

Project Number: 2014-1-PL01-KA201-002787

Project Name: Career in Art

## **FINAL REPORT**

This report is to present the final outcomes of the project.

The period covered in the report – **01.09.2014 – 31.08.2017**

### **1. Description of the project**

**Were all original objectives of the project met? How were they reached? Please comment also on any objectives initially pursued but not achieved in the project.**

The project saw involved 6 partner schools, most of them art schools, whose students are often discouraged from pursuing a career in art. Sometimes parents discourage them, because they see no employability in the field of art, and sometimes students themselves decide to take a completely different career path because they are scared of not being able to make a living out of art due to the general lack of employment possibilities. All partner schools, however, believe that it is possible to make a living out of art – it is just a matter of know how.

The main objectives of the project, therefore, were to support students in assuring them a suitable environment for gaining high quality knowledge in the field of art, skills which will assist them in being competitive with their peers in the European labour market, learning key competences (communicative ability in foreign language, entrepreneurship, creativity and innovation), developing the knowledge of and understanding the diversity of European cultures and languages, helping students to gain basic life skills needed for their personal development and future employment, learning with the help of ICT support and introducing a European dimension into the pedagogical process.

We believe that the vast majority of the original objectives were met.

- By engaging in various art workshops at school and abroad, students gained new quality knowledge in the field of art, which equipped them with self-confidence and boosted their motivation. Moreover, art based activities enhanced creativity and innovation with our students, since they were engaged in hands-on projects, learning from mentors or skills craftsmen.
- By meeting artists who make a living out of art, talking to them, exchanging views on art, interviewing them, as well as entering international tenders, making a guide on how to organize an exhibition, attending a seminar on business in art, made students more aware of the labour market demands and made them understand the competences needed to succeed as artists. As a result they bettered their entrepreneurial skills and are better prepared for future employment.
- English being the key language behind every joint activity, students improved their speaking and writing skills. Some activities saw them engaged in writing CVs, cover letters and job applications in English, as well as putting together a multilingual dictionary of basic art terms. Students were also communicating with their peers in English during exchanges or staying with host families, which contributed greatly to improving their communicative abilities.
- Working together on short-term exchanges and other school-based activities helped students understand that different cultural backgrounds lead to different interpretations of art. With that and with the help of the study trips to galleries, museums and sites of national importance students became aware of the diversity of European cultures and languages. All in all, we introduced a

European dimension into their learning experience.

- Students learned with the help of ICT support, which was at the core of many a workshop. They designed logos, filmed videos, edited photos, animated objects, designed bags, made calendars and posters, and, most importantly, digitalized their portfolios, which will help them with entering art universities and future employment.
- Students developed on a personal level. They gained confidence, motivation, improved problem-solving techniques, adaptability to new circumstances, learned to accept and be tolerant. Engaging in workshops such as *Philosophical Approach to Art* and *Hear Me*, they discussed how cultural and political backgrounds affect art, they learned to understand those differences, accept them and become more tolerant citizens.
- Students needed to prepare workshops for their schoolmates on their own. In order to do that they needed to gain knowledge on how to make a presentation, how to attract audience. They practised public speaking and self-presentation. They needed to overcome stress and shyness, work in a group. Knowing how to do that may improve their chances of doing well in job interviews, or during oral exams.
- Owing to evaluation that we have made and talks with participants we know that the project has had a great impact on them. Students who were involved in activities of learning in the form of short-term exchanges commented that those were life-changing events that they will never forget and that they for sure want to pursue a career in art.

One of our aims at the beginning of the project was to change statistics when it comes to the number of students who want to pursue a career in art. Since students at various schools had the tendency to continue their studies outside the field of art, we wanted to change that trend – reverse it. We are happy we were able to make some improvements, especially visible with students taking active part in the project. It is a small step but we are glad to have made it and the project will have the ongoing, long lasting result with hopefully receiving a few new artists or craftsmen.

**What were the achievements of the project? Please provide a detailed description of the project results (if they are not listed in the sections "intellectual outputs", "multiplier events" or "learning, training, teaching activities"). Please describe achievements exceeding the initial expectations, if relevant.**

**In what way was the project innovative and/or complementary to other projects already carried out?**

**What were the most relevant priorities addressed by your project?**

**In case the selected priorities are different from the ones in the application, please explain why.**

**What were the most relevant topics addressed by your project? (multiple selection possible)**

**In case the selected topics are different from the ones in the application, please explain why.**

The results of the project were divided into two categories, i.e. tangible and intangible:

a)Tangible:

1. Artistic events

- Exhibitions of students work in schools, local art galleries and in public places arose communities' interest towards art and artists in general. They also gave students the opportunity to present themselves as artists and get feedback from the public. In the process of putting up the exhibitions, they learned how to do vernissage, how to promote their work and how to receive praise. Students grew on a personal level, as artists and future entrepreneurs.
- Creation of works of art and Art Creation Workshops saw students involved in hands-on projects, producing numerous artefacts. Workshops focused on traditional crafts, national heritage and new art techniques. This enabled students to acquire high-quality knowledge in the field of art, extend their artistic creation and boost their creativity. Results ranged from bags, logos, filmed interviews, self-portraits, 3D animations, dictionary, guide on how to organize an exhibition, traditional Romanian blouse, pottery pieces, engravings, illustrations, clay-molded objects, zines, posters, wooden cutlery, encaustic paintings, photograms, e-Portfolios, videos, PTT presentations, CVs, cover letters, job applications, leaflets about the project, advertising gadgets with project logo- pens, bags and more. Workshops were carried out at respective schools, during classes and exchanges, some in studios, some

outside, closer to the community – like graffiti writing. Those organized in public places aimed at opening up new learning experiences for students and at informing the public about our project and the Erasmus+ program in general.

\* 25 Workshops for their own schools carried out by students taking part in short-term students exchanges. After coming back home students prepared a presentation and workshop for their school mates. During these events they described their exchange, the partner country and its heritage that they've seen, the partner school and workshops or seminars that were carried out. What is more, they taught or described newly learnt artistic techniques to their schoolmates. By organising such a workshop and presentation students practiced the skill of public speaking. They needed to learn the rules of a good presentation, which they will later find useful during entrance exams or at job interviews. The schoolmates could also learn and expand knowledge of other countries and art in different parts of Europe.

- Talks and seminars with recognized artists.

In Poland students were able to talk to Waldemar Cichoń – a famous sculptor, who described his career path and demands of the career.

In Slovenia a seminar on needs and requirements of business in art was delivered by the acclaimed Slovenian accessories designer Edita Zelolepo, who runs a cooperative shop Zoofa. Students learned from the designer's personal experience about the needs and requirements of the labour market, the traps of opening your first business and the need for constant innovation and life-long learning. Students learned about a sustainable way of running a business – a cooperative where artists split costs of running a business and leave a lesser imprint on the environment. The artists also explained the copyright system in Slovenia and its expenses, how to cope with competition and who to go to when in need of financial advice. Edita Zelolepo also opened her shop and studio for our students to see where and how she works. This seminar helped students to better understand the needs of the labour market, its traps and possibilities. It also enhanced their motivation to pursue a career in art.

