planning and implementation of the preparatory, visibility, dissemination, and follow-up phases of successful projects.

## Mini moodle 03.03: How to create an Art Event

This moodle aims to improve participants’ practical skills regarding the creation, design, management, and funding of events. The creating of events starts from shaping the idea, to identifying the right type of event.

The general aim of this course is access to basic information about creating an event, including: basic knowledge of organizational skills, networking savvy, a basic understanding of events, problem-solving skills, multitasking.

### How do you create a graffiti workshop?

After this minimoooodle, the participant will have achieved elements (skills and competences) that could make a good planning on a graffiti workshop, such as for example Understanding how graffiti got started, which could lead to: plan your workshop on the basis of the research information, Being more sensitive to and empathetic towards other communities., honesty and integrity., a good sense of humor, flexibility and the ability to adapt, ability to listen and respond.



# Articles on:

- national multiplier
- education and other community projects

involving refugees (ICSD, Integra), young people with disabilities (ETCC and Integra). The length here is up to you. I can provide a template here

- 01 - Grasping the Future
  - 02 - Integra Onlus
  - 03 - Art and Culture Break Down all Barriers and Always Unite
  - 04 - Embracing Local Cultural Activities: empowering isolated youth
  - 05 - Embracing Refugees in the Creative Sector: Unlocking the Power of Diversity and Innovation
-



# Grasping the Future

## 01. Grasping the Future by Smaranda Moldovan

### Introduction

As a first step towards developing a strategy for the project, it was suggested that the needs of the beneficiaries should be identified through a brief survey. It aims to identify youth’s needs in online space, a growing alternative to physical space in training, due to a general shutdown in Romania from March 2020. It also investigates the relationship between young people and local operators in the creation sector.

Due to the severe lockdown starting in March 2020, the young generation has been forced to adapt to a new environment in a short period of time, in terms of educational cycles. At the same time, the creative sector, together with other sectors, has suffered a number of losses. The closure of galleries has meant the loss of a number of sources of income for a number of artists.

Creative sector players did not switch to online versions in the first phase, however. In the course of the pandemic years, an online network of events was in place. Consumers of creative products have also started to be present online, which will increase in the pandemic months of 2020 and 2021 have led to an increase in cultural events in the online environment. cultural events in the online environment.

### Methods and methodologies

Based on the questions of the 1st Transnational Meeting in Copenhagen, Denmark, we developed a five-question survey. Transnational meeting that took place in Copenhagen, Denmark.

Application used: forms.app: Online form builder | Free online survey tool  
Link for results : [my.forms.app/report/615fe30c8cfd-170c985feb8c](https://my.forms.app/report/615fe30c8cfd-170c985feb8c)  
Participants : 328 students from: Faculty of Arts and Design, Faculty of Literature and History, Faculty of Music and Theatre.  
Questions were rated from 1 to 5 (1 was considered as total disagreement, 3 as impartiality and 5 as total impartiality and 5 total agreement). Feedback section at the end of the survey.

As a result of the survey we can conclude that there is confusion among young people about the benefits of using online tools, according to the survey results presented.  
Positive aspects include being encouraged to volunteer in different organisations. Dialogue should be facilitated between young people and cultural and creative industries players.  
A less positive aspect highlighted in the survey is that more cultural events need to be promoted.

### Testimonies

*”At the Cultureplan Youth “Getting young people and young adults included and engaged in the Cultural and Crative Sectors” event , we had the chance to learn how to access European Union Fundings and how to plan a project to access them and how to get people interested. The ambiance was very pleasent and friendly. Communication was very clear and the presentation was nicely done, both verbal and visual. A big part of the friendly atmosphere was the patience of the professors and the brunch. Both of*



*them encouradged the participators to listen and be interested in the subject. The brunch gave the sensation of freedom and relaxation, these two being really important for the mind to be concentrated.*

*Something that i found really interesting was the course taht was presented to us and the professors encouraging us to participate into. The course can be found on the E-learning platform “Cultureplan-youth-elearning.eu”. On this platform you can find “Meta Moodle courses” that includes one course, “Middle Moodle courses” that has three courses and finally the “Mini Moodle courses” that contains many courses. The first two courses can be accessed via E-learning account and the third one is free access. Each Moodle course has a small description of what you can find. The Meta moddle is about Cultural planning and mapping both theoretical and practical. The Middle Moodle is about Situation Description- Statement, Program areas such as inclusion, resources and diversity. The Mini Moodle is about forming a concrete*

*project or action plan. Which includes seven chapters. At the end of the presentation more interactive activity was shown. This activity encoraged the participants to form three groups each of them having a facilitator. Each group had a question and they had to debate the subject. The job of the facilitator was to tell the question to the group and discuss with them the matter after they finished the discussion the group had to switch to another one, the only one that didn’t move was the facilitator. The activity was done after the subject was discussed with every single group and then the facilitator presents the answers. At the very end of the activity the facilitator was asked questions by the professors that participated in the project, including the organiser of the event. ”*

By Ioana Olaru

*”Being invited to the Erasmus+ project has been an awesome experience and an open door for ideas and hopes for students*





such as us, even on our profiles which sometimes, in special in those trying times, tend to be forgotten about, those, of course, being the visual arts and closer departments. I am a student that started my second university, in photography and videography and given this opportunity also seeing that my chances in righting a project that can be financed and also might help me realize a movie or an art exhibition in photography is thrilling and awesome in special that I can do it worldwide with the chance this project is offering me. The teachers that have created this project are doing it with a lot of passion, a lot of curiosity, and search and research in the field, while putting their best effort to found the best and most awesome collective that needs it to create such awesome opportunities for us the students. I have been thrilled to see the possibilities that we can find in this projects the cultural issues that have been found and focused on and that the cheers try to find and help us see where our countries need evolution need a transformation to culturize and educate our generations in the present and the future many more to come. They explained to us the initiative of the project and the steps that took the benefits ( pros and cons) and in the end, we have been separated into 3 groups each one having “an investor” with a question and the other students switching groups after trying to found ideas and answers for this question. At the end of this exercise, we end up with the teachers listening to our answers thru the voices of “the investors” and could see our potential creativity and need and thirst of doing something regarding this educational-cultural problem that we found ourselves living today and they help us to found a place a project where our ideas

are welcome helpt and searched for to make an important step and important move in our cultural educational need as an individual social group country continent and planet. The teachers were very focused on us, we always have been asked to put questions and opinions, and we have been listening to, the atmosphere was friendly and casual serving some snacks having coffee, and open discussions regarding this project, our representative, teacher Mrs. Moldovan Smaranda and Mrs. Daju Cristina found the best way to get us closer to the international teachers that had come, made sure that the atmosfere was awesome and created an opportunity that in my opinion would help and last with us for a good period. Thank you for the opportunities and all the help.”

Babencu Paul student at university of arts and design Timisoara, specialization in Photography and Videography

”The Erasmus+ project Getting Young People and Young Adults Included and Engaged in the Cultural and Creative Sectors was, in my opinion, a successful one. I learned a lot of new positive and interesting things about what Erasmus+ is and how get engaged in learning new culture assets. The team that presented the project was very kindly and opened to any questions about things we didn’t understand or things that we wanted to learn more about. The whole project was interactive and included everybody in the room and we connected right away as a community. The presentations were on point and included exactly the things that wanted to be presented. The ideas weren’t hard to follow, you could feel that they were described with a lot of joy by the people that made them. The interaction between people wasn’t forced, it was an open discussion, all the opinions were heard and felt like they counted. In conclusion, the project was an experience that I’m glad I participated in, I left the room with more knowledge and a positive feeling.”

by Ciprian Ciobanu



//





02. Integra Onlus  
Overvie

Overview of the Multiplier event

9 may 2023, Brindisi - Istituto Professionale di Stato per I Servizi Sociali, Ottico, Odontotecnico, e Industria e Artigianato per il Made in Italy “LAURA MORVILLO FALCONE”  
(State Professional Institute for Social Services, Optician, Dental Technician, and Industry and Craftsmanship for Made in Italy “LAURA MORVILLO FALCONE”)

Participants’ profile

- Local associations dealing with tourism and local development
- Students of the V Class School, accompanied by English language teachers
- University students.

