Co-funded by the
Erasmus+ Programme
of the European Union

ART@HEART

SOCIAL HANDCRAFT EXPERIENCE

Project ID: 2020-1-IT02-KA227-ADU-095157

Guidelines for the design of artistic craft workshops with remote and face-to-face methods

Table of contents

1. Introduction

1.1 Summary

The Project Art@Heart - Social Handcraft Experience is a strategic partnership to support the innovation of the adult education branch, created and projected to answer the extraordinary call "Strategic partnerships created to answer at health emergency COVID-19".

The partnership is made up of Associazione Atelier degli Artigianelli (Italy) as project leader, LAO Le Arti Orafe (Italy), Spazio Reale Formazione (Italy), Escuela de Arte 3 (Spain) and PIKC Liepajas Muzikas, makslas un dizaina vidusskola (Latvia).

The health emergency due to the pandemic of COVID-19 has harshly damaged the cultural and creative sectors and has restricted the way people relate to each other. This project wants to improve the growth of skills and expertise that strengthen the creativity, promote the quality and innovation, and support the adult's creative potential, contributing to the resilience of the cultural and creative sectors.

The project will reinforce the social inclusion through the arts, promoting innovative approach based on intercultural and participative dialogue, that relate to education, training and organization of cultural and creative sectors.

The project has the aim to develop innovative results and to promote the spread of the good practice to realize non-formal training laboratories of artistic crafts, testing new distance manners (MOOC) on a subject, the artisan one, mark out instead of the modality purely in presence.

The project also seeks to support the development of key skills and knowledge of self-entrepreneurship.

The project is intended to 10 adults for each organized laboratory by the partners. If the participants were different from each other, we could consider that the total number of beneficiaries could reach 120, since the project involves the realization of 4 workshops organized by the lead partner, 4 by LAO, 2 by the Spanish partner and 2 by the Latvian partner. However, this is not to be considered a certain fact as some participants may decide to attend several different workshops.

The specific targets that the project wants to reach are:

- the exchange of good practices between the project partners regarding the ways of remote transmission of knowledge and skills;
- the fulfilment of the guidelines for the planning of the practical learning opportunity in presence, or at a distance, regarding the artistic craft topic; creation of practical training laboratories of artistic craft (blended way) in Italy, Spain and Latvia;
- the invention of a MOOC form dedicated to self-entrepreneurship (multilingual, available to all the participants – with an open-source issue available to a wide public);

- research and development of key competences, such as linguistical and digital for adults, through webinars;
- promotion and organization of artistic and cultural activities.

This project wants to offer to the attendees the possibility to develop their own skills, increase the knowledge and develop the use of the TIC, encourage the learning of knowledge and the expertise for their personal progression in order to have a greater social inclusion, by a series of artistic laboratories in presence or at a distance.

All these activities will have the purpose to enhance the participants' curricula useful in the job market.

The project also plans to raise the following impressions on the indirect recipient and on the communities:

- to promote and encourage creativity.
- to offer social inclusion paths through the artistic expression.
- to promote the continuous learning for adults while promoting the access to improvement skills paths.
- to enhance the growth of ability and competence.
- to support the use of digital devises, especially for adults (non-digital native)
- to raise the talent and promote the culture of the self-entrepreneurship.
- to promote and examine in depth applied methodologies and techniques of non-formal training, in presence and at a distance, in the artistic craft sphere.
- to support transnational partnership.
- to promote models and instruments to impart knowledge in remote modality.
- to promote and organize artistic and cultural activities.
- to support the progression of cultural and creative sectors.

1.2 Summary table of activities (in chronological order)

ID	Activity Type	Starting Period	Description	Leader Partner
1 (TPM 1)	Transnational Projects Meeting	05-2021	Kick-off Meeting (virtual mode)	Associazione Atelier degli Artigianelli
2 (E1)	Multiplier Event	05-2021	Launch Conference	Spazio Reale Formazione
3 (O1)	Intellectual Output	06-2021 / 09-2021	Guidelines for the design of artistic craft workshops with remote and face-to-face methods	Spazio Reale Formazione
[virtual intermediate TPM]	Transnational Projects Meeting	10-2021	Monitoring of O1 e O2	Associazione Atelier degli Artigianelli
4 (O2)	Intellectual Output	10-2021 / 10-2022	Artistic craft workshops in Italy: Paper on paper and Creative Craft Tailoring	Associazione Atelier degli Artigianelli
5 (O7)	Intellectual Output	10-2021 / 12-2021	Webinars focused on developing key competencies and empowering digital media	Spazio Reale Formazione
6 (O3)	Intellectual Output	11-2021 / 04-2022	Artistic crafts workshops in Italy: design and production of environmentally friendly objects in contemporary design	LAO srl
7 (O5)	Intellectual Output	03-2022 / 11-2022	Artistic crafts workshops in Latvia: goldsmithing with reused materials	PIKC Liepajas Muzikas, makslas un dizaina vidusskola
8 (E3)	Multiplier Event	05-2022	Exhibition of products made by artisan workshops (goldsmiths)	LAO srl
9 (O4)	Intellectual Output	05-2022 / 12-2022	Artistic crafts workshops in Spain: symbolic jewels with reused materials	Escuela de Arte 3
[virtual intermediate TPM]	Transnational Projects Meeting	08-2022	Monitoring of concluded/in progress Os	Associazione Atelier degli Artigianelli
10 (E2)	Multiplier Event	11-2022	Exhibition of products made by artisan workshops (paper and tailoring)	Associazione Atelier degli Artigianelli