2. A website was created at the beginning of our project and it was continuously updated with information about the progress achieved, activities that were developed and the obtained results. The Slovenian team was in charge of the technical part of the website, all other partners contributed to its contents. The website was placed on the Slovenian school website to ensure its sustainability. The website offers an insight into the aims of the project, partner schools, activities, transnational meetings, results, tenders and dissemination. It serves as a dissemination platform and keeps students, staff, parents and the general public well informed.

3. A project forum was created in the form of a Facebook page, where our students posted their work, exchanged opinions and communicated with other peers involved in the project. This enabled them to boost their self-esteem and motivation, as well as compare their work to that of their peers.

4. A project logo was chosen through an international tender. Students designed various logos, which had to comply with the demands of the international tender. This enabled them to learn how to approach tenders and endowed them with valuable job-related skills. By designing logos they also used ICT support and learned how to use design programmes. Furthermore, they had to hand in written descriptions of their designs, thus they bettered their writing skills in the English language. The student who won the logo contest, was awarded the first prize by the first presidents of the European Council Mr Van Rompuy, which motivated the student to do even better in the future.

## 5. Publications and free educational resources:

Participants of the project actively participated in creation of all brochures or leaflets. They needed to work on content, choice of photos, graphic design, editorial so they practiced ICT skills, language skills. Apart from that they learnt practical skills like- which printing house to choose,. They had a chance to learn what the job of a computer graphic looks like.

\* A Multilingual Picture Art Dictionary was created and spread on the internet as free teaching material and amongst art schools in various countries. The dictionary encompasses basic art terms which students and mentors needed for a fluent and successful communication with each other. The terminology, which included all fields of artistic creation from the project, was topped up by our students'

illustrations, photographs and computer drawings. With this activity students acquired ICT skills, bettered their knowledge of English and learned basic words from 6 European languages.

\* Open Educational Resources of Art techniques and Entrepreneurship tips for young artists were collected by all partners and added to our website, free downloadable by any interested person. We uploaded a short video on how to make wooden cutlery from the initial stages of sketching to the final stage of production. We have also shared the guidelines on how to make a digital portfolio. We came up with a guide *How to make an exhibition*, which gives tips about choosing an exhibition place, the arrangement of objects and the final opening ceremony. The guide also includes entrepreneurial tips and links to various sites of art organizations, galleries, subsidiaries and ministries where art students can go for help or support. Students have also filmed interviews with acclaimed artists, who give students valuable advice and tips for a successful career in art. All of this is available on the project website as sustainable and downloadable material.

\* A guide about how to organize an exhibition from invitation to 'vernissage' was made in order to help students with exhibiting their work. The guide also includes entrepreneurial tips and links to various sites of art organizations, galleries, subsidiaries and ministries where art students can go for help or support. The guide is available on the project website as sustainable and downloadable material.

\*A CD with Interviews with local Artists from each country was made. Each partner school selected a team of students who picked an acclaimed artist/group of artists, prepared a selection of questions and did the interview. After that they had to edit the video and come up with the final product. All videos are collected on CD and available as free material on the website. With this activity students developed their ICT, language, organizational and managerial skills. Also, they learned about the labour market and the entrepreneurial skills need to succeed in the field of art.

\*An Information Leaflet with guidelines for future artists was made. It includes general information about the partner schools and motivational sentences to help students overcome the fear of proceeding their studies in the field of art. Basic guidelines on where to turn for help and subsidies can be found in the *How to organize an exhibition* brochure. All is available on the website as free downloadable material.

\* A 4-page leaflet summarising the project and its objectives and partners was created as an advertising gadget- to be handed out to guests, authorities, and community to inform them about the project.

\* Digital portfolios were created during an ICT workshop. Five students attended the workshop who then taught other students from partner schools to create digital portfolios. Students used ICT support, knowledge of the English language, and various artistic skills to meet the task. There are guidelines on how to approach the task on the website as sustainable, freely available material.

#### b) Intangible:

1. Approximately 120 students (from the 6 organizations involved in the project) became familiar with the process of creating a personal website meant to promote their creations and their portfolios online. This was achieved by teaching 5 students how to digitalize their portfolios and placing them on personalized websites, who then taught five more students at respective schools and informed tens more through PTT presentations and workshop guidelines.

2. Approximately 120 students developed their artistic skills, language skills and social skills. This was achieved by involving students in activities of learning, particularly by making them actively involved in short-term exchanges. Each partner school provided workshops and activities which focused on heritage, traditional crafts and innovative art approaches with the aim to better our students' artistic skills. They also developed their artistic skills by comparing their work among each other and by visiting art galleries, museums and UNESCO sites. They were given lectures on art history, architecture, culture and traditions. We also focused on linguistic skills by teaching them how to write CVs, cover letters and job applications. Students had to produce a multilingual dictionary of basic art terms, wrote descriptions of themselves as artists, their work and their creations, and last but not least, they were placed with families to enhance their communication skills. Their social skills developed through interacting with students from other partner schools, teachers, guests at exhibitions and parents from hosting families. They became better at solving problems, adapting to new circumstances, working as a team and

understanding the basic principles of the European union of nations.

3. Approximately 120 students were advised and professionally oriented on acquiring further education, employment or self-employment in the art or cultural sector. This was done by:

- Entering the international tender for best logo of the project;
- Filming interviews with acclaimed artists who shared tips on how to make it big in the field of art;
- Visiting the Fine Arts University in Gdansk, where they accept foreign students;
- Visiting acclaimed artists in every country involved in the project and discussing art and entrepreneurial skills with artists who make a living out of art;
- Attending a seminar on business in art delivered by an acclaimed accessories designer;
- Making a guide on *How to make an exhibition* with valuable tips on vernissage and institutions offering support to young artists;
- Making personalized websites and digital portfolios of young artists which will help them succeed in pursuing a career in art.

The project was both innovative and complementary to other projects already carried out. It built on the artistic impact of previous projects and at the same time it transcended the artistic world by topping it up with the entrepreneurial aspect of success. With this project we equipped students not only with high-quality artistic skills, but also with job-related skills, entrepreneurial skills and social skills needed in the labour market.

The most relevant priority addressed by our project was to motivate our students to pursue a career in art after they graduate from secondary school. In addition to that, we wanted them to learn new art techniques, to be better at foreign languages, to make use of ICT support when creating art, to understand the European values, to gain job-related and social skills.

The most relevant topics addressed by our project were the philosophical approach in art, art history, digitalization of art, national heritage, entrepreneurship, innovation, creativity, language learning, multicultural dialogues and common values.

4. More than 24 teachers/counselors participating in the project developed the quality of career guidance, counselling and support services offered to our students that will lead to supporting their future individual career paths in line with their personal and professional development. This was done by an active involvement in the transnational project meetings and short-term learning activities, which saw both teachers/counselors and students working together and pinpointing the main areas of professional development.

5. We managed to increase labour market relevance for our 150 students and strengthen the links between artistic education, entrepreneurship training and the world of work by teaching students quality new art techniques and helping them exhibit and verbalize their creation. On top of that we took our students out of their comfort zones by engaging them in the world of work - visiting studios of acclaimed artists and listening to a seminar on business in art.