Methodology

Learning by doing: this seems to be the best strategy for learning, where learning is not only memorizing, but also and above all understanding, and where the best strategy is learning through doing, through operating, through actions.  
Peer education: spontaneous process of transfer of knowledge, emotions and experiences among members of a group, an intervention that sets in motion a global communication process, characterized by a deep and intense experience and a strong attitude of search for authenticity and harmony between the involved subjects. This practice goes beyond the usual educational practice and becomes a real opportunity for the individual subject, the group of peers or the school class, to discuss freely.

Event workshop

- Learning objectives
- Methodology
- Tools
- Results

Evaluation

Tool used (google forms, monkey survey, etc).

The “Aula Magna” room of the School is equipped with an internet connection, wifi and a large screen, which gave to the Romanian and Danish partners the opportunity to connect, to greet the participants and linger longer on the contents of the project.

Thanks to the link and the big screen there was the possibility to tell and explain the project and the website <https://cultureplan-youth.eu/>

Methodology

Telling about the project, explaining its objectives and activities, as well as the products created by the project such as I moodlecourses was possible thanks to a direct and reciprocal narration/confrontation/participation with the audience: members of local associations, pupils, students and even teachers who intervened, making everything an informal direct confrontation. The local associations spoke about the commitment and work done in the area, and also about how they have faced the pandemic and how they have reorganized themselves in recent months with the post-pandemic.

Results (graphs, etc)

The meeting lasted from 11 to 13  
55 participants attended  
In addition to Integra online, also the partners from Romania and Denmark

Conclusion and recommendations

What went well, what could be improved in the future based on the evaluation results, participants and trainers’ feedback.

Those persons were happy to participate in the presentation of our project and moodlecors, which they will deepen during the English lessons and the civic education module. The discovery of the moodlecors turned out to be very interesting and important because in addition to discovering the specific contents it offers the opportunity to understand how culture and cultural heritage have responded to Covid, but above all an opportunity to practice the English language.



In the article that Integra will produce, it will stop longer to tell about the experiences of local associations, but also about the experience of the Morvillo Falcone School in reading and presenting the territory, culture and cultural heritage of the same.



# Art and culture break [...]

## 03. Art and culture break down all barriers and always unite | Integration on several levels, with our own good practices

by Klodiana Çuka

Integra born as a Non-Profit Organization of Social Utility, today an APS Association of Social Promotion, registered in the Regional Register of the Italian Third Sector in Lombardy, operates in the field of migration policies, integration and promotion of peoples' cultures, making use of professionalism Italian and migrant, highly qualified and multidisciplinary, able to give significant and specific answers to the socio-cultural problems of our time.

The Association was born in Lecce, in Puglia, southern Italy, in 2003 by the will of Dr. Klodiana Çuka, current President and by the involvement of a group of people of different ethnic groups, united by a sensitivity towards the world of migration, to contribute to growth of a multiethnic and multicultural society, which guarantees an effective integration between peoples and which can recognize in the migrant the added value and an agent of development, both for the host territory and for that of origin.

Integra, since its inception, has always considered the organization of cultural events of all kinds, in collaboration with public institutions and cultural associations, one of the pillars for the growth of the person and of the territories in which it operates. The Association has continuously intervened promptly with its own resources, acting as a sponsor and supporter in public events, recovery of cultural assets, involvement and growth of local artists and support for people in difficult situations.

Music and the arts, as a universal language and extraordinary tool for promotion and cultural integration, capable of breaking down all forms of barriers, have often acted as a framework and common denominator in support

of Integra's humanitarian campaigns and social actions; paying particular attention to the classical arts, including opera, organizing, with great success with the public and critics, a series of events and concerts in places of particular prestige, in theaters and cinemas in various Italian cities from the south, center and north. Opera is one of the highest cultural manifestations expressed by our country Italy, a multimedia art form, which has a lot to say even to the youngest, and whose central component, the one that characterizes and distinguishes it, is the music of the song that fits into the words.

*“L’Opera in Piazza”, represented the Piazzas in Cesate, with the premiere in 2016 of the “Barbiere di Siviglia”, the opera by Gioachino Rossini, with a libretto by Cesare Sterbini. Playing, having fun and surprising on stage in Cesate the famous text by Beaumarchais, already inspiring the work of Gioachino Rossini - an artistic page of living integration between artists of different origins. The frenetic adventures of the city’s factotum were told with a modern and dreamlike direction. In addition to professional singers and a symphony orchestra, a group of our young African asylum seekers in Cesate took part in the performance. Thus a Barber involved in a love story will be the unusual link between young migrants and the city. The director welcomed and seized this opportunity by contaminating traditional history by proposing a critical reading of the text. Our CAS - Extraordinary reception center for asy-*

*lum seekers in Cesate di Milano, represents a reference example for all temporary reception projects, here we were able to ensure a peaceful, stable and fruitful integration of all those who arrived in the charming Cesate Music drives out hatred from those who are without love. Give peace to those who are in ferment, comfort those who weep. “*

- Pablo Casals

For us, hospitality only means taking care of people and providing them only with food and lodging, because we would go towards creating a system of welfare, which Integra opposes.

The beneficiaries, in our projects, are continuously monitored by professionals, psychologists, social and legal assistants, to ensure them a perfect psychophysical balance, remembering that, for the most part, they are people who have escaped serious dangers; our operators involve our children in various recreational and educational activities, from Italian courses to professional training courses and with Conventions and Agreements with the Public Administrations, programs have been organized which have provided for the accountability of migrants towards the goods public buildings, socially useful works have been launched to promote collaboration and integration into the social fabric, real events have been organized, such as the “Barber of Seville” in Cesate or the interracial five-a-side football match with the recovery of some walls of the municipal field, in Muro Leccese, through the painting of murals that represent scenes of communion, escape and play, we cannot forget the success of the theatrical project “AMIBIToNoi - I am not afraid” - a multicultural show that saw on stage our asylum seekers from the SPRAR of Muro Leccese, in Puglia, in an extraordinary representation of awareness on the female world, also through art and theatre, with the aim of focusing attention on the age-old problem of Female Genital Mutilation.

Piazza Albania in Rome, Skanderbeg - the Albanian national hero unites old and new migrants!

Integra Onlus, starting from 2018 continues to take care of a greater decorum of the area, in which the majestic equestrian statue of the leader stands, through an innovative action that is part of a more general project of collaboration with all the municipalities, through the L.S.U., which involve its beneficiaries (present in the reception centers of Ciociaria), as a virtuous example of social-work integration, in favor of the various local communities, after the enhancement of all national cultures.

**To the beneficiaries of the CAS the recognition with the plaque of merit for the commitment made in socially useful works, July 2018**

Integra Onlus, founded and chaired by Klodiana Çuka, an Italian citizen of Albanian origin, continues to support the “Premio Vico”, in the heart of a generous land like Ciociaria, to which it has also donated other charitable initiatives, such as the restoration of the historic clock of Pastena and the national event held in the evocative Casamari Abbey, 800 years after its construction. In the small but enchanting village of Vico nel Lazio (central Italy), led by the volcanic Mayor Claudio Guerriero, a much loved award is renewed with its 9th edition, which alongside prestigious sponsorships, sees the Association present, which manages the local Cas for reception and advanced integration of migrants. A continuous presence of Integra, alongside its vital Municipal Administration, with the service provided to its Community, through Socially Useful Works, but also in other emergencies in the area, such as in the devastating fire of Monte Monna in 2017, which also saw the beneficiaries of the association, alongside local volunteers, fight to put out the flames. The Association has always not limited itself to initial reception, but adopts advanced integration “Good Practices”, on the model of the same ones adopted in the Sprar Reception Projects, in agreement with the Municipalities, guaranteeing the same qualitative parameters, especially in the socio-employment inclusion of refugees. This year the Association will bring to the stage of the “Premio Vico” 2018, the beautiful musical show, animated by the



— The zealot and facilitator of the local activity Handi-Art in Naestved, Denmark —



group “KoraSora”, made up of its beneficiaries of Sora, already guests in the last Italian Song Festival, in Sanremo, now led by the theater director, Daniela Guercia, for years an animator of the best Italian and international ethnographic tradition. “A look beyond the neighbor’s hedge”, beyond the walls of our house, with an authentic Christian mission, which takes up the appeal of the Holy Father, to encourage the encounter between different cultures, ethnic groups and countries, building “ bridges of peace”, to extinguish in the bud “the fire of intolerance and discrimination”, an absolute evil of modern times.