11 (E5)	Multiplier Event	12-2022	Exhibition of products made by artisan workshops (goldsmithing with reused materials)	PIKC Liepajas Muzikas, makslas un dizaina vidusskola
12 (E4)	Multiplier Event	01-2023	Exhibition of products made by artisan workshops (symbolic jewels with reused materials)	Escuela de Arte 3
13 (O6)	Intellectual Output	01-2023 / 03-2023	MOOC module dedicated to self-employment	Spazio Reale Formazione
14 (TPM2)	Transnational Projects Meeting	04-2023	Final Partner meeting	Associazione Atelier degli Artigianelli
15 (E6)	Multiplier Event	04-2023	Conference and final exhibition	Associazione Atelier degli Artigianelli

1.3 Beneficiaries

The works of the Art@Heart Project will foresee the involvement of direct and indirect beneficiaries.

The direct beneficiaries will be 10 adults for each organized workshop. If the participants were different from each other, we could consider that the total number of beneficiaries could reach 120, since the project involves the realization of 4 workshops organized by the lead partner, 4 by LAO, 2 by the Spanish partner and 2 by the Latvian partner. However, this is not to be considered a certain fact as some participants may decide to attend several different workshops. The same direct beneficiaries will then participate in the remote workshops based on basic and key competences and on self-entrepreneurship. Preference will be given to those facing socio-economic difficulties, and the principle of gender equality will be respected.

Indirect beneficiaries will be:

- Institutions at municipal, regional, national and European level which include Ministries, departments and any other institutions in the sector of interest (education, crafts, arts and trades, businesses).
- Specialized public: stakeholders, industry professionals, academics and trade associations.
- General public: groups of people who have no direct interest in the project results, but who can still benefit from them.
- Media: operators in the world of communications and opinion makers able to promote the project.

1.4 Purpose of the Guidelines

On the basis of the workshops already offered by the partners, these Guidelines aim to be a sort of “vademecum" for the implementation of non-formal learning workshops for adults, focused on artistic handcraft.

This document will contain:

- Historical background and tradition on the artistic craftsmanship of the partner countries.
- Analysis of the methodologies used by the partners.
- Description of the methodology of the artistic workshops offered by the Art@Heart Project.
- Specific distance learning methodologies for the transmission of craft knowledge.

The present document will define: the structure of the workshops, the objectives, the organizational structure, the methodologies, the materials, the beneficiaries, the duration, the eventually selection process, any accompanying support measures and the expected results.

The guidelines will be the basis for structuring the Art@Heart’s workshops provided in the partner countries.

2. Brief history of artistic craft in the partner countries

2.1 Italy: tradition of papermaking

The tradition of papermaking, bookbinding and paper decoration are typical ancient crafts that one finds expanded from the South to the North of Italy. These crafts follow from the incunabula period up to today. The commercial routes developed typography industries in art cities.

The knowledge of papermaking travelled from China towards the West along the trade routes of the Mediterranean and by 1276 the craft reached "Fabriano" and spread slowly to the rest of Italy and Europe.

The development of a new printing process, notably the invention of Gutenberg movable typeface (c.1446), advanced paper's importance in the publishing of books and periodicals. The famous "golden printing age" in Venice was due to the arrival of foreign travellers trading spices and cloth throughout the world who brought the printing presses. New illustrative methods such as engraving, etching and mezzotint extended the esthetical use of paper in printed images.

The expanding commerce created a bigger demand for quality paper to be used for book publishing, certificates as well as bank notes, while cheaper grades were needed for wrapping and packaging. Important manufacturing centres were established and still today these prestigious papermills produce excellent paper sheets such as Enrico Magnani (dating from 15th century), Fabriano (dating from 13th century) and Amalfi (from the 13th century). The schools' teaching is mainly derived from, and, in papermills. The apprenticeship is the base of the learning method used to now.

2.2 Italy: tradition of fashion

Italy has indeed produced some of the finest examples of textiles in the world: extremely valuable garments not only for their artistic connotations but also for the precision of their cut and the luxury of their fabric.

Moreover, for centuries -especially during the Renaissance- Florence has been the City of Art as much as it has been also the City of Fashion.

Florence's monuments and churches have always incarnated elegance, beauty and perfection, ideals that have inspired the development of individual fashion that is still very popular since the 1400s. The two words described a trend that had quickly spread among women and men, who turned to tailors and seamstresses, painters and artists and asked them to create extraordinary and unique garments. Individual fashion inspired Florentine tailors to push the boundaries and use their creativity and artistic impulses to design colourful tights, little capes with pleated sleeves, and blouses and jackets in precious fabrics decorated with bright details. For decades the tourists that went to Florence didn't only visit its famous monuments. In the last half century the ready-to-wear has revolutionised the habits of consumers and buyers and wiped away tailoring houses, threatening to destroy this form of craftsmanship. In recent years there has been a re-discovery of this form of artistic craftsmanship,

thanks to an education of consumers to recognize good quality and to value handmade, sustainable products rather than cheap, mass-produced unethical goods.