6. We enhanced the commitment of local and regional public authorities in the qualitative development of the Artistic education by informing them of our project and the Erasmus+ programs. We also visited the mayor of Elblang while in Poland; in Ljubljana we hosted the Ambassadors of Poland and Slovakia to Slovenia, who both offered their support to Erasmus+ projects; and we hosted the first president of the EU Council Mr Van Rompuy, who congratulated the Belgian student upon winning the logo contest. And last but not least, the Slovenian coordinator took active part at the international conference celebrating 30 years of Erasmus+ programs which was held in Bonn, at which she presented project results and impact to an international audience and important stake holders.

7. Students taking part in short-term learning activities and those following the project from school, as well as teachers, school counselors and other schools staff, increased their experience in art and better understand the European cultural diversity. This was achieved by visiting galleries, museums, art schools, art studios, UNESCO heritage sites, getting to know students from 6 different countries, their families, schools and way of life. Some workshops and activities were specifically designed to enhance

students' international dimension, to teach tolerance, acceptance and other European values.

## **2. Project Management**

**Which activities and indicators of achievement (quantitative and qualitative) did you put in place in order to assess whether and to what extent did the project reach its objectives and results? How did you measure the level of success?**

We have applied quantitative and qualitative indicators and carried out several activities in order to assess the objectives and results of our project. We set off by pinpointing the main objectives by analysing the needs of our schools. This was done by means of a survey done by the coordinating school – showing that a large number of art students do not continue their studies in the field of art – and by means of discussions among members of project groups inside schools and on the level of the project team.

Once the project got started and activities/workshops/visits were being carried out, we issued online surveys to students and teachers in order to assess the quality of those same activities (i.e. satisfaction with the organization, activities, visits, hosting families, etc). We have also asked colleagues to evaluate certain results of our projects in written form.

On other occasions we held exhibitions or had important visitors attending the exhibitions who also evaluated the results of our students. All the impressions, comments and numbers of surveys are gathered on our website.

According to the impressions of important members of the public and stake holders as well as the numbers of our surveys, we believe that the objectives of our project were met and that our results are in compliance with the aim of this project. In other words, all results reflect high artistic knowledge; they mirror key competences such as creativity, innovation and entrepreneurship; teachers believe students have improved their knowledge of foreign languages, especially English, and can better understand the European Union as well as our shared European values.

Apart from that teachers of languages, history of art or artistic subjects have noticed improvement of grades or general knowledge of project participants.

What is more, the coordinating school every year gathers information about the career path of its graduates (independently of the project). Among the project participants in Poland nine students have just graduated school. All 9 have chosen artistic careers. The results will be available at [www.liceumplastyczne.elblag.com.pl](http://www.liceumplastyczne.elblag.com.pl) under heading "Łosy absolwentów"

**How were the quality, effectiveness and efficiency of the project monitored and evaluated (include budget control and time management)? Please mention the involved staff profiles and frequency of such activities.**

Monitoring and evaluation were done before the beginning of the project (in the phase of preparation), during the project (after every single short-term learning activity, with interim reports, activities evaluation inside schools, teachers' conferences, etc.) and at the end of it (with final report and international conference). After every year of the project we collected all details of activities- number of creations, participants, numbers, questionnaires, etc in a form of a written Evaluation Report, which was later placed on our website.

We were also very meticulous in choosing staff who attended international teachers' meetings and who accompanied students on short-term teaching activities. We involved very different profiles, ranging from coordinators, headmasters, language teachers, designers, photographers, architects, painters, art history teachers, historians, social workers, philosophy teachers and others in order to get a wide array of view points and perspectives which would in turn make our program and activities high quality ones.

Before the beginning of the project, we created a quality assurance plan, aimed at designing the quality criteria set for activities, products and other results. In order to keep every aspect clear for all partners

involved, the coordinator provided a set of indicators (qualitative and quantitative) regarding every type of activity.

Also, every institution had to nominate a person responsible for evaluating and monitoring the quality of activities and results. This person was aware of all requirements that are being set to achieve the standards of a good quality result or activity and he/she needed to have the competence to manage the evaluation and monitoring process, knowing what tools to use and how to analyse the evaluation results and transform them into reports sent later to the Coordinating institution and was published on the website.

Quality checks were performed after each milestone and then reported to the Coordinator. The Coordinating institution then informed the entire team of the progress done in each organization; and, if necessary, asked for improvements (if the quality of some activity/result did not meet the set standards).

In this project, we planned 6 transnational meetings, during which reports were written, evaluations were done and analysing discussions were carried out. All activities were also discussed, highlighting the Good practice examples and trying to improve the unsatisfactory results.

The main goal of this monitoring and evaluation process was to make sure that the high quality of the entire project was guaranteed at all stages.

The following tools were used during the 3 years of the project in order to realize the evaluation:

- The quality assurance plan;
- The report after 1st year;
- The report after the 2nd year;
- The final report after the 3rd year.

In order to achieve it we used the following approaches:

- Surveys with pre set questionnaires;
- Focus group discussions;
- Direct observation;
- Review of products;
- Interviews.

Students and teachers were asked to write reviews of the activities.

While evaluating to what extent our project had reached its objectives and results we used the following indicators:

1. Process indicators while implementing the project with the purpose of monitoring activities and to measure the progress made

2. Quantitative and qualitative indicators such as:

- Number of students involved in the project;
- Number of works of art created by students;
- Number of techniques learnt;
- Number of visits on our website;
- Number of resources put on the website;
- Number of downloads of resources available on our website;
- Number of work-related persons and career paths that students will be able to meet within the project;



- Existence of a local policy regarding Artistic careers;
- Percentage of Art students or young Artists involved in the project that will say in a questionnaire they want to pursue artistic career;
- Number of students (involved in the project) that after graduation will have a Career in Art.

All indicators will be used with the appropriate measurement tools.

- Surveys with pre set questionnaires;
- Focus group discussions;
- Reports;
- Direct observation;
- Review of products;
- Interviews.

The organizations also prepared a budget plan and appoint a budget controller. The project managers of each team managed their budgets, however the Polish manager supervised everything and performed frequent control of the budget if necessary. All in all, we gathered information concerning expenses, checked the prices of travel fares, ticket prices and costs of materials necessary to carry out project activities at the planning stage in order to ask the needed funds. We bought the tickets in advance in order to make sure we payed the lowest price. We kept the team informed of the approved budget, and the amount for each section. The budget was monitored after each milestone by looking at how much money of our grant was had spent to achieve an activity/mobility/output of our project and determine if the actual spending is more or less in correspondence to the originally estimated one.

Regarding time management, at the planning stage of this project all partners involved agreed with deadlines for completing each task/activity etc. and the timetable of the project was created. When creating the plan we also assigned a school responsible for each activity, because as long as everyone knew what and until when they were to finish a certain activity they were more determined to finish the task on time. Also by doing this it was easier to establish who was not respecting the deadline or the quality of a certain activity.

The project coordinator also created a "To do list" for all team members on a regular basis (every month or in accordance with the needs) which was updated regularly, giving all members of the team the opportunity to stay focused and to be informed on the progress that was being done. Also the coordinator set an estimated amount of time needed to complete each task; in this way wasting time was limited.

A great part concerning management was done during transnational project meetings. These staff meetings had a pre agreed agenda with specific things to discuss such as reporting the achieved tasks, overcoming difficulties encountered, planning future activities, etc.