**The musical group “Korasora” participates in the show “viva la vida” in Sanremo 6 February 2018**

The KORASORA boys, selected by the director Virginia Barrett, among the beneficiaries hosted in the Integra Onlus Reception Center, in Sora, will participate in a show, as part of the events, alongside the next Sanremo Festival: “Viva La Vida”. The group, already experienced in various performances, was one of the most applauded guests at the First Intercultural Festival, on the “World Day dedicated to the Culture of Peoples”, which recently took place in Rome, at the Massimo Auditorium. On that occasion the docufilm was also screened: “A Me Resta La Speranza” written and directed by the director Virginia Barrett, with Maria Sedoc and Michele Celeste on the theme of clandestine landings. Immediately after the debate, the KORASORA group performed, recalling the drama, but also the hopes of migrants, snatched by death in the Mediterranean Sea.

The presence of KORASORA in Sanremo is part of the initiatives prepared, also this year, alongside the Italian Song Festival, with a commendable cultural and social initiative, such as artistic projects created by fragile social categories, such as migrants. All events, such as the one organized by Integra Onlus, a non-profit, which have the sole objective of giving visibility to its training “Good Practices”, telling yes the dramas, but also the different life hopes, with the talent for culture , the art and entertainment of his refugee boys.

A commitment to social responsibility, as evidence of an authentic public service, also in favor of hospitality

and more advanced integration, best combined with our Vigilant, Virtuous and Responsible model, capable of representing the same Mission as Integra Onlus : Uniting Without Merging - Distinguishing without Dividing - Remaining United in Diversity

A look beyond the hedge of ... our house, to confront different ethnic groups, countries and religions, at the basis of an authentic Christian spirit of brotherhood and open dialogue, building, as the Holy Father Francis affirms, bridges and not cultural walls, between the different continents, like a page of exemplary history of our European civilization.

The international competition AMIBITONOI - I’m not afraid, which Integra Onlus has organized for several years, starting from 2018, in concert with other associations is aimed at students of elementary, middle and high schools and involves the production of individual or group projects in all languages useful for enhancing the message to be conveyed. Its interpretation can adhere in a general or specific sense to the contents expressed. This year, schools from Albania, Sicily and Calabria arrived at the competition born in southern Italy. “Diversity as uniqueness” coincides with the theme of the second edition of the Award and with the slogan of the International Day for the Elimination of Racial Discrimination that runs after 21 March each year. “Do not be afraid of the different”, “do not be indifferent”, “change perspective if something is wrong”, telling herself, her life experience, with sincerity and sweetness Simona Atzori - the Italian armless dancer, has launched beautiful and profound messages by transferring to the boys that boundless enthusiasm and love for life that he has.

# Embracing local cultural [...]

## 04. Embracing Local Cultural Activities: Empowering Isolated Youth by Henrik Haubro

In today’s fast-paced and interconnected world, where social isolation has become increasingly prevalent, fostering a sense of community and belonging is of utmost importance. This is particularly true for our youth, who often find themselves disconnected from their local cultural heritage and activities. However, amidst this challenge lies an incredible opportunity to empower and engage isolated youth by showcasing the vibrant tapestry of local cultural activities available to them.

From the 24-26 August 2022, the art fair ‘Handi-Art’ took place in Naestved Denmark with a razor-sharp focus on unique outsider art. The art fair ‘Handi-Art’ is the only one of its kind in Denmark and attracted a multitude of Danish and foreign exhibitors. With outsider art in focus. At this art fair was works created by artists from Germany and Spain as well as works created by artists from around Denmark.

‘Handi-Art’ celebrated its 20 years anniversary and has become a recurring tradition which attracted a multitude of both Danish and foreign exhibitors of outsider art. ‘Handi-Art’ prides itself on having presented artist from ad many as 24 different countries over time. It offers something unique. Here artists with disability can exhibit their works for free, establish artistic collaborations and form friendships across languages, rational borders and disabilities. With ‘Handi-Art’ as a steppingstone, several Danish artists have been invited to exhibit abroad, and this exchange is to great joy and benefit of the individual artist but is certainly also beneficial to cultural life in general.

Apart from being a remarkably successful a recurring annual event, the key lesson learned for such local

activities is that there needs to be a zealot and facilitator who can create and maintain a network of collaborators and donors.

The term “zealot” can have different meanings depending on the context. In general, a zealot refers to a person who is extremely passionate, dedicated, and enthusiastic about a particular cause, ideology, or belief. The word often carries a connotation of excessive or uncompromising fervour and zeal. Even the term zealot can have a negative connotation, it is important to understand the meaning here as being a “highly motivated and passionate” person.



In ‘Handi-Art’ this person is Hernan Gonzalez, who for all the years have been the one who tireless have coordinated, networked and backed the local outsider artists to meet, do what they are good at, and reached out for support to create the yearly art fair. In a local action context, we will say that it is parallel to working with collective impact where the question is: What does it take for a collective impact initiative to succeed and reach population-level change? The field is familiar with the five conditions of collective impact, but what are the other necessary components needed for an initiative to reach its goal? Hernan Gonzalez did this without being aware of the model Collective Impact Principles of Practice:

- Design and implement the initiative with a priority placed on equity
- Include community members in the collaborative
- Use data to continuously learn, adapt, and improve
- Build a culture that fosters relationships, trust, and respect across participants
- Customize for local context

Hernan Gonzalez has been able and had the guts to support people with disabilities and/or psychiatric labels in their wish and desire to create art. In this way Hernan has been the facilitator and building a backbone support across local non-governmental organisations, public administrations and private companies - plus, of course, the creative people themselves.

Hernan is dedicated and has the talent and practical knowledge to provide ongoing support by guiding the initiative’s vision and strategy, supporting aligned activities, establishing shared measurement practices, building public will, advancing policy, and mobilizing resources.





Embracing Local Traditions: Exploring Vibrant Cultural Activities in Our Community

‘Handi-Art’ and Hernan is an example of how to get vulnerable groups into the rich tapestry of a community lies not just in its physical landscapes but also in the vibrant cultural activities that define its essence. From captivating festivals and lively performances to immersive art exhibits and historical landmarks, our local cultural scene offers a captivating glimpse into the soul of our community. In this article, we embark on a journey to explore and celebrate the diverse range of cultural activities that grace our neighbourhood. Whether you’re a resident seeking to delve deeper into your roots or a visitor eager to experience the local flavour, join us as we unravel the captivating world of our local cultural scene.

As out Erasmus+ project Getting Young People and Young Adults Included and Engaged in the Cultural and Creative Sectors - <https://cultureplan-youth.eu/> - emphasizes, cultural activities serve as the heartbeat of a community, connecting individuals and fostering a sense of belonging. They provide a platform for artistic expression, storytelling, and the preservation of heritage, allowing traditions to be passed down through generations. Engaging in these activities not only offers a deeper understanding of the community but also cultivates a shared sense of identity and pride among its members. By actively participating in local cultural activities, we contribute to the growth and sustainability of our community’s cultural heritage. And it is important to have local zealots and facilitators to back up the youth - especially the isolated groups.