2.3 Italy: tradition of jewellery

The home of artists and craftspeople that have made it famous throughout the world, the Toscana region is still rich in exceptional craftsmanship, and preserves a humane dimension that attracts thousands of visitors from around the world.

Italian jewellery manufacturing saw its beginnings with the Etruscan civilization in what is now Central Italy. From there through all the ages, goldsmithing has grown up to nowadays.

Thanks to the visionary goldsmithing guilds that rose up in the Middle Ages, the jewellery industry in Florence began to thrive under strict regulations and high crafting standards. Original designs brought to life using traditional techniques continue to sparkle down the Florentine Ponte Vecchio today, focusing on top quality and attention to detail.

Main artists, from Renaissance to Mannerism, up to the 20th century, made the history of goldsmithing in Tuscany and Italy. One of the most representative goldsmith is the sculptor, writer and famous goldsmith Benvenuto Cellini (1500-1571).

The school inherits the Renaissance spirit of the region, but the great lesson of the past is re-launched, and the teaching staff takes into account the changing of costume, the modifications in historical and social conditions, the requirements of its students and the evolution of the concept of jewellery.

2.4 Latvia: tradition of applied art and design

In the 19th century, traditional crafts - pottery, weaving, wood and metal processing - began to compete with industrial products. At the turn of the 19th and 20th centuries, the Art Nouveau style suggested bridging the distinction between “high” (fine) and “low” (decorative) art, as well as basing crafts on folk art sources. Weaving (drill fabrics, ski blankets) was one of the most developed industries. Professional artists introduced new techniques in textiles - tapestries, fabric painting, applications. In textile art, Jūlijs Madernieks and Jūlijs Straume can be highlighted, in ceramics - plates painted by Jēkabs Dranda with stylized flowers, Ansis Cīrulis' experiments with Ancient Oriental forms and decorative motifs, etc. Porcelain and faience were produced by the M. S. Kuznetsov factory founded in the middle of the 19th century, as well as the J. K. Jessen factory and the J. Jaksch & Co porcelain painting workshop. The Zelm & Boehm factory made glazed majolica stoves and fireplaces. Conservative reminiscences of historical styles were persistent in furniture carpentry, but Art Nouveau style was manifested in the interiors of apartments designed by J. Madernieks. The beginnings of individual jewellery design appeared in jewellery, but cutlery, candlesticks, and other items were made by Erik Bakstad's precious metals workshop, while the Ernst Tode company stands out in the field of stained glass. Several glass factories produced bottles, glasses and other household utensils. The company of Christoph Haffelberg dominated the field of representative bookbinding. Around the turn of the century, until the First World War, Riga was an important vehicle production

centre in the Russian Empire (bicycle factory A. Leutner & Co. Riga, Russian-Baltic wagon factory, where Russo-Balt cars were built, etc.). The origins of Latvian national book design were determined by Art Nouveau decorativism, aesthetics and the principle of stylistic unity.

The processing of precious metals and jewellery belonged to the traditional cunftu positions, and although the stamping of precious metals had become the responsibility of the state throughout the Russian Empire since 1841 (the master of the trial was a civil servant), the position of goldsmith remained. The available material for the turn of the 19th and 20th centuries reflects traditional but virtuosically masterpieces of goldsmithery (i.e. silver for organizations - cunftu cups, pendants), which already a priori determined a conventional solution. One of the leading goldsmiths in Riga at the beginning of the 20th century was Heinrich Meijer - it is known that the silver products he made were presented as a gift to Tsar Nicholas II during his visit to Riga in 1910. At the end of the 19th century, industrial production also entered the field of precious metal processing. The massive, cheap products of the factories took the leading place in the production market, and the masters of the goldsmith craft gradually lost their decisive role in the processing of precious metals. Burkards Dzenis had been focusing on making ethnographic brooches from gold, silver and copper among Latvian artists for some time since 1907. His works were exhibited at the 2nd Latvian Art Exhibition in 1912. Brooches-Paegle also made brooches in the forging technique. T.Zaļkalns from 1901 to 1903. made models in the famous K. Faberge jewelry company, right from 1897. Jānis Lībergs also worked, after 1909 and until the revolution of 191,7 in the company's Moscow branch.

Development after the First World War

In the 19th century, the relations between ethnographic traditions and modern trends were topics in applied art. Modernist, Art Deco stylistics entered ceramics (Rūdolfs Pelše, Georgs Kruglovs, Vilis Vasariņš, Andrejs Pormalis). Of particular significance was the porcelain and faience painting workshop “Baltars” (1924) created by Roman Suta, Aleksandra Beļcova and Sigismund Vidbergs, inspired by modernist tendencies, which also gained attention abroad. Textile art (carpets, decorative blankets, curtains, etc.) mainly served to decorate the interior, synthesizing variations of ethnographic ornament with Art Deco, etc. c. contemporary impulses (J. Madernieks, A. Cīrulis, Milda Klēbaha, Elga Kivicka, Jānis Sudmalis, etc.). The use of elements considered to be Latvian dominated in the design of interiors and furniture (A. Cīrulis, J. Madernieks, Jēkabs Bīne, etc.); The simplicity of forms and minimal decoration also came under the influence of functionalism. The leather upholstery (Andrejs Purmalis, Margita Melnalksne, Viktorīna Zosta, etc.) also absorbed certain elements of geometry. Metal art also developed (iron, copper and silver forgings, representative silverware, etc.). The expression of modernism in book design in the 1930s was replaced by more retrospective trends and glamorously representative forms.