**If relevant, please describe any difficulties you have encountered in managing the implementation of the project and how you and your partners handled them. What measures were used to handle project risks (e.g. conflict resolution processes, etc.)?**

The Polish coordinator did a good job at keeping the rest of the partners informed and organized. And all the partner institutions did their best to equally contribute to the project team. We worked best at international teachers' meetings, when we could communicate face-to-face and were able to build the team and motivate each other to apply to the project. We also used Dropbox, emails and Skype to facilitate project management when face-to-face communication was not possible.



We experienced minor faults of newest technology like mails not being delivered, going to spam or while trying to do an international conference on Skype only 3 partners got connected. Yet such problems were quickly resolved.

We did encounter some risks concerning the ongoing unstable and dangerous security situation in Europe at the moment our project was being implemented, in particular in Turkey. This is why we were all in contact with our NAs and discussed it with the Headmasters, who advised us to reschedule some activities – and ultimately – we had to cancel completely the international teachers' meeting and the short-term learning activities to Turkey, only to implement them in Romania and Slovenia respectively. This rescheduling enabled us to carry out planned activities by placing them in other partner schools. We tried to keep the Turkish atmosphere and for example organised a workshop of decorating ceramics with Turkish motifs. However, it was difficult to carry out all tasks without the Turkish partners being present. Turkish students and teachers didn't join us in the last meeting as they were not allowed to leave the country. Turkey did not carry out all mobilities planned in the application form. Yet, the meeting in Slovenia was fruitful and eventful- we added a few new workshops that have even improved the quality of the project.

There were also some minor tensions between partner schools regarding the level of some activities, with some teams wanting to keep them very simple and basic and others wanting to have them on a very high level, but all was resolved peacefully and by finding a middle way.

### **3. Implementation**

**Please describe the activities organised by your project and elaborate on the methodology you applied. Please provide detailed information in particular about the project activities that were supported by the grant for Project Management and Implementation.**

**How did the project partners contribute to the project? Please detail specific competences brought in by the partner organisations.**

**What is your qualitative appreciation about the cooperation and communication between the partners and with other relevant stakeholders during the implementation of this project? What are the positive and negative elements of this cooperation process? What are the elements you would improve if you were to carry out a similar project in the future?**

**What target groups were addressed in your activities plan?**

At the beginning of the project in the school year 2014/2015 individual school project coordinators informed students, teachers, parents, school staff and school authorities about plans and objectives of implementing to joint Erasmus + international project named Career in Art. In the next period, project teams were created, which consisted of students with an increased interest in art and artistic careers and teachers of individual schools. Common works on project activities were coordinated by the main coordinator of the Polish partner school. Students from the different national teams have teamed together to work on common project activities, collecting different materials, creating works of art, documenting, and planning project activities. Project teams in schools met together and planned their activities under the guidance of school coordinators. The main objective of all student activities was to transform students into independent future artists. They gained new experiences, recognized and tried new art techniques and they better understood the creative process of art. As a part of their project activities, they could learn from the lessons of inspiring the world of art, visit museums, galleries, workshops of many artists, their works, and the conditions of doing business in art. All of this really expanded their artistic horizons. For the most active students in project activities, the highest value was participation in short-term mobility abroad, stay in another school, family, other culture, getting new contacts and create friendships. The realization of the project took place on two levels - activities of students in domestic countries and activities carried out abroad in the context of short-term student mobility abroad.

The assignment of tasks within the project was distributed very evenly and fairly in the application and the planned assignment of tasks was achieved during the implementation of the project. The coordinator of the Polish school had a leading role in organizing of common activities and all school coordinators regularly communicated and jointly guided and monitored the fulfilment of project objectives.

The realization of the implementation was managed by the Polish coordinator and followed the plan of activities mentioned in the project application. Specific activities were scheduled in time, so all partners did them. Since the beginning of the project in September 2014 the following tasks have been jointly implemented and accomplished to meet the implementation plan:

1. Information on the objectives and tasks of the project at all participating schools.
2. Creation of the project logo - graphic designs were elaborated by students, school rounds were organized and then the international round of the competition, from which the winning logo of the project was voted - a student of the Belgian school.
3. Creating a project website - a partner school from Slovenia and its professional teachers prepared and implemented the launch of the project's website and gradually added content within 3 years.
4. Creating a digital Picture Art Dictionary for arts schools - the dictionary has been published as a freely available material on the project's website and on the school's website, some schools also use the printed form of the dictionary.
5. Demonstration of project and project results within Open Day at all participating schools for students, teachers and parents.
6. Online Questionnaire - The Importance of a Philosophical Approach to Art - created and evaluated by students and teachers of the Belgian school, the respondents were students of all participating schools.
7. Creating a Guide How to Organize an Exhibition and Publish to a Website - Writer Creation has been attended by all partners, published on its school website and project website. Some of the partners also use the printed form of the Guide.
8. Language Passport - Students of all participating schools have created their language passports using the Europass website tool. This enabled them to evaluate their language skills and a printed version of the language passport enabled them to enrich their professional portfolios.
9. Curriculum Vitae - Students of all schools have learned to write a good CV using the Europass website in multiple language versions. The Curriculum Vitae version enabled them to enrich their professional portfolios.
10. Letter Of Application - Students of all participating schools have learned how to write a quality Letter of Application to improve their opportunities and chances of getting a good job.
11. European Skills Passport - Students of all schools learned how to upload documents using the online Europass platform to create a personal artistic or professional virtual portfolio.
12. Creating artworks with different techniques and publishing them on the Artless without Frontier exhibition of artworks in any technique - title "Art Without Borders". Students prepared their artworks with different techniques. Each school realized in its school an exhibition for the sophisticated, professional and the general public, and then the best works were published on the project's website as a digital international exhibition of works.
13. Leaflet - Students of all partner schools created a leaflet where they collected guidelines for future young artists to make a graphic design of a flyer that was later printed and distributed to the general public.

14. Making Photos - Photos -Me as an artist - students have created photographs that they introduced themselves as artists with artistic photographic techniques. Photos are published on the project's website.
15. Student arts portfolios - students of all schools created their artistic portfolios, where they published their artworks, photographs, CVs, Europass Mobility certificates, language passports ... These portfolios were published on their web-based online sites and made easier for them to publish and present their artistic work to future employers.
16. Publication of sub-reports and overall project implementation report on the project website. These documents were regularly published by partners from Slovenia.
17. Regular dissemination of the implementation, tasks and activities, transnational meetings and short-term student mobility and in particular the project results on the project website, the websites of the individual schools, the Internet media, the print and electronic media were done.

At the end of each project implementation, the school coordinators led by the Polish Project Coordinator produced evaluation reports and analysed the results, which were always published on the project website. In addition, the project activities and project results have always been disseminated in the form of written articles in digital and print media.

The evaluation of the activities and the progress of the project was regularly carried out within the framework of 6 transnational meetings where the school coordinators and the project coordinator and the professional educators responsible for the professional project activities met.

Planned project activities were implemented in two forms, within the project activities of individual schools during the school year or within 6 short-term student mobilities. Implementation of short-term student mobility and the results of their common activities were disseminated on websites, regional and national web portals and mass media. Regularly after the realization of short-term student mobility, student and teacher meetings were organized in each of the participating schools - workshops where the results of the project were further disseminated, students shared their new artistic and other experiences, and taught other students new art techniques they had learned abroad.