Imagine a world where isolated youth are not just passive observers but active participants in their community’s cultural fabric. Picture them immersing themselves in the rich tapestry of artistic expression, exploring their roots, and discovering a sense of identity through the transformative power of local cultural activities. Such a world is within our grasp, and it starts with acknowledging the profound impact these activities can have on the lives of isolated youth.

In an era dominated by digital screens and virtual connections, it is crucial to create tangible and meaningful experiences for isolated youth. Local cultural activities provide an invaluable opportunity for young individuals to break free from the shackles of isolation and discover the vibrant heritage that surrounds them. From traditional dances to indigenous storytelling, community festivals to art exhibitions, these activities open doors to new worlds, fostering a sense of belonging and pride.

Recognizing the Challenges

Before delving into the myriad possibilities and benefits of local cultural activities for isolated youth, it is important to address the challenges they face. Many factors contribute to their isolation, including technological distractions, socio-economic disparities, and lack of awareness about available resources. Furthermore, some communities may have limited access to cultural programs or face language barriers, exacerbating the isolation experienced by their youth. By understanding these hurdles, we can effectively tailor our efforts to overcome them.

It is time to unite as a community and take tangible steps to bridge the gap between isolated youth and local cultural activities. By doing so, we can unlock their creativity, build their self-esteem, and empower them to become active contributors to their cultural heritage. Whether through partnerships between schools and cultural organizations, mentorship programs, or grassroots initiatives, there are numerous avenues to engage and support isolated youth.

By embracing local cultural activities as a means to empower and connect isolated youth, we can create a transformative environment that celebrates diversity, fosters creativity, and enhances social cohesion. Through these activities, we have the potential to uplift the spirits of isolated youth, ensuring they become active participants rather than passive observers of their community’s cultural wealth. Let us embark on this journey together, ensuring that no young person is left disconnected from the vibrant tapestry of their local heritage.



**05. Embracing Refugees in the Creative Sector: Unlocking the Power of Diversity and Innovation**  
*by ICSD*

The integration of refugees into all facets of society, especially the creative industry, is essential in a world that is becoming more interconnected and diverse. The creative industry, which includes a variety of genres like art, design, music, film, literature, and more, relies on diversity, new ideas, and the capacity to create original stories. The creative sector derives tremendous value by welcoming refugees and their experiences, promoting creativity, cross-cultural understanding, and social cohesion.

The backgrounds, cultures, and life experiences of refugees are different. These distinct viewpoints provide novel concepts and ground-breaking methods that can improve the creative industry. The industry may challenge norms, dispel preconceptions, and provide new narratives by include refugee voices. This influx of diversity produces enthralling creations that have resonance. Art has the power to humanize and create empathy. By including refugees in the creative sector, their stories and experiences can be brought to the forefront, dispelling misconceptions and fostering a deeper understanding of the challenges they face. Through visual art, literature, theater, and film, refugees can share their journeys, aspirations, and resilience, thus creating connections and inspiring compassion within communities. In turn, this humanization of the refugee experience challenges prejudice and promotes inclusivity.

Refugees often come from diverse cultural backgrounds, and their inclusion in the creative sector provides an opportunity for cultural exchange. Artists, musicians, writers, and performers from different backgrounds can collaborate, share techniques, and merge their artistic styles, resulting in dynamic and innovative creations. This exchange not only benefits the creative sector but also

promotes cross-cultural understanding, appreciation, and respect among the wider population.

Refugees possess a wealth of untapped talent that, when nurtured, can contribute to the economic and social fabric of their host communities. By integrating refugees into the creative sector, opportunities for skill development, employment, and entrepreneurship arise. This empowerment not only improves the well-being and self-sufficiency of refugees but also strengthens the overall creative economy by harnessing diverse talent and ideas.

The creative sector acts as a powerful tool for fostering social cohesion within communities. By actively including refugees, it sends a message of acceptance, integration, and unity. Creative collaborations and projects that involve refugees and local artists can bridge cultural divides, break down barriers, and build a sense of shared identity. Through artistic expressions, individuals from diverse backgrounds can come together, celebrating their differences and finding common ground, thereby promoting social cohesion and harmony.

Embracing refugees in the creative sector is not only an ethical imperative but also a strategic move that benefits society. By welcoming their unique perspectives, stories, and talents, the sector can drive innovation, challenge stereotypes, and foster cross-cultural understanding. The inclusion of refugees in the creative sector ultimately promotes a more vibrant, diverse, and inclusive society where the power of art and creativity can inspire positive change. As we navigate an increasingly complex world, it is crucial to recognize and leverage the immense value that refugees bring to the creative sector, ensuring that

their voices are heard and their contributions are celebrated.

ICSD offers a range of activities and initiatives aimed at nurturing the talents of refugees and providing them with opportunities for artistic growth. They conduct art workshops, literary events, and music programs, collaborating with local artists and cultural institutions to create a supportive and inclusive environment for refugees to showcase their skills and share their stories.

ICSD also, focuses on building bridges between refugees and the local community. They organize exhibitions, performances, and cultural exchanges that bring together refugees, artists, and the wider public. These events serve as platforms for dialogue, cultural understanding, and appreciation of diverse perspectives, ultimately fostering social cohesion and empathy.

# Results and suggestions

## Overview

This project was about inspiring and developing competence in existing and new learning networks including relevant courses and toolboxes.

## Aims and objectives

This project aims to enhance skills development and competencies that reinforce creativity, as well as to boost quality, innovation, and recognition of youth work.

- Develop an open e-Learning platform
- Develop an eTool for cultural and mapping and strategic planning
- Boost the knowledge

## Project outputs

- 1 e-learning platform
- 10 online courses and resources
- 1 prototype eModel on cultural mapping
- 3 cultural plannings
- 5 local multiplier events
- A database of key project personnel/contacts



# TIME LINE

The project started at 01-03-2021  
and ended in 31-05-2023





# UpCycling

## exhibition

### About Upcycling

//. About Upcycling  
by Gabriela Robeci

The exhibition that took place at the Park Gallery, between September 1st and 15th, 2022, was the first manifestation of the T40 group, which is a sub-division with young artists of the UAPT (Union of Fine Artists from Romania, Timișoara city).

There are various ways in which curators conceptualize and gather up works of art for exhibitions. The most common of that would be coming up with a concept and asking for submissions based on that given idea. Of course, such a notion should not be a kind that has no echo in the targeted art production group. But an alternative way of doing things, which is also a bit more natural and authentic in exhibiting the trends in the contemporary art scene, would be to investigate the local productions, to discuss with the artists whilst getting a feel of their interests and ideas, and then, based on that which was discovered, to sum up the vibe of that given group or person with a concept for an exhibition. The latter was the choice of interest for the Upcycling show. Upon talking with the 15 of the young artists T40 group, some common trails of practice were noticed: each person was considering the act of re-using thrown away materials or ideas, in a way that they would get a new lease on life. Given the trend, I thought it best to showcase different layers of upcycling.

On one hand there were the artworks that approached upcycling in the traditional manner of taking old, unused materials, and giving them a new form and function as works of art. Such practices are common in the case of Bogdan Calotă, Ilie Duță, Andrei Dinică-Nicolescu, Livia Mateiaș, Alexandra Satmari, Bogdan Tomșa, and Alexandra Satmari. The motif behind the act of upcycling is sometimes one in accordance with the worldwide

concern of overproduction, and pollution based on the accumulation of waste.

Ilie Duță is one artist sensitive to such topics, always trying not only to exhibit aesthetically pleasing objects and installations, but also conveying a message that would make one think twice about the consequences of man-made rubbish by reusing plastic bottle caps, metal or plastic wire, but also collected compostable, natural materials.

Livia Mateiaș has a sensibility towards perceiving the natural world with a sense of awe, care, and understanding. Her approach varies from a fascination of the cosmos and its astrological elements to a more down to earth interest in plants, moss, and the intersection between nature and man-made materials.