The interwar period also saw the beginnings of industrial design, but the names of the authors are often unknown, as artists saw the field as an additional source of income rather than original creativity. Artists such as Sigismunds Vidbergs, Oskars Šteinbergs, Arturs Dubur and others collaborated with the producers. Business graphics (packaging, advertisements, stamps, securities,

banknotes, etc.) developed, as well as advertising offices of various companies (the advertising office of the State Electrotechnical Factory (VEF), where Zelma Baboliņa operated, etc.). After the First World War, the porcelain companies of M. S. Kuznetsov and J. K. Jessen resumed their work, mostly decorating the products according to foreign prototypes, but also sketches by local artists were used. Several glass factories also operated. Around the middle of the 1930s, purposeful design of VEF radio and telephone sets in the form of Art Deco and streamlines began (Kārlis Irbītis, Ādolfs Irbīte); the most outstanding achievement was the technologically and constructively unique miniature camera VEF-Minox (1938). Float shapes at this stage also entered the design of vehicles (buses, cars, etc.), replacing angular solutions. Due to the demand, the production of bicycles expanded (the best known - Gustavs Ērenpreiss and Pēteris Ozolnieks bicycle factories), while the factory "Fenikss" produced passenger and various cargo wagons. Several companies and aviation enthusiasts were involved in aircraft design. Kārlis Irbītis VEF sports aircraft I-12 was highly appreciated. Romans Suta offered innovative principles in interior design in a nationally constructive style.

Development in the Soviet occupation

After the Second World War, applied art progressively moved away from utilitarian functions, approaching the fine arts. Textile art flourished in the 60s of the 20th century (Rūdolfs Heimrāts, Aija Baumane, Edīte Pauls-Vīgnere, etc.). In the 1970s, more and more developed into spatial textile compositions, experiments with various materials, etc., which introduced the so-called fiber art direction. Language, or plastic objects based on abstract or natural forms appeared in ceramics (Pēteris Martinsons, Latvīte Medniece, Silvija Šmidkena and Leons Lukšo, etc.). Monumental decorative wrought iron was important in creating unified interior ensembles. In addition to practical objects, the elements of room decor were also made in leather art, wooden artistic decoration and glass art (Arnolds Vilbergs lighting fixtures, etc.). In the design of the 20th century, the 50s can be considered a “totalitarian decorating” period, which was followed by significant changes in the 1960s - asymmetrical, minimalist solutions, multifunctional furniture, extraordinary dish shapes, etc. Competing with the West in the production of consumer goods, the USSR began to set up artistic design offices. During the Soviet occupation, the product range included VEF and radio equipment of the Radiotehnika factory, RAF minibuses of the factory, household electrical equipment of the Straume factory, etc. Mass production of typical products in the 70s and 80s brought unification and low quality, but many quality solutions were not introduced into production either; so-called unique design samples were also made.

Present day

Mostly unique, artistic design offers continue to dominate even after the restoration of independence, but there are also design achievements and success stories of Latvian or Latvian origin in the global market (company Blue Microphones in California, linen fabric company Studio Naturals, interior products company Studio Skujeniece in Amsterdam, bicycle company Brum Brum Bike, corporate design company Zilbers Design, interactive technology laboratory Connection Codes, etc.); Zane Bērziņa's academically oriented research on interactive textiles in Great Britain and Germany

and elsewhere should also be highlighted. The Latvian Designers' Union organizes an annual competition for this industry, as well as taking other measures to promote design development.

2.5 Spain: tradition of craft

The Crafts of Spain, as occurs in almost all countries, collect the legacy of different civilizations for centuries, settled in the Iberian Peninsula or arrived through the peaceful exchange between cultures or through military invasions, exchanging experiences and thus enriching their own, giving rise to the rich production of objects made since prehistoric times, whose primary use was basically functional or sumptuous, and ornamental, to differentiate power groups, civil or religious, with respect to the rest of the population. With the consolidation of the Christian kingdoms, at the end of the Middle Ages, artisans were organized through guilds in connection with power, legislating and setting specific control norms. An example of this was the fact that the great nobles attended assiduously to pay homage and give gifts to the king -or the latter in turn offering gifts to consolidate political alliances, thus contributing to the creation of a luxurious and high-quality handicraft that culminated in later centuries. and especially during the reign of Carlos III with the establishment in our country of the Royal Factories and other manufacturing centres to meet the high demand in sectors such as leather, textiles, ceramics, glass or goldsmithing, with certain areas of the national geography specializing in various products.

Currently, in each Spanish region there is a varied, own artisanal culture, transmitted for generations over time, which has given rise to a great variety of crafts and products of the country that are recognized with international rank and authenticated with designation of origin. Although the production is very heterogeneous, we can highlight the works made in pottery and ceramics, glass, wood, leather, basketry, weaving, lace and in different metals, with applied techniques -as examples close to the teachings that we teach in our school- to the Forge and Ironwork, Foundry, Goldsmithing (Jewellery, Silverware and Fire enamels on metal, among others).