Project activities were undertaken jointly by all partners in short-term student mobility: screen printing workshop, 3D film-making, the digital picture art dictionary for schools, meetings with local artists and seeing their workshops, exhibitions of works created, "The art of creating IA -Traditional Romanian blouse"- workshop on transforming a piece a fabric into art, seminar on poetic and philosophical approach to art, abstraction with calligraphic elements and finishing with wax, blind printing marks on paper turned into a composition play with colours and photography, seminar on needs and requirements of art businesses, graphics techniques workshops, textile techniques workshops, photo and video for advertising and social media, talks on : businesses in the arts, the best photograph contest 'Me As an Artist' portfolios – ICT workshop, public presentation and exhibition of work done for pupils, teachers, local authorities and media (presenting the portfolios, dictionary, Erasmus+), sightseeing – national heritage, art, local art businesses, exhibitions of works created.

The target groups of actions implemented according to the plan in the context of student mobility and individual schools between the mobility meetings were:

- Students of each participating school;
- Teachers involved in the schools;
- Staff of individual schools;
- Parents of participating students;
- Local authorities;
- Citizens of cities in the competence of individual schools;
- Artists working in art;
- Craftsmen working in the regions of each school;
- Museum staff, galleries;
- Important stake holders and decision makers (mayor, ambassadors, ministries).

All participating countries took part in the implementation of the project as planned. However, some

changes were made due to the danger of going to Turkey because the political and security situation in the country was not suitable and The National Agency has recommended not to travel to that country. Therefore, the implementation of project activities has shifted to Romania and Slovenia for the transnational teachers' meeting and the short-term learning activity respectively. Workshops and planned activities have adapted to this change and the main objectives were met.

Project activities that were supported by the grant for Project Management and Implementation were:

- printing posters for school project corners;
- buying gifts for partner schools;
- buying drinks and food for teachers and students during workshops;
- paying for dinners and lunches during joint activities;
- issuing CD-s with interviews with artists, printing out the online dictionary and guide on How to make an exhibition;
- printing promo material, such as leaflets, mugs, bags;
- paying for teaching materials needed in workshops or paying workshops carried out outside schools;
- paying for study trips and visits;
- paying for the stay in some countries where staying with families was not possible;
- paying teachers who worked on project implementation.

Each partner organization brought in specific competences which helped us achieve the final goal of the project.

- Poland was strong at coordination the whole project and making use of the experience in previous projects. Also, being a very young school with young staff they brought in fresh and innovative ideas in the field of graphic design. The vicinity of Gdansk also enabled our students and teachers to visit the Malbork UNESCO Castle and to visit the Gdansk Faculty of Fine Arts.
- Romania also had extensive experience with other Erasmus and Comenius projects. Also, their school is situated in the birth place of one of the biggest sculptors of our time, Constantin Brancusi, whose legacy students could admire. We also benefited from the proximity of the UNESCO Monastery of Horezu, local pottery and traditional blouse making of the area.
- Slovakia has a school with a long tradition in graphic design and photography and is also familiar with Erasmus projects. They contributed with great award-winning professionals who guided workshops.
- Belgium was new to the Erasmus world and contributed greatly with high technology equipment and wide array of workshops. Also, being in the proximity of art and cultural centres such as Antwerp and Ghent made it an ideal partner for gaining knowledge in the fields of art and history of art.
- Slovenia was also new to Erasmus projects, but could contribute greatly with its 70 years of experience in the fields of fine arts, graphics, industrial design, fashion design and photography. It could deliver hands-on workshops in fields unknown to other partner schools and provide an e-Portfolio workshop.
- Turkey is the only school offering a general education, but participated because they too have students who are artistically talented and needed additional training. They could offer a unique insight into the art and culture of the Middle East, from which students could learn the differences between our worlds, learn acceptance and tolerance. They also wanted to deliver a seminar on business in art.

The cooperation was very good.

\* All partners actively participated in the performance of tasks, we contacted by email.

\* We worked remotely on documentation using Dropbox - so each partner had real insights into the documentation changes.

\* Together we completed the project website by writing articles, reports, inserting photos, however,

the Slovenian partner was the greatest contributor here.

- \* International project meetings were scheduled every six months, allowing us to discuss and agree on common arrangements.

- \* Prior to international meetings and mobility of students to foreign partners, coordinators have written a cost statement – which made us avoid misunderstandings on budget issues.

- \* Coordinators worked closely with accounting and school management. During the meetings we discussed progress and expenses. Meetings were regular - at least once a month. Lesser issues were discussed on a regular basis.

- \* The coordinators also contacted National Agencies and project supervisors.

- \* All partners actively cooperated with the media, resulting in the publication of a minimum of 100 articles in the local press or the Internet.

- \* We cooperated with the authorities of our cities, meeting with the starosts, mayors of cities and even the Polish ambassador in Slovenia.

There were almost no negative aspects of cooperation, although there were times when due to busy schedules or family matters one of the partners responded to the email late or did the task too late. However, it did not affect the execution of project tasks - sooner or later all were done.

Unfortunately, in the last year of the project we had a hard time contacting our Turkish partner. Turkey has not come to a project meeting in Romania and short-term mobility in Slovenia. They claim that this is a result of the bad political situation in their country and the conflict with Europe.

The main recipients of the project were the pupils of our schools, but the project also positively influenced teachers, school staff, families, the local environment, and even allowed our schools to work more closely with the city authorities.

The qualitative appreciation about the cooperation and communication between the partners and with other relevant stakeholders during the implementation of this project was measured and discussed throughout the project. The main findings say that what students appreciated the most was the international experience which they acquired by meeting peers from different European countries and staying with families. They also appreciated the fact that they were forced to communicate in English and could improve their linguistic skills. They also appreciated the study visits which opened their eyes to the varied artistic creation across Europe and enabled them to better understand the European artistic heritage.

On the other hand, teachers appreciated the most being given the possibility to see how other schools operate, which problems and challenges they face and what teaching techniques they use to achieve certain educational goals. Teachers also appreciated the international dimension they were able to bring inside the class and that they could refresh their knowledge of English.

On the level of the school we all agree that this project contributed greatly to the dynamics of school work, since Erasmus+ brought a new dimension to teaching and enabled us to do project work alongside our respective curricula. It also helped that everything is paid for, since schools and parents do not always have the means to carry out quality activities.

It also brought change and an international vibe to some smaller communities, where people are not used to seeing and communicating with people of different nationalities, colours and backgrounds. By carrying out activities in local communities and exhibiting in local art galleries, we fostered a much wider and subtler artistic dialogue among people which does not know borders or conflicts.

In future projects we would like to work on similar areas – joining art with innovation and entrepreneurship – but selecting a smaller number of partner schools, which would allow us an even more successful collaboration.

## Participation of students with lesser possibilities

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We did not apply for any grant in this category, however, we can say that a large group of our students are the ones of lesser possibilities- 5 out of six partner schools are located in small or medium sized towns, the Polish one being situated outside the town.

Families of students are not really well off and would never been able to afford a foreign trip for their child.

The participation in the project has really increased their chances of getting to know the world and expanding their horizons.