Bogdan Tomșa thought of an aspect of waste unlike any other: that of leftover ink from plotters. We all know how often we need to print things in the world of art, but we rarely consider the waste of ink at the bottom of the disposable ink-cups. This artist made it possible to collect the ink from thrown away cups and to re-use the dried pigment in splashes of paint, making us wonder what beauties could be made from elements that are carelessly thrown away.

Edith Torony has had a fascination with the junkyard and its impact on landscapes, which got treated in an artistic manner by showcasing cases of photoscapes relying on a kind of unique beauty in something that harms the ecosystem. Despite her common art practice being that of painting on canvas, sometimes she tests different mediums, with photography or assemblage. This time, she joined together objects from scrap-materials, summing

up a waste landscape in the form of artistic items. Bogdan Calotă, Andrei Dinică-Nicolescu, and Alexandra Satmari have a circumstantial connection with the means of upcycling. Out of necessity and creativity, they make use of any material they have easily available. Many a time, thrown away materials are a cheap and resourceful way of collecting everything that is needed for their artistic concepts. However, those dumped and collected materials undergo such process changes, that the result is showing a whole different concept, that has nothing to do with the initial form or function of the materials.

On the other hand, there were the artworks that approached upcycling from a more introspective perspective. When analyzing emotions and thoughts in a deep enough way, one can realize how each strain of thought, memory, and feeling can be considered a raw material, that gets molded, and distorted with its continuous usage over time. But what happens to those strains that are no longer needed, such as emotions that one buries deep down inside, or with oppressed memories? Some of the T40 artists were conceptualizing such ideas and showcasing them in visual form.

Mirela Cerbu is in the process of upcycling her concept of using a ‘fly’ insert on the surface of her canvases. This pseudo character acts as an extension of her personality that is re-used any image that gets created, intervening with the overall theme, and receiving a new function as it becomes a part of the new paintings that get made. Smaranda Moldovan is interested in the investigation of amnesic memories of spaces, and in the reusage of such blurs of the memory in the current time and space. When people travel somewhere, memories get formed that are stored in our brains in a latent form. These memories that lie there forgotten, resurface in different places and contexts, as we experience certain triggers. In those moments, like recovering from amnesia, a person would have the feeling of a distant emotion and memory of something else, being blended with the space experienced at a different time. Upcycling those memories is made by creating layers and layers on canvases that mix up that which is experienced in the present, with what comes up from the past.

Andrei Păraușanu conceptualizes art in such a way that theoretical aspects end up becoming elements. Just like building materials, art theories and concepts are steppingstones in the process of creating new art. But these concepts are not always used in their raw, unpolished state. Some concepts get thrown away and rendered pointless. Then, these same concepts are being taken out of the trash, and reconverted, reused, forming the basis of new creations.

Mihai Toth treats his personal artistic concepts in the same manner of reversion. His theories started and stopped in the past, are brought back to life through integrations in new installations. We can see an older artistic piece in the manner of a digital animation being upcycled into an installation in the corner of the gallery. The immaterial concept dealt with in a virtual world was literally brought to life through a site-specific exhibit. Oana Popescu, Silvia Râncu Trion, and Mădălina Trofin approached the act of upcycling their emotions. That which was once felt in the past, and which was considered useless and discarded, was later dug up, reshaped, and reconverted in new bits of art.

Luisa Palade considered the act of reusing architectural decorations that are currently considered pointless and discarded. She took those decorations and integrated them in the facades of new buildings, through paintings that exhibit upcycled architectures.

Exhibiting different forms of upcycling had the purpose of making us think about how differently a theoretic aspect can be approached. We can see that even if every artist had a different take on the same topic, the show still had a conceptual cohesion. The exhibition also had the purpose of embracing unique artistic approaches that are shaping the local contemporary art world of Timișoara city.

# Members // Participants

## // People

The UpCycling exhibition was achieved thanks to the support provided by the Union of Fine Artists from Romania and Timișoara, the West University of Timișoara, the Faculty of Arts and Design, the Centre for Contemporary Visual Arts, the Centre for Research and Creation in Decorative Arts and Design, and the Timișoara City Hall. Upcycling took place at the Park Gallery, in Timișoara, between September 1st and 15th, 2022.

Special thanks to Prof. Dr. Dana Constantin and Asist. Dr. Smaranda Moldovan for their support in the realization of the exhibition.

Curator: Asist. Dr. Gabriela Robeci  
Editor: Asist. Dr. Gabriela Robeci  
Text: Asist. Dr. Gabriela Robeci  
Graphic designer: Asist. Dr. Claudia Feti  
Organizers: Asist. Dr. Smaranda Moldovan and Drd. Oana M. Popescu

## Exhibitors:

// Bogdan Calotă / Mirela Cerbu / Andrei Dinică-Nicolescu / Ilie Duță / Livia Mateiaș / Smaranda Sabina Moldovan / Luisa Palade / Andrei Păraușanu / Oana M. Popescu / Silvia Râncu Trion / Alexandra Daniela Satmari / Bogdan Tomșa / Edith Torony / Mihai Toth / Mădălina-Elena Trofin //



# Bogdan Calotă

## 01. The Mermaid's Shedding

2022, 40 cm by 25, by 40, mixed sculpting technique with wire, aluminum, paper, and glue

Bogdan Calotă proposes a sculpture made of aluminum scraps, paper, and glue, entitled The Mermaid's Shedding. It symbolizes the idea of leaving the past behind and having a hope that the new will bring better times. The mermaid's tail is represented in its moment of change, when the aquatic being leaves it behind, transforming into something new. Technically, the work comprises of a socle on a concave red disc. The aim is for the work not to have a stable center of gravity, but to be able to move. The mermaid's tail includes a red bell, which can ring once viewers interact and change the inclination of the socle.



# Mirela Cerbu

## 02. Fly in the Jungle

piece from 2021, 150 cm by 150 cm, made in a mixed technique with acrylic paint, colored ink, and markers on canvas

Mirela Cerbu's work, Fly in the Jungle, is made on a canvas, using a mixed technique with inks, acrylic colors and markers. The artist reworks the symbol of a dull day, that of a fly, throughout several works, and this was the case here as well. Triviality is given a new lease of life and elevated to the level of becoming art. Through all the added elements, triviality is given a personal meaning by representing an inner state of dreaming. The disparately arranged elements within the visual field suggest a chaos of representation, but which is in fact organized according to the principle of a personal microcosm.





Ilie Duță

03. TT Seeds

2022, site-specific installation in the trees in front of the gallery, with wire mesh, plastic bottle caps and plastic mesh

Ilie Duță creates an installation entitled 4. made of concrete iron mesh, plastic caps, and colored plastic mesh, hung in the trees in front of the gallery. As the artist confesses, he aims to achieve “a plasticized look of ecological inspiration”. By entering a dialogue with the material, itself, visual forms are created that alter the appearance of the space in which they are placed, creating a different landmark. While some materials can be disregarded by some, as they are not considered relevant to the art world, this work shows that any material can take on an artistic value.



Andrei Dinică-Nicolescu

04. Plastic Munching Caterpillar

2022, approximately 195 cm by 60, by 7 cm, polycarbonate, aluminum sheet, plastic

Andrei Dinică-Nicolescu’s work, Caterpillar molting plastic, is a wall installation made of plastic and polycarbonate scraps. The plastic shell of a human body, emptied of its contents and devoid of its original shape, hangs like a coat hanging on a nail. Knowing the insects that feed on plastic, the body suggests nature’s consumption of the debris left by man. On the one hand the plastic material takes on a new artistic form, and on the other the ecological concept proposes the degradation of plastic by nature.





Livia Mateiaș

05. Symbiosis

5 pieces from the Symbiosis series, each piece being 25 cm by 35 cm, mixed technique with moss and P.C. motherboards

Through the series of works called Symbiosis, Livia Mateiaș proposes a harmonization between the biological and the technological environment, using old hard drives and natural moss colored with pigments. The upcycling process aims to help the artist in her visual investigative approach. The image started from a potential symbiosis between the natural and the man-made through the seven works hard drives and moss, and evolved into another project, Biolaptop.