In Spain there are numerous Art Schools belonging to public education in which handicrafts are transmitted, researched and innovated.

3. Articulation of the training activities of the partners

3.1 Description of the main technical-professional skills provided

3.1.1 Atelier degli Artigianelli – Italy

Paper:

The greatest skill that a craftsman or craftswoman can communicate is through his passion for his profession. The constancy in the work, the repetition of the gestures, the aesthetic in the mind development, patience are the texture of the craftsmanship structure.

The constant commitment is to help develop the manual skills and creativity of each participant and to help students increase an attitude of great respect for ancient crafts and let them appreciate the time required for perfect execution so called *"eccellenza"* (excellence) in Italian. We are situated in the heart of the Renaissance area.

The ability to convey the pleasure of working, the patience to repeat the work techniques as many times as necessary, and understand which skills the student can best develop, are fundamental competences required in all our courses. The technical skills, the design, the organization of the working space, the knowledge of the materials and the function of each tool used, are knowledge that is "generously" offered during the courses. Years of work and gestures repeated hundreds of times are available to students who, observing, can copy the correct movements of hands and tools to achieve excellence.

Fashion:

These social handcraft experiences provide knowledge on basic patternmaking, such as recognizing different parts of a garment and being able to modify it. It also teaches how to use a ready-made pattern at best. Along with these, it teaches to cut and sew fabric, by hand and by machine, and to decorate it with various techniques. On top of these, the greatest skill that a craftsman or craftswoman can communicate is through his passion for his profession.

3.1.2 LAO Le Arti Orafe – Italy

The school has its own very specific area of intervention, which concerns training in the field of goldsmithing and related subjects.

The training provided takes into account the fundamental importance of traditional knowledge, linked to craftsmanship and industrial production, but at the same time encourages contemporary research, providing students with the necessary tools to learn techniques and acquire knowledge useful for their future work.

The main skills relate first of all to laboratory activities, followed by theoretical subjects (history of jewellery, marketing, costume and fashion), and technical-professional subjects (technical drawing, CAD, gemmology, technology).

The main courses are the three-year goldsmithing course and the two-year jewellery design course, while more courses offer specialisation in specific areas, such as embedding, engraving, fire enamelling and investment casting.

3.1.3 LLMDV – Latvia

Assistant designer of fashion accessories, professional qualification requirements

The duties and tasks of the profession of assistant product designer, as well as additional duties shall be performed for the profession of fashion accessories assistant:

1. Identifying the idea of a fashion accessory design product.
2. Development of fashion accessories design project idea.
3. Development and implementation of fashion accessories design product.

Professional competences (qualification level):

- Follow the offer, the order and the purchase market in the fashion accessory design industry.
- Identify the range of products and services in the fashion accessories design industry.
- Identify the task.
- To study the topicality and stylistics of fashion accessories in connection with the task.
- To study the materials and supply of fashion accessories in connection with the task and the principles of sustainability.
- Develop a fashion accessory design concept.
- Develop sketches of original ideas.
- Develop a 3D layout of the original ideas.
- Develop a visual overview of a fashion accessory design project.
- Evaluate the properties of materials required for the development of a fashion accessory design product and manufacturing technologies.
- Develop the design of fashion accessories.
- To develop a preliminary sample, taking into account aesthetic and functional properties.
- Test pre-samples in the environment of use.
- Make changes / adjustments to the sample.
- Identify the manufacturer according to the production possibilities of a fashion accessory or jewellery design product.
- Develop a technical design for a fashion accessory product.
- Present a fashion accessory design product.

- Summarize and analyse the experience gained in the process of developing a fashion accessory design product.

3.1.4 Escuela de Arte 3 – Spain

The competitions are regulated by the official Curriculum of the Higher Degree Cycles of Plastic Arts and Design in the Specialty of Artistic Jewellery.

They are reflected in the objectives to be achieved by the students in their face-to-face training at the Escuela de Arte 3.

The training modules are divided into theoretical, theoretical-practical and practical.

Artistic Drawing and Colour and Projects have the following objectives:

Minimum objectives:

- Develop artistic sensitivity and creativity.
- Capture and graphically express the shape of objects in the environment, as well as plastic ideas of personal creation.
- Acquire the knowledge and skills necessary to provide creative coordination solutions between the idea and its optimal final plastic realization within the field of Applied Arts and Artistic jewellery.

Specific objectives:

- Develop the capacity for abstraction, sufficient to relate the three-dimensional with its two-dimensional image and vice versa.
- Encourage the development of capacities for analysis, synthesis and plastic interpretation of the environment for the graphic interpretation of ideas, creatively related to the design of objects typical of the cycle.
- Develop visual and retentive memory in a practical way.
- Apply the plastic elements of a two-dimensional composition and the relationships that occur between them.
- Develop the capacity for objective-descriptive and conceptual-expressive definition of volumes, surfaces and figures through drawing and colour.
- Study the viability of the product in the market and the regulations that affect it.
- Carry out market studies for the launch of new products, taking into account fashion trends and the particular characteristics of the potential consumer.
- Assess, know and apply the methods of realization and an adequate presentation of the work according to criteria of correction, cleaning and adaptation to the nature of the project.
- Achieve meaningful learning by carrying out interdisciplinary activities.
- Encourage, show and enhance the development of attitude and aptitude for teamwork.
- Contribute to the critical appraisal, respect, conservation and improvement of design and artistic products, both one's own and those of others.