Choose:

Economical obstacles

### 4. Transnational Project Meetings

**Please describe the Transnational Project Meetings organised within your project. What was the purpose and frequency of the transnational project meetings and who participated? Please elaborate how these meetings served the purpose of project coordination and implementation and in case there is a difference between what was planned and what was implemented, please explain why.**

In total we held 6 transnational project meetings prior to the 6 short-term learning activities which enabled us to meet as a team, build our mutual respect, discuss areas of mutual interests, discuss the ongoing project activities, do the evaluation of activities and results, monitor the budget, plan future activities and prepare all the necessary arrangements for the upcoming events.

Meetings were held twice each school year. In 2014/15 we had meetings in Poland and Romania; in 2015/16 we had meetings in Belgium and Slovakia; and in 2016/17 we had meetings in Slovenia and Romania (instead of Turkey).

Some meetings had to be rescheduled due to the unstable political situation in Turkey. It was done in accordance with our NAs, and all meetings were carried out.

Each school carefully chose a team of teachers and other staff to participate in the transnational meetings. This was done in accordance with the program of the meetings and the upcoming short-term learning activities. In other words, we made sure that teachers who attended transnational meetings were there because they co-created the workshops held during the upcoming mobility. In this way we secured a high quality of knowledge and a professional approach.

All meetings served the purpose of project coordination and implementation to a great extent, since they saw a large number of professionals discussing, analysing and preparing things together in a relaxed atmosphere. Things were done quicker and into more detail in this way. And we were also able to see for ourselves what kind of environment our students would be working in and what art they were going to see or visit, which enabled us to prepare students for the short-term learning activities and bring new knowledge to teachers at respective schools. Also, motivation for future work rose with teachers after every single meeting.

The meetings in Poland Romania and Belgium were carried out as scheduled. Later we needed to change the timetable because of Turkey (which was supposed to be the 4<sup>th</sup> meeting) which was first postponed to a later date due to safety issues in the country at the time, and was later dropped altogether, A substitute meeting was organized in Romania instead. And the meeting in Slovakia and Slovenia were held a little bit earlier than we had planned.

### 5. Learning/Teaching/Training Activities

**Please describe the short-term learning, teaching or training activities included in your project and explain how they have contributed to the project's objectives. In case there is a difference between what was planned and what was implemented, please explain why.**

All 6 short-term learning activities had the same objectives; i.e. to teach students basic skills (language learning, innovation, entrepreneurship and creativity), to teach them how to use modern technology in art, to teach them job-related skills and make them aware of the joint European values.

Each activity was, therefore, based on various artistic workshops for students, visits to local galleries and museums, meeting up acclaimed local artists and discussing the entrepreneurial side of art with them, as well as occasionally attending a seminar on business in art, discussing our backgrounds and interpretations of art as an international group, visiting a Faculty of Fine Arts and more.

Each school year we organized two short-term learning activities, which were preceded by transnational meetings to the same school. Therefore, in 2014/15 we had mobilities to Poland and Romania; in 2015/16 we had mobilities to Belgium and Slovakia; and in 2016/17 we had two consecutive mobilities to Slovenia, since we agreed that Turkey was too dangerous to visit.

All the activities and workshops were carried out by professionals like our teachers or invited guests like artists- sculptors, illustrators, designers, etc.. Sometimes we decided to do an activity outside the classroom in a local studio, which we financed from the Implementation and Management department. It was decided because we did not have the knowledge or skills to carry out the activities ourselves – so we hired artisans and other professionals.

We carried out all the activities planned in the initial form, with the exception of the water pumpkin decoration, which was not doable because of the rescheduling of workshops (this workshop was supposed to be held in Turkey, however, we did not visit that country, and it was impossible to hold it elsewhere, yet we replaced it with other useful workshops- for example traditional printing techniques ). Not only had all workshops been carried out, we also added new ones to the list to make the mobilities as interesting and high quality ones as possible.

## **6. Participants' Profile**

**If applicable, please also describe the background and profile of the participants that have been involved in the learning, teaching or training activities and how these participants were selected.**

As the main theme of the project was the art and future careers of art students, the creation of project teams at individual partner schools, national co-ordinators sought to provide the opportunity to collaborate with all students who had an increased interest in artistic creation and their future artistic career. Regardless of gender, integration, economic background, equal opportunities were provided to students who showed interest in working on project activities.

Educational and teaching activities were attended by student numbers as planned in the project application form. All students were pupils of medium partner schools aged 13-18. The selection of students for participating in short-term mobility of students abroad in each school was directed by the school coordinator with the school management. The main criteria for selecting students were their participation in previous project activities, the willingness and ability to accommodate foreign students during mobility, the language level - the ability to communicate independently in English, independent artwork, artistic focus on the workshops organized in the country. From each country, students with limited opportunities and a weaker economic and social environment were also included. For all participating students, parents' written consent was required, in case of parental or notarized consent of the parent travelling abroad.

Overall, 118 students attended short-term student mobility abroad, of which 88 were girls and 30 boys. All participating students in short-term mobility perfectly represented their countries, schools and the Erasmus + project.



## 7. Impact

### **What was the project's impact on the partners and other organisations involved in the project?**

According to surveys carried out during and at the end of the project among students and teachers alike we came to the conclusion that the main impact of our project lies within our respective schools. In other words, our schools are the ones who benefited the most from it, since the project brought along an international dimension to our day-to-day curricula.

The main objective of the project was to motivate students to continue their studies in the field of art. According to our findings, in some schools there had not been a distinctive rise of students who later decided to enter art faculties, however, some schools have experienced a change- for example a survey in Poland has shown that 9 out of 9 graduates who participated in the project who graduated this year have already got a place in art universities. Other participants have so far stated that they are going to connect their career with art in the future.

Anyway, we were able to motivate all students to work harder in their secondary school training. We were also successful in motivating our staff to work more eagerly at home and to bring innovative ways of teaching into classrooms – something they saw their colleagues do in a partner school.

We were also very successful in teaching students basic skills. They all improved their mastering of the English language; they also learned some basics of other European languages. They learned innovative techniques in art and managed to fuse local traditions with their own artistic interpretations, which required a great deal of innovation and creativity. And alongside, they learned about the entrepreneurial side of art with visits to acclaimed artists, seminars and interviews with artists.

Students also managed to implement ICT equipment into artistic creations. In this respect we are particularly proud of the e-Portfolio workshop, with which students learned to present themselves to future employers or use their portfolios for entering art schools. With this they merged artistic knowledge with creativity, innovation and entrepreneurship in one result – a digitalized portfolio.

Another visible impact lies in the fact that teachers refreshed their knowledge of foreign languages, got an insight into the various field of artistic creation by working with each other, they also started to collaborate with colleagues they had never worked with in the past, and were able to focus on an activity for a longer period of time, thus fostering better results.

Schools also learned to work together efficiently – inside an institution and on an international level. Motivation rose and so did the ambition for applying for other Erasmus+ projects.

### **Outside of the participating organisations which were the project's target groups and other relevant stakeholders? What was the project's impact on them and how did the results reach them?**

Very important to the project were parents/families who decided to take in students from partner schools. Their daily lives changed completely for a week or so and they were very happy to have had the opportunity to host such a diverse international crowd.