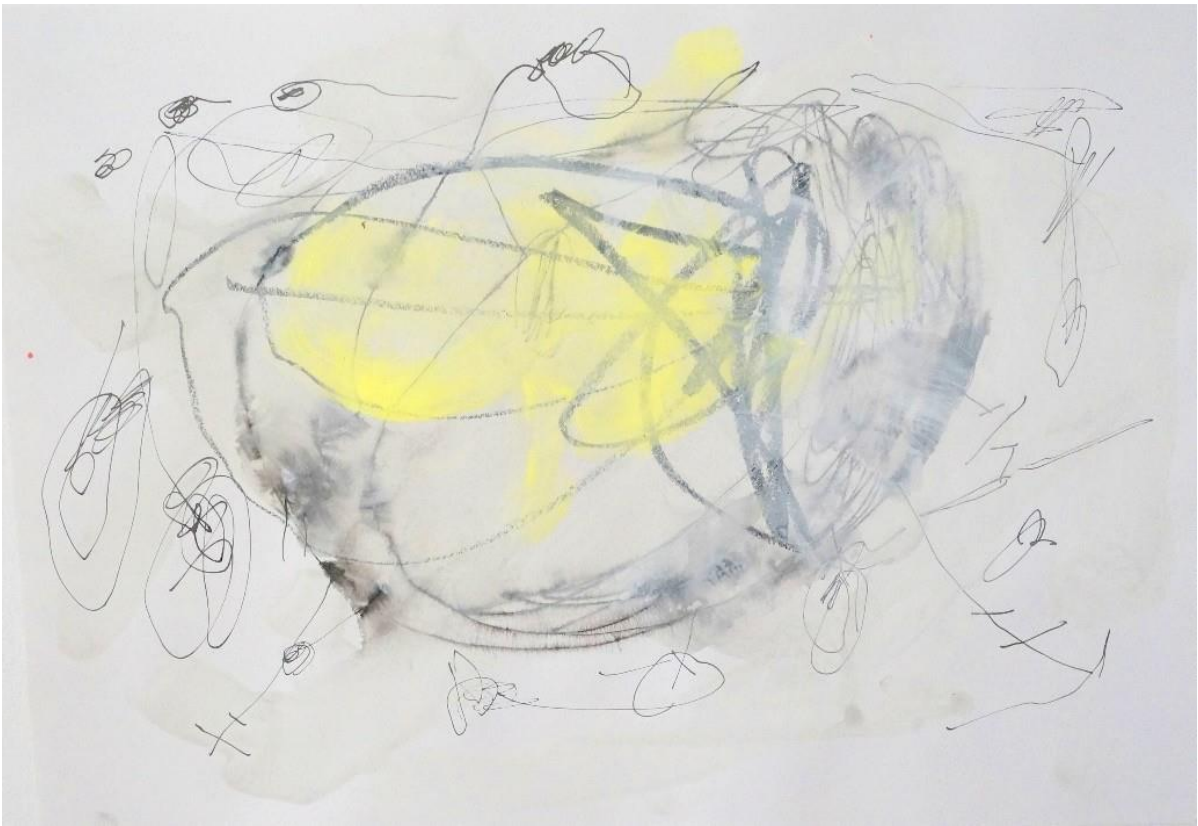


Smaranda Sabina Moldovan

06. Tree society - French landscapes

2022, approximatively 30 cm by 40 cm, mixed drawing technique, with crayons, ink, markers, watercolours, pastels on paper

Smaranda Sabina Moldovan began her visual research in 2020 in Lapland, with the series Tree Society, continuing the series in France, where the drawing on display was also made. The image of nature is reused only after it is passed through the human iconic memory. The drawings amount to a brief transfer of data from the surrounding reality to the icon drawn on paper, using pencils, ink, markers, watercolors and pastels.





# Luisa Palade

## 07. Fragments

2022, 100 cm by 120 cm, wax, and oil paint on canvas

Having specialized as a restorer, Luisa Palade has made a visual incursion into the phenomenon of reusing ancient decorative architectural elements in the context of new buildings in the medieval and modern times. The oil and wax painting on canvas is called Fragments. It shows architectural pieces that, over time, have been stylistically reintegrated in the Hațeg area, going from ruins to functional and decorative elements for new buildings. The phenomenon of upcycling in art history is interesting to follow through the artist's pictorial vision.



# Andrei Păraușanu

## 08. Are We There Yet / Practice Makes Perfect

2016, 50 cm by 50 cm, oil paint on canvas / 2014, 14,8 by 17.7 cm, print on cardboard

Andrei Păraușanu exhibits two works, dealing with adjacent themes. On the one hand we find a series of prints entitled Practice Makes Perfect, in which the word ART is repeated again, and again, suggesting choices and returns that must be repeated in art to achieve certain visual goals. The second work, Are We There Yet?, an oil painting on canvas, depicts the other side of creation, when it comes to surrender and frustration, when visual pursuits take time and practice. and the results are long overdue. To reach a point of mastery, the two stages, translated in two different works, are absolutely necessary.





# Oana M. Popescu

## 09. Emotions VII / Emotion - Object III

2022, 105 cm by 210 cm, mixed technique, and oil painting on canvas /  
2022, 25 cm by 25 cm, dried twigs, dried carnation, black ink

Oana M. Popescu exhibits two works from the Emotions series, a series in which “emotional effects occurring in everyday life” are represented in visual images, putting all the elements in a new imagistic cycle, once they are removed from their initial context. The resulting imagistic collage is synthesized in a painting on canvas, or through the prism of a visual object encased in a transparent Plexiglas box.



# Alexandra Satmari

## 10. Floating Reliefs

2022, 103 cm by 85, by 50 cm, mixed sculpting technique with galvanized and painted metal sheet

From the Floating Reliefs series, Alexandra Satmari exhibited one of her floating sculptures, modelled in folded and painted metal sheet. The abstract shapes, reminiscent of origami paper folds, are created from sheets of metal salvaged from wrecked cars, or vehicles with unusable parts. Not only does the material get a new representation, but also a new functionality, becoming a structure that can float on water.



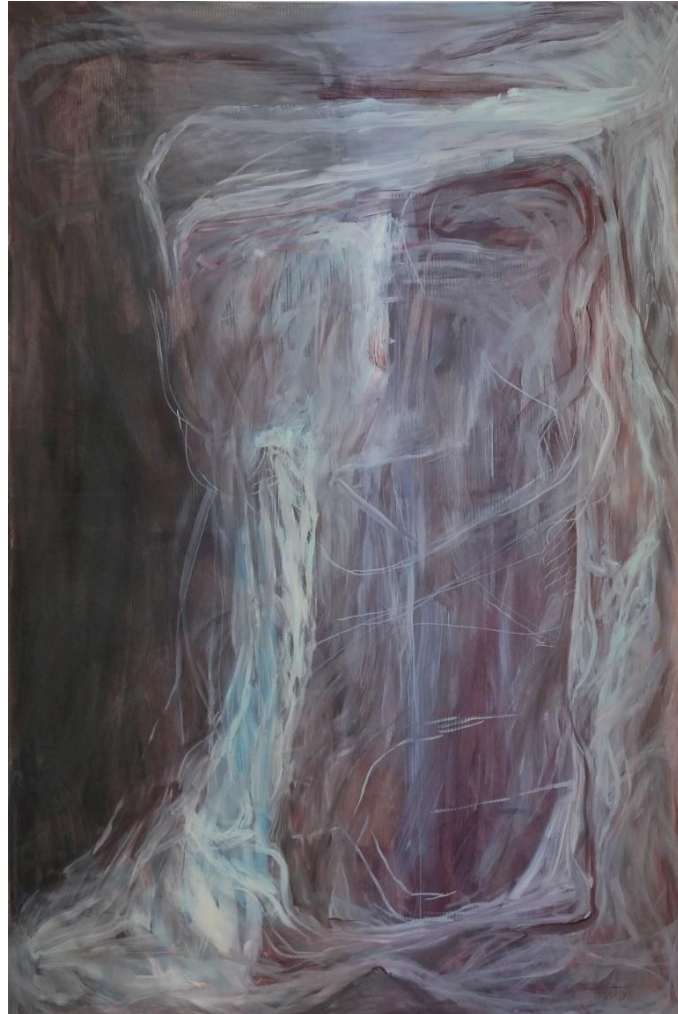


# Silvia Râncu Trion

## 11. With White Thin Veils, I Cover Myself as if in Wings of Protection II

2021, approximately 120 cm by 80 cm, oil on canvas

The painting made on canvas by Silvia Râncu Trion is entitled With White Thin Veils, I Cover Myself as if in Wings of Protection II. The treatment of veils in the painting echoes the feeling of protection felt on a spiritual level, in moments when metaphorical angel wings seem to embrace the person experiencing the feelings. This time the feelings enter new cycles of representation, being reused in new visual images.