Skills:

- Enhance the capacity for research, artistic sensitivity, imagination, expressiveness and creativity in the development of each exercise.
- Develop the students' capacities for analysis and synthesis through the plastic values contained in the development of the project.
- Appreciate the artistic styles of both past and current, understanding their origins and using it as a source of inspiration.
- Deepen, develop and acquire skills in the elaboration processes and techniques applied to the module (modelling, carving, micro-fusion, etc.)
- Materialize ideas through sketches, models and prototypes.
- Develop aesthetic attitudes that lead to the correct finish and presentation of the work carried out.
- Enhance the expressiveness and use of non-traditional materials.
- Promote interrelation and communication between students, teachers and professionals of the specialty.
- Coordinate with other modules for the execution of the project.
- Promote a reflective attitude towards respect for the environment, paying attention to its degradation, the uncontrolled use of its resources and the waste generated, developing an awareness of recycling.
- Develop attitudes of prevention of risks, safety and hygiene in the classroom, derived from the use of tools, machines and manipulation of products, especially toxic ones.

Technical Drawing:

- Select the suitability of the chosen system to represent and develop projects and investigate the forms, techniques and processes related to the project drawing.
- Analyse, synthesize, interpret, adapt and generate documentation and technical information, something essential for the education and training of professionals in the sector. Expand the knowledge acquired.
- Acquire the capacity for technical representation of projected pieces.
- Use standardization as the ideal instrument to simplify production and communication, giving it an increasingly universal character.
- Integrate technical, scientific and artistic data in the graphic documentation of the Project.
- Teach the students to select the specific graphic-technical information to develop in each type of project and present it in an orderly manner.
- Enhance technical drawing as a research instrument, appreciating the universality of its language in the transmission and understanding of information. Draw plans of assemblies and exploded views with indications of the graphics corresponding to machining and surface treatments as well as workshop plans for their possible manufacture.
- Be aware of the importance of their continuous training and self-learning to evolve in their profession.

- Be aware of the growing importance of the use of new computer tools in your professional field as well as its continuous evolution.
- Mastering the graphic-technical language to develop the plans related to the projects regarding jewellery pieces.

History of art:

- Recognize the components of goldsmithery and jewellery objects (functional, materials, technical, iconographic, aesthetic ...) and appreciate the possibilities expressive of them
- Enhance the goldsmithery/jewellery object as a material proposition, carrier values within a cultural-historical context from which their meaning
- Know the historical and aesthetic evolution of goldsmithing and jewellery
- Relate the plastic, ornamental and chromatic values that the goldsmiths and jewellers use with the visual cultures that are specific to each artistic stage and with the economic, social and diverse factors that converge in its configuration
- To reach, through the evolutionary study of the arts of goldsmithing, silverware and jewellery, an assessment and understanding of trends in plastics, and of the current design applied to the execution of the project
- Develop the theoretical research capacity for a creative process.

Materials:

- Study the materials to be used, both in raw and manufactured state, according to qualities and prices.
- Study the introduction of new materials in the construction of objects.
- Make budgets evaluating manufacturing costs, labour, materials and based on these, the benefits to be obtained.
- Adequately assess the material, technical, economic and organizational aspects of the work to be carried out in the project.

3.2 Description of the main teaching methodologies used

3.2.1 Atelier degli Artigianelli – Italy

Paper:

Teachers are craftsmen and craftswomen, therefore teaching is based on their own professional experience. Teachers readapt the experience in teaching methods such as the Bruno Munari and Jean Freinet methods. Or even more often they apply directly the *florentine "Bottega"* atmosphere for an authentic rendering.

Practical teaching is enriched by applied theory. Books, catalogues, original ancient and modern graphic works, historical samples, tools, everything is available to stimulate creativity, learn craftsmanship, and introduce the history of techniques and artistic styles. Even by a remote situation teachers can create the authentic atmosphere.

Fashion:

Even in a textile context, being the teachers patternmakers, tailors and designers by profession, they bring to class their own professional experience. They convey their experience in demonstrations on how to do a certain process with a little theory in support of the practical experience. Indeed the practical approach, made of demonstrations and repeated exercises in class, brings the best results especially with users who don't have a propensity for formal education.

3.2.2 LAO Le Arti Orafe – Italy

LAO's teaching methods are differentiated according to the type of subject: some subjects, such as laboratory subjects, require teaching based on learning by working in professionally equipped laboratories; the student is instructed through demonstrations by the teacher or laboratory technician on the technique or activity to be learned, who then will explain the gestures, actions and sequence of the same, in order to obtain the desired result; this type of teaching is always accompanied by an explanation that is provided frontally to clarify the assumptions and also the results of certain actions or activities that will then be carried out in practice. Other types of subject, of a more "theoretical" nature, involve a frontal lesson in the classroom, with a discussion of case histories and audio-video projections of material relating to the subject itself.