Other important project groups were the local communities, media, local authorities and (inter)national stakeholders. We have addressed those with articles in newspapers and appearances on the radio and local TV. We also hosted Open Days and held exhibitions at schools and in local galleries. We sent out school magazines and brochures of the project to the Board of Education; we have invited VIP guests to our schools as part of the project activities. In relation to that we have hosted the first presidents of the European Council, Mr Van Rompuy, and the Polish and Slovakian Ambassadors to Slovenia, we had a meeting with the Starost of Powiat Elbląski- Maciej Romanowski, as well as representatives of NAs and others. The target groups were very impressed by the creativity and innovative approaches of our students, as well as the high quality performance delivered by both teachers and participants. They all

guaranteed their future support for Erasmus projects and stressed the need for international cooperation.

We have also presented the project, its impact and results at an international conference in Bonn in May 2017 in front of an international audience. On this occasion important guidelines were written down for the future development of the Erasmus+ projects, and participants were also able to share experience and ideas for future projects.

**How has the project contributed to the achievement of the most relevant priorities (as outlined in the description section)? To which extent was the expected impact reached?**

The project contributed greatly to the most relevant priorities in that it allowed students to do project work with peers from 6 different European nations under the mentorship of skilful professionals for a longer period of time. Being able to focus solely on this project for various days on end, students were able to deliver better results. This project, therefore, enabled students to be more creative, to use new and innovative techniques in their art work, to learn high quality skills in the field of artistic creation, to widen the knowledge of art history and understand cultural diversity. It taught them how to use ICT technology in art and as a means of self-promotion in the entrepreneurial sense of the word. It also bettered students' linguistic skills and ability to write letters of application and CVs in English. And above all, it equipped students with social skills such as team-working, solving problems and adapting to new circumstances, as well as useful job-related skills such as organizational skills, time management and more.

Consequently, students who were actively involved in activities related to the project showed increased motivation for school work, showed genuine interest in pursuing a career in art and became more self-confident. They also became true citizens of the world, understanding not just the challenges of their own schools and communities, but also those of others across Europe.

**What was the impact of the project at the local, regional, European and/or international levels? Please provide qualitative and quantitative indicators.**

With this project we were able to reach:

- Teachers, students and their parents;
- Similar schools in the region and across Europe;
- General public;
- Local galleries and artists;
- Local authorities;
- Ministers of Education;
- International audience and decision makers at international level;
- Ambassadors;
- EU Commissioners.

We reached important stakeholders and international decision makers by sending out magazines, leaflets, promo material and more. In this way we made important parties familiar with the (un)employability issues youngsters face all across Europe and explained how our project tackled those by upgrading the basic skills of students, especially in the field of artistic creation and job-related skills.

We also attended an international conference at which several decision makers were present, including the new Erasmus+ KA2 coordinator (Bonn, May 2017). We were able to have as our guest of honour the first president of the EU Council, Mr Van Rompuy, who stressed the importance of such projects for all young people and a strong united Europe. And last but not least, we hosted the Polish and Slovakian Ambassadors to Slovenia, who both offered their support to our project and similar ones, pointing out that it is such projects that make up Europe and are decisive for the creation of young masterminds.

We also took students to town halls to discuss important issues with local authorities (this was done in

Poland); we arranged for students and acclaimed artists to meet and talk business in art (in all countries); we made it possible for young perspective artists to exhibit in galleries and pave their artistic careers (in all countries).

We also distributed leaflets and promo material with project information at the international conference in Bonn in May 2017, which can serve as an important base for future co-operations.

Some qualitative and quantitative indicators can be found through here:

- <https://www.kmk-pad.org/veranstaltungen/dokumentation/best-practice-results-from-erasmus-a-european-conference-on-dissemination-and-impact-in-the-school-sector-2017.html>

## **8. Dissemination and Use of Projects Results**

**To whom did you disseminate the project results inside and outside your partnership? Please define in particular your targeted audience(s) at local/regional/national/EU level/international and explain your choices.**

We targeted various audiences in compliance with the Erasmus+ policies.

On the local level:

- students;
- parents;
- teachers at respective schools;
- galleries;
- media;
- local artists;
- local authorities.

To target local audiences was important in order to keep the general public informed of our activities and to promote European institutions as well as programmes. It meant to provide a window of opportunity for strengthening awareness and knowledge about what the EU has to offer in the field of education and long-life learning both among citizens and public authorities. It also enabled students to get recognition in the local environment, to gain self-confidence and thus be able to promote themselves on a national or international level. Since one of the project's objectives was to teach students entrepreneurship, we found it crucial to take students out of their classrooms, out of their comfort zones and connect them with the local communities.

On the regional level:

- regional authorities;
- faculties;
- media;
- art schools.

We tried to extend the promotion of our project from the local to the regional level to strengthen its impact. In this way we promoted our school, we shared valuable information about the possibilities the EU offers and we showed students what options they have if they decide to leave the local communities.

On the national level:

- national authorities;
- media;
- NAs.

We believe it was crucial for our students to share their knowledge on the national level. We were able to do that through articles in newspapers, specialized magazines and by sending off brochures to ministers of education. Also by regularly reporting to and meeting with our NA officials we tried to foster ideas and share results with other schools across the country. Sharing impact on the national level was also important in order to foster change in national curricula by a greater inclusion of Erasmus+ projects into school work.

On the EU level:

- EU authorities.

We managed to reach EU authorities by inviting the first president of the EU Council, Mr Van Rompuy, to a school celebration in Belgium. He offered full support to our project and similar EU projects, by stressing the importance of a strong and united EU Union. We were also able to address Mr Michael Teutsch, Head of Unit B2 - Schools and Multilingualism, European Commission, DG Education, Youth, Sport and Culture at the international conference in Bonn in May 2017, at which we stressed out the results and impact of our project and also contributed to the formation of new Erasmus+ guidelines for future projects.

On the international level:

- International audience at international conference in Bonn;
- Ambassadors of Poland and Slovakia to Ljubljana, Slovenia.

Targeting the international audience is quintessential for sharing ideas, gathering information and promoting our schools in a wider context. We decided to go international by taking active part at the international conference in Bonn (»Best practice results from Erasmus+« - A European conference on Dissemination and Impact in the School Sector), and by inviting the Polish and Slovakian Ambassadors to the final exhibiton of art work produced by Erasmus+ participants during the mobility to Slovenia. The conference was a unique opportunity to promote our project and partner schools, to share ideas and teaching practices and to find potential new partners for future projects. Whereas inviting Ambassadors to school was for many a once-in-the-lifetime experience to get to know important decision makers and representatives; it was a very important opportunity for our students to be able to talk to people of high profiles, exchange viewpoint on art with them and discuss their art with them. In this way they got important job-related skills and the so needed self-confidence to continue their studies in the field of art.

**What kind of dissemination activities did your partnership carry out and through which channels? Please also provide information on the feedback received.**

Dissemination activities carried out in our partnership:

- Articles on project website;
- Articles on school websites;
- Articles on Facebook;
- Articles, pictures and posters in school corners;
- Giving out promo material and leaflets;
- PPT presentations delivered by teachers and students at respective schools;
- Freely accessible and downloadable teaching material on the project website;
- Reports at staff meetings and to NAs;
- Information sharing at meetings with parents;
- Articles in media (papers, news agencies, education magazines, radio, TV);
- Sharing results and impact at Open Days and parents' meetings;
- Exhibitions of students' work in local galleries;
- Doing art work outside schools in local communities;
- Letters and brochures of the project sent out to local authorities and paying a visit to town halls;
- Sending out letters, reports and brochures to national authorities;
- Inviting EU commissioners and Ambassadors to schools;
- Sharing results and impact at international conference in Bonn.