# Bogdan Tomșa

## 12. Soot No. 5

2021, 185 cm by 215 cm, painting, toner, acrylic spray, printing toner on canvas

According to Bogdan Tomșa, the work on display, entitled Soot No. 5, "is part of a series of paintings and drawings that take as their starting point key words such as soot, carbon, combustion, matter, pigment, dust, noxious, ash, ashes, ashes, combustion residues". The work is made on canvas by dispersing and fixing printer toner scraps, followed by additions of lines and pigments in charcoal, oil colors or acrylic spray. The result shows a visual field of spots and lines in the color remnants that would otherwise have been discarded.



# Edith Torony

## 13. Minihell, Factory of Pleasure and Desire I and II

2020, 67 cm by 44, by 24 cm, mixed technique by gluing, adding, painting on object

Minihell, Factory of Pleasure and Desire I and II are wall reliefs made by Edith Torony from polyurethane foam, polystyrene, and reused foil. The works represent two furnaces that question both people's ability to satisfy their desires through objects that bring temporary material pleasure, and the success of recycling materials that are put at the expense of consumers rather than producers. Removed from the circuit of consumption, the materials take on an artistic value in order to question the success of recycling processes that do not seem to find a desired outcome.



# Mihai Toth

## 14. CONTACTless - Color Conversion

2022, digital animation / on the wall site-specific installation with paper tape

Mihai Toth proposes through the installation CONTACTless - Color Conversion a rendering of the immateriality of a colored line treated dynamically in a digital animation, in a materiality of its transposition in a corner of a gallery by means of paper tape cut-outs. From the reuse of a basic drawing and writing element, a line laid out on a calligraphy grid, we arrive at the hazard of translating that line onto two of the gallery's walls, letting the line flow freely without the constraints of the grid.



[www.youtube.com/watch?v=4-VG\\_9vml7w](https://www.youtube.com/watch?v=4-VG_9vml7w)



15. Synthetic/Antisynthetic

2022, 50 cm by 70 cm, mixed technique with nylon, Plexiglas, acrylic painting on easel

Through her series of works Synthetic/Antisynthetic, Mădălina-Elena Trofin shows a display of feelings mediated by filters. Accustomed to images embellished by filters and then posted online, the viewer is surprised by a filter made in the physical space through layers of nylon. The plastic is reused not to create a device on which to scroll selfies, but to create a portrait that conveys real emotions through a scream.



# Board presentation

ICSD

ETCC

Integra Onlus

West University of Timișoara

Faculty of Fine Art and Design

Nord University

## ICSD - Company's Presentation

*International Center for Sustainable Development*

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The ICSD supports, projects related to economic development entrepreneurship, regional planning, social and economic development and a significant number of projects related to the support of vulnerable social groups.

The International Centre for Sustainable Development (ICSD) is a Non-profit Organisation established in Ioannina, Greece since 2011. With offices both in Ioannina and Athens, the ICSD aims to support activities that contribute to sustainable development.

### // Stefanos Panakoulis

*Project Manager*

Stefanos Panakoulis is a Ph.D. Candidate in School of Education - University of Ioannina. He has a Master in ICT of school of education and a degree in science of Physics. He is involved in implementation of EU projects and has many years of work experience and knowledge with different kinds of EU projects. He has taken the role of project manager in various Projects. Furthermore, is a lector in the department of Computer Engineering in TEI of Epirus and Managing Director in TECHLAB company and member of Team Europe in European Commission in Greece

### // Claire Fragiadaki

*Technician*

Claire Fragiadaki, is a computer and telecommunications engineer, graduate from ATEI of Thessaly. She has a lot of experience as a technical, for both software and hardware. For many years now she is working as a web developer, taking over various projects. Moreover, the last two years she is working in ICSD and implementing various EU projects, as an administrative officer.

### All the above is promoted through the following activities:

Consulting: the ICSD provides technical advice and information to businesses, agencies, institutions, organizations and young entrepreneurs on topics related to economy, society and the environment.

Erasmus+ and Educational projects: the ICSD participates in educational projects and training activities both in Greece and abroad.

National and European programs: the ICSD works on a large number of research projects with both national and European partners.

Workshops and conferences: the ICSD organizes conferences, seminars and workshops.

Volunteering: the ICSD in cooperation with the local authorities participate in voluntary actions for the protection of vulnerable social groups and the support of refugees and immigrants.

### Certified organization

The ICSD is a certified organization, for social economy and entrepreneurship by the Greek state and it has set up in Ioannina, a Center for the Support of Social and Solidarity Economy, which guides and prepares business plans for the social enterprises of the Region of Epirus. The ICSD has a close cooperation with several Institutes and Organizations aiming at sustainable development.

Finally, The ICSD is certified by the National Agency as Sending, Hosting and Coordinating organization, (2015-1-EL02-KA110-002112) in European Voluntary Service (EVS) projects and has the necessary certificate of Management Capacity for project implementation by the Managing Authority of Operational Programme «Human Resources Development» of the Greek Ministry of Labour and Social Insurance.

ETCC - Company’s Presentation

European Training Centre Copenhagen

The ETCC is a training agency and project facilitator delivering cost-effective and efficient training seminars and project management/facilitation by utilizing the best located facilities and partner opportunities in Denmark and Europe. European Training Centre Copenhagen is a cooperative established in Denmark, since 1987. With offices both in Greater Copenhagen and in Craiova (covering the Balkan regions), the ETCC focus is on offering state-of-the-art services that contribute to sustainable solutions in a local and global perspective.

The European Training Centre Copenhagen is organised as a network organisation cooperating with Danish and international key-specialists in order to ensure the most updated and best-practice based training on our seminars and workshops.

// Henrik Haubro

CEO, Project Manager

Haubro is candidate of psychology and education from the University of Copenhagen, is also a certified teacher in special and adult education. Has worked with local, regional, national and international projects for many years. Among others, he has worked developing Moodle courses, especially related to vulnerable groups. Has worked with cultural planning in Interreg programmes for more than 20 years. Haubro is CEO for ETCC and president of its cooperative mother company Horisont-amba.

// Henrik Sparre-Ulrich

Project Coordinator

Henrik Sparre-Ulrich is candidate of political science and has an MBA in international business administration. Has more of 25 years of experiences as project coordina-

tor with various national and EU projects, development of strategic regional projects, annual project portfolio evaluation. Has worked with cultural planning activities and projects for the past 20 years. Henrik is CEO for Scanex Venture with the mission to help Danish start-up companies create strong US export relationships and to assist EU projects in the area of regional development as well as cultural mapping and -planning including creative enterprises.