3.2.3 LLMDV – Latvia

The fashion accessory design education program teaches the design process - identifies the user's needs, conducts research of analogs, materials and technical solutions. Think creatively and create - sketch, make and test models, prepare a technical project. Collaborate to produce functional and sustainable design products and present results, visual identity as a business idea.

In the first year, all students learn together and develop a broader understanding of the design process, composition, shapes and various materials and technologies, so that in the second year they can make an informed choice in which material they want to realize their design intentions: leather, textiles, metal.

The methodological approach of the modular education program will be used in the master classes organized within the project, which relates to the development of the product in the material and the stages related to the practical implementation.

Teaching methods used for the implementation of the vocational education program:

Research methods (research practical, problem solving, etc.), discussion, use of information technologies, direct view, indirect view, work with literature, demonstrations, situation analysis, study tours, project methods, practical work, "brainstorming," direct cognition methods, lectures, group work, discussions, work folder ("portfolio"), etc.

Research:

Learners are acquainted with the conditions of the Life Economy and Design product life cycle, conduct a design product life cycle study for the entire product system and life cycle (holistic

approach). Learners are aware of the potential for improving the product life cycle through the reuse of recycled materials.

Using information technologies, learners are acquainted with Latvia's natural resources, discuss the possibilities of their efficient use, and discuss the possibilities of narrowing the flow of materials - more efficient use of raw materials, materials and products. Learners identify the task by researching the target audience, finding out the customer's intentions and needs.

Analytical practical work:

Learners are acquainted with different types of fashion accessories and jewellery design materials, their properties and classification.

Learners identify the task by researching the target audience, finding out the customer's intentions and needs.

Learners develop and analyse conceptual ideas for a fashion accessory and or jewellery, working individually and in a team.

Learners learn the application of various material processing technologies in the production of fashion accessories and jewellery, observing the requirements of work safety.

Presentation:

Learners present, to the target audience and the evaluation commission, conceptual ideas of fashion accessories and jewellery, their visualizations and answer questions.

Learners present the made fashion accessories or their projects, or models to the target audience and the evaluation commission.

3.2.4 Escuela de Arte 3 – Spain

The teaching of the Jewellery Workshop module at School of Art 3 responds to an inductive-deductive methodology based on the following didactic principles:

- Principle of meaningful learning.
- Principle of autonomy in learning.
- Principle of learning functionality.
- Principle of participation.
- Principle of individualization.
- Principle of orientation and information.
- Principle of cooperative and peer learning.
- Principle of creativity.

To carry out the exercises, teachers begin with an explanation of the techniques applied in the exercise, with the appropriate didactic material, complementary documentation of the techniques and procedures related to each exercise and with examples that help to understand the contents and the student involvement in their development.

All the contents have been developed, updated and contrasted with specific bibliography of the classroom and the centre.

In the work carried out in the classroom, both expository and inductive strategies are used, the latter at the beginning of the unit to detect their previous knowledge and when teachers want to verify that the students are assimilating the new concepts of the unit.

The specific needs of each student are taken into account based on their prior knowledge and skills.

3.3 Description of the users

3.3.1 Atelier degli Artigianelli – Italy

Paper:

All ages are welcome to papermaking crafts: from children creating their first sheet of paper to high school students looking to make perfect their art products and develop studies. Students of the Academy of Fine Arts participate in advanced courses on topics related to paper and bookbinding; and university students come to complete their studies in archival and librarian Science. Archaeologists and restorers also come to us to learn about conservation methods.

The level of education varies by age, by the amount of teaching hours and by the artifact to be developed.

These trades can be professionalized for employment by applying further and deeper practice. Like all handicraft works, being present during the teachings appears to be the best way to spread the handicraft techniques, and we are also specialized in delivering all these teaching methods in a remote way.

Fashion:

In fashion workshops, ideal users are those who are looking to relaunch themselves through an artistic craft production: they desire to be exposed to different techniques of manipulating, cutting, decorating and embroidering fabric. At the same time, they are willing to learn some basic technical skills in patternmaking and sewing, in order to build all sort of “blank canvas” garments to support their artistic outcomes.

3.3.2 LAO Le Arti Orafe – Italy

Every year the school selects 60 new students from all over the world: Italy, Europe, the Far East, the Americas, Oceania, the Middle East and Africa.

The school’s professional and familiar environment includes students of different ages and different levels of technical experience. Usually students are young people from 18 to 35 years old, with a high school grade or university degree in arts and crafts, even if the school doesn’t require the specialization in art or crafts subjects.

3.3.3 LLMDV – Latvia

The Centre of Competency Based Professional Education Liepaja Music, Art and Design Secondary School description of the main target audience:

Liepaja Music, Art and Design Secondary School offers 4 years of secondary vocational education to young people after graduating from the 9th grade in these educational programs:

Product design (modular education program):

- Wood product design
- Metal product design
- Ceramic product design
- Textile design

Art:

- Painting and graphics
- Audio-visual art

Materials design and technology, fashion accessory designer assistant (modular education program):

- Leather product design
- Textile design
- Metal product design

Clothing design (modular education program), Stylist of visual image, Advertising design (modular education program):

- Graphic design (print and digital media)
- Audio-visual communication design

Interior design (modular education program), Architecture.

Learners are selected through a competition, passing entrance exams, submitting a basic education document, a motivation letter and a portfolio of their creative work.