Our partnership addressed target groups at the local, regional, national, EU and international level. Dissemination was done in virtual form by placing articles on all disposable virtual media, in physical form at schools and in galleries, by means of ICT technology at meetings and conferences and by personal contact with important stakeholders and decision makers.

We have received feedback from teachers, students and parents through questionnaires relating to activities and mobilities carried out. We also have written feedback from important others whom we

asked to evaluate some of our results. We have end-of-the-project written feedback from teachers in the partnership where they evaluated the partnership itself, activities, results, impact and prospects for future Erasmus+ projects. And we had important guests from the world of politics and councils who delivered important messages to our students and congratulated us on our work – but, unfortunately, those were not recorded.

Overall, the feedback is good. It tells us that we worked very hard, that we addressed some very important issues concerning students, i.e. the employability issues, and that we did manage to achieve our goals, which were to raise self-confidence with our students, motivate them for future studies in the field of art and equipped them with high-quality knowledge when it comes to languages, arts and ICT technology.

Apart from that, the feedback we got also tells us that we were successful in areas we hadn't predicted before. For example, we strengthened the bonds between school staff at respective schools, allowed teachers and students to do more project work, enabled school staff to revise their knowledge of foreign languages, were able to get an insight into the issues at heart in other EU countries and got new teaching ideas to be used in our own classrooms.

**Erasmus+ promotes an open access requirement for all materials produced through its projects. In case your project has produced intellectual outputs/tangible deliverables, please describe if and how you have promoted the free access for the public, through the internet, to a digital form thereof. In case a limitation was foreseen for the use of the open licence, please specify the reasons, extent and nature of this limitation.**

Our project did not produce any intellectual outputs, however we do have teaching and promotional material which is accessible to all those interested and is downloadable from the project's website.

Tangible deliverables:

- On-line multilingual dictionary of basic art terms;
- Filmed interviews with acclaimed artists;
- Promotional videos promoting our project and Erasmus+ projects;
- Guide on *How to make an exhibition?*;
- Leaflets offering support to future artists;
- Guide on how to create your own digital portfolio;
- Guide on how to design and produce wooden cutlery.

**How have you ensured that the project's results will remain available and/or will be used by others?**

By putting up the project website and placing it on one of the partner's school platforms we have ensured that the project activities, results, dissemination files and impact will remain available for those interested for several more years. During the project we did several promotional activities to ensure that the project's results will be used by others while the project was ongoing and after its ending. We advertised the website in local and national media, we pointed it out at meetings and conferences, we had it printed on PPT presentations and leaflets and delivered it at an international conference. All results which are gathered on our website are also freely downloadable material, which should enhance their usability and are also to be found on websites of local galleries, local authorities and Embassies.

**How did you see the potential to use this project's approach in other projects on a larger scale and/or in a different field or area?**

This project made us understand that no school in Europe should be excluded from EU funding and EU projects, since they enable schools to tackle areas they otherwise wouldn't be able to address because of lack of finances. Erasmus projects also offer teachers and students alike a unique possibility to experience first-hand the teaching methods and practices across Europe, only to be able to use them in their local environment. Our project also made students and teachers more aware of their own national and cultural identities, and positioned us on the European educational scale. In other words, we were

able to pinpoint our strong points and tackle our weaknesses when it comes to school organization, national curricula, teaching practices and equipment at schools.

The strongest asset of our project was that it allowed students and teachers to do project-based, hands-on work – to work together for several days on matters of common interest with our hands on materials. This is something no school has time for during a busy school year, since we have to abide to stressful and often lifeless national curricula. And this project gave us a unique opportunity to address areas we find important and otherwise cannot tackle; we were able to take time off regular classroom work and be creative rather than theoretical in an international environment.

This project also introduced an international dimension to our schools, which was a much cherished and needed upgrade to our classroom work, not just in language teaching/learning, but in other areas as well. In art there are so many different schools and approaches to design or art in general that it is of paramount importance for young learners to get in contact with that knowledge, share it and learn from others. This builds their professional knowledge and also equipped them with life-long and job-related skills they normally do not get in school.

For the time being, we decided to continue with Erasmus projects which focus on similar areas as our most recent project; i.e. employability, ICT and basic skills. But we have also discussed possibilities to apply the same international project-based mode of teaching/learning to other areas in which our students do very poorly, namely mathematics and physics. We thought of using 3D-modeling programmes, which our students are familiar with from design classes, as well as the newest 3D printing technology, which we do have at schools, to enhance learning in the field of natural sciences. That could be one of our next projects.

## **9. Sustainability**

**Which activities and results will be maintained after the end of the EU funding? How will these activities be implemented and supported?**

**Please provide any further comments you may have concerning the above figures especially if the adjusted amount differs from the calculated amount.**

There are several activities and results which will be used after the end of the EU funding.

- English teachers will continue to use the Europass platform as part of their curricula, thus offering students career guidance in writing CVs, letters of application, cover letters and filling in language passports.
  - Graphic design teachers will maintain ICT support for the creation of logos, short animations and digitalization of students' work.
  - Students will be able to create their own e-Portfolios with the help of the workshop guidelines freely available on the project website.
  - Students will be able to look up art-related vocabulary in the multilingual art dictionary, which is freely available on and downloadable from the project website.
  - Students will be able to use the online guide *How to make an exhibition?* when putting up an exhibition of their own or when looking for useful information about associations supporting young artists. The guide is freely available on and downloadable from the internet.
  - Students will be able to make use of the Europass certificates when applying for work.
  - Students will be able to make use of their personalized blogs and e-Portfolios when promoting their work or entering universities.
  - Students will continue to use the promotional material with the project logo which was created

during workshops (bags and mugs).

- Students will be able to use the artistic knowledge they acquired during the Erasmus+ project in their future work.
- Students will be able to use the entrepreneurial skills they acquired during the Erasmus+ project in their future careers.
- Students will be able to make use of the international experience and social skills they acquired in the project at job interviews.
- Partner schools will be able to use information leaflets and brochures when promoting the project and informing the wider public about the results and impact of our project.
- Schools will use the experience from this project for future connections and collaborations in Erasmus+ projects.
- Students, teachers and head teachers will stay in contact with those involved in the project and share valuable knowledge.

The above listed activities will be maintained by implementing them in our curricula. Whereas the results will be maintained for another five years on the project website for all interested to see, use and share. There is sustainable teaching material which students and teachers can download and implement, or simply check online, and there are leaflets and brochures to inform and promote our project as well as the Erasmus+ programme. And finally, the documents which have been issued to students will stay in their possession to be used when entering universities or looking for employment.

We have supported and financed all workshops and activities from the implementation and management funds. The grants were sufficient and allowed all partner schools to provide high quality workshops, visits and field trips from which students got valuable artistic knowledge, entrepreneurial skills, knowledge of art history and the labour market, innovative business ideas, linguistic skills and social skills needed for their future careers.