This is promoted through:

Training and workshops: the ETCC offers hands-on training combined with policy development seminars and workshops-on-location  
Facilitators: the ETCC facilitates transfer of knowledge from best practices and regional developments in terms of income, wealth and opportunities through cooperation between institutions, research and enterprises at local, regional, interregional and transnational levels.  
Conferences: the ETCC organizes conferences on various themes  
National and European programmes: the ETCC works as leader or partner in many projects with both Danish and European partners  
Erasmus+ projects: the ETCC participates in educational projects and training activities in many Erasmus+ countries

Certified Social Enterprise

The ETCC is a social enterprise certified by the Danish Authorities and is member of the Danish Association of Social Entrepreneurs. The ETCC has it setup in DISIE, Danish Institute for Sustainable Innovation & Entrepreneurship, which supports and scales sustainable entrepreneurs and their business solutions by developing and providing online and offline tools, action-based knowledge and networks across Denmark

Integra Onlus - Company’s Presentation

presidente@associazioneintegra.eu // segreteriaintegraonlus@gmail.com  
www.associazioneintegra.eu // www.facebook.com/integra.onlus/

Integra Onlus Association is a Non-profit Organization founded in 2003 in the city of Lecce, southern part of Italy, by Dr. Klodiana Çuka (current president) and by a multiethnic group that shares a sense of concern for the urgent issues regarding immigration policy in Italy and Europe. Since 2018 Integra has also opened its registered office in Milan, in the north of Italy. The goals of these persons have been to create and implement a multi-ethnic organization that guarantees a true integration between peoples of various cultures.

Integra has operated for twenty years in the field of migration politics to give significant and nuanced responses to socio-cultural issues tied to immigration at the national level, since its constitution also works in the field of culture and education and in the sector of EU projects. Integra currently conducts its institutional operation through a network of offices, migrant reception centers, and partners stationed in seven Italian regions (Puglia, Lazio, Lombardia, Sicilia, Abruzzo, Sardegna, and Calabria).

// Klodiana Cuka

Founder and president of Integra Onlus

Klodiana Cuka, graduated in languages with a PhD in Albanology. Founder and president of Integra, senior project manager and expert of European project. She work in field of immigration last 22 years and she collaborate with public and private association, school and university for culture event, awareness campaigns and training.

// Sergio Patti

Vice-president and manager of Integra Onlus

Sergio Patti, graduate in Economics and Commerce, is

the vice-president and manager of Integra Onlus. He has worked as a business manager for private and public bodies, he has twenty years of experience in the management and reporting of European projects as a financial manager.

// Manuela Sportelli

responsible for the secretariat of European projects

Manuela Sportelli graduated in International Cooperation, responsible for the secretariat of European projects. Intercultural mediator, she have worked for 10 years in the field of immigration in public and private bodies such as the UN Ginevra, Community of Sant’Egidio and Puglia Region.

// Aurora Sportelli

responsible for INTEGRA cultural activities and relations with schools and public institutions

Aurora Sportelli, graduated in Literature and Journalism, has been working in the cultural field for several years and in education sector as an educator for over 10 years; she is responsible for INTEGRA cultural activities and relations with schools and public institutions.

Here is a video we had prepared at the beginning of our project, on Integra’s projects in the field of culture and cultural heritage.  
From Facebook: <https://fb.watch/jxwG6sKFUD/>



West University of Timișoara  
Faculty of Fine Art and Design

www.uvt.ro // arte.uvt.ro

The Faculty of Fine Art and Design is the biggest faculty of this type in the western part of Romania. The study programs offered by us are covering three main areas: traditional arts, applied arts, and the theoretical domain. Through the 11 directions of study on the bachelor level, 10 directions on master level and the doctoral studies, we successfully provide a wide range of options in the visual arts.

We organize classes as follows: painting, graphic arts, sculpture, graphic design, interior design, product design, decorative arts, fashion, history and theory of arts, photo & video and restauration.

We develop a wide range of teaching, research and artistic activities supported by teachers, students and a strong alumnus community. Also our four research centers provide specific expertise and consultancy.

By all these facts, the Faculty of Arts and Design is a strong cultural driving force for our city and region. We are actively building our future society and we are looking forward for the year 2024 when Timisoara will be European Capital of Culture.

// Smaranda-Sabina Moldovan  
Manager

Smaranda-Sabina Moldovan is a Romanian visual artist and PhD assistant at West University, Faculty of Arts and Design. Her research is focused on consumerism and reflecting social life in art.

Born in 1986, in Timișoara, Romania, and currently lives and works in her hometown. During 2017-2020, she developed her doctoral research under the guidance of Prof. Univ.Dr. Habil Dacian Andoni. She presented her doctoral

thesis entitled “From object to painting. From painting to object.” in December 2020.

She has been a member of the Union of Visual Artists in Romania, Timișoara branch, since 2017.

Her activity consists of numerous group events such as national and international exhibitions, salons and creative symposia (Italy, France, Finland, Poland, Turkey, Sweden, Malaysia, Korea, Hungary). She also worked in community art developing social projects both nationally and internationally.

// Claudia Feti  
Assistant Manager

Claudia Feti is an assistant at West University from Timișoara, Faculty of Arts and Design. She graduated design study program and has a Ph.D. degree in visual arts. Her research is focused on visual communication, branding, visual advertising, and illustration.

During 2018-2021, she developed her doctoral thesis entitled “Integrating the Figure-Ground Relationship in The Advertising Campaign”, under the guidance of Prof. Univ.Dr. Habil Alexandru Jakabházi. The thesis concluded with a poster exhibition about humanitarian advertising campaign dealing with issues related to various global problems, created by harmful human actions, such as: environmental pollution, excessive consumption of resources, lack of empathy, etc.

She was a member in many institutional projects, mostly in the design areas. She participated in regional, national, and international exhibitions, symposiums (Italy, Spain, Argentine, Hungary, Serbia, Pakistan).

Nord University - Presentation

Universitetsalléen, 8049 Bodø, Norway // [www.associazioneintegra.eu](http://www.associazioneintegra.eu) // [www.facebook.com/integra.onlus/](https://www.facebook.com/integra.onlus/)

Nord University is committed to delivering relevant educational programmes and research, with a focus on blue and green growth, innovation and entrepreneurship, and welfare, health and education.

// Ellen Marie Sæthre-McGuirk

Doctor in de Kunstwetenschap (Katholieke Universiteit - Leuven)  
[orcid.org/0000-0001-8198-8409](https://orcid.org/0000-0001-8198-8409)  
Head of Secretariat  
Norwegian Competency Network for Student Success in Higher Education (2022-2023)  
Professor of Art and Design Education  
Faculty of Education and Arts

**Latest work:**  
Lecturing: Merited University Lecturer/Teaching Fellow, awarded distinction in 2021.

**Publication:**  
“Making Things and Teaching the Creative Arts in the Post-Digital Era: Seeing and Experiencing the Self and the Object through a Digital Interface” (Routledge, 2022)  
ISBN 9780367333515

**Policy development and impact document:**  
Strategic Action Plan for Visual Art and Design (Creative Industries) for the City of Bodø 2018-2021 (Project leader), as part of strategic development for European Cultural Capital 2024 Bid

**Visiting Fellow:**  
The Design Lab, Queensland University of Technology, Brisbane, Australia (2018).

**Exhibition:**  
Finalist, IRIS Award, Perth Centre for Photography - international prize recognising new and outstanding portraiture in photographic art, 2021

**Editor**  
in chief Nordic Journal of Art and Research, supported by OsloMET

**Section Editor**  
“Youth Engagement and Education” The Journal of Public Space, supported by City Space Architecture and UN Habitat



Erasmus+

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# GRASPING THE FUTURE

Getting Young People and Young Adults Included and Engaged in the Cultural and Creative Sectors



Project Reference - 2020-1-DK01-KA227-ADU-094215

Programme - Erasmus+

Key Action -

Cooperation for innovation and the exchange of good practices

Action Type - Partnerships for Creativity

Start - 01.03.2021 | End - 31.05.2023



None of this would have been possible without the patience and perseverance of Henrik Haubro.