Young people apply to Liepaja Music, Art and Design Secondary School from all regions of Latvia. The average age is 16-17 years. Students are enterprising, curious and creative, their achievements are based on initiative and purpose. They crave new knowledge and use all the opportunities provided by the school, because they are aware that it lays an important foundation for their future life.

3.3.4 Escuela de Arte 3 – Spain

In the Escuela de Arte 3 the students who enter our centre are of legal age, access with the educational level of Baccalaureate and must take a specific access test.

These students come from different places, with a high number of foreign, Latin American and European students. The teachings are in Spanish and there are foreign students from Erasmus KA2 and KA131 programs.

At an informative level, the graduates of the course 20-21 adjust to:

- Total number of graduates: 24
- Female graduates: 83%
- Graduates under 30 years: 16%
- Graduates unemployed: 45%

3.4 Selection process

3.4.1 Atelier degli Artigianelli – Italy

Paper:

There is no restrained selection process. Participants do not need specific requirements. However, teachers previously get informed of the practical and theoretical experiences already made by students. Asking what the motivations and interests are of each one, allows teachers to offer the best and assign tasks appropriate to participants' abilities. Atelier offers courses, sometimes personalized, with execution difficulties that increase with the progress of learning. Learning slowly respecting the slow work of procedures helps to develop the patience, perseverance and self-esteem of the participants. Students should only be constant in the exercising both face-to-face and remote lessons.

Fashion:

There is no restrained selection process. Participants do not need specific requirements apart from being hands-on people, ready to explore their creativity and commit to improve in a manual activity.

3.4.2 LAO Le Arti Orafe – Italy

Some courses (second level) provide for an entry selection procedure relating to skills and knowledge already acquired: the student applying for entry is asked to send a curriculum vitae and a portfolio to assess the skills acquired, after which an interview may be required with the Director of Education for admission to the course.

For all other courses, the admission rules require a high school diploma or three-year degree, legal age, Italian language and basic computer skills.

3.4.3 LLMDV – Latvia

In LLMDV there is a limited number of students to admit, set by Ministry of culture and National Sculpture centre.

When students apply to the school, they submit an application form that includes basic information, and their wishes for study programs: they can show 3 priority programs they are interested in. They submit also an extract from the previous school, with marks obtained. The results of the centralized examinations (math, Latvian language, English language) are taken into account when admitting.

Before Covid-19 students had to take entering exams: painting and drawing. This is taken into account as well as the centralized examination results in previous school.

During Covid-19 the application process is electronical. Potential students have to send via e-mail one photo of their drawing, one photo of painting and one photo of their creative work. After application deadline a commission set up by the school evaluates the applications and makes a decision which students are accepted.

3.4.4 Escuela de Arte 3 – Spain

Access to the Escuela de Arte 3 to its Higher Cycles of Plastic Arts and Design is done by means of an access test or by direct access if they have the necessary qualifications.

3.5 Material, supplies, tools

3.5.1 Atelier degli Artigianelli – Italy

Paper:

The materials are specific top quality items used mainly in paper restoration and conservation. They are typical materials for bookbinding and paper converting such as cardboard, different types of paper, glues and tapes. The ancient craft of papermaking uses the same tools as from the renaissance period in the old European papermills, such as wooden mold and deckle, wool felts, hand made brushes, home made knives, home made colours, natural dyes, stone burnishers.

The missing tools and materials are purchased in historical Fine Art shops and very few tools also are acquired through international catalogues with companies based in India, Africa, China and Japan. Atelier teaches to flick through these technical catalogues to order the correct material for a specific work phase. The laboratories share “out” own tools freely with the students. The non-dangerous secured tools can be sent with correct packaging for remote methods.

Fashion:

In patternmaking and tailoring the tools and materials are those for fashion production on an artisanal scale: pattern paper, rulers, pencils and measuring tape are what it takes to make patterns.

Mannequins, sewing machines, overlockers, scissors and canvas are used to make the garments. Decoration requires hand needles and threads, fabric dyes, scraps of different fabrics, beads, soft leather, yarns: most of the materials needed in this process come from mass production leftovers, so it serves the purpose of making a virtuous upcycling of fashion industrial wastes.

Labs share freely tools with the users in a face-to-face teaching approach. Most of the tools and materials can be packed and shipped to users for remote teaching, so that each student can create the authentic atmosphere of a tailoring lab at their home.

3.5.2 LAO Le Arti Orafe – Italy

The school has six workshops for practical activities, a gemmology classroom, a CAD studio and five classrooms for design and theory lessons.

The LAO laboratories are equipped as modern artisanal laboratories, with many tools for manual work, but also with new technology, to support the creation of contemporary works. For its students,

but also for students from other schools and universities, LAO has set up one of the most important Italian libraries dedicated to jewellery. The collection of books, manuals, catalogues, magazines from around the world includes more than 1300 volumes.

Students are usually provided with materials and tools to work from the first day on an object. Hand craftsmanship requires a large number of different tools depending on the kind of work to do. They go from drills to gravers, from water colour to saws. Adding to this some of the tools are big machines such as: wire drawing machine, laser soldering machine, microscope or 3D printer available in the school for didactic works, exercises and lessons.

The school has got an important store of metals (especially silver, copper, brass), stones (semiprecious or synthetics) and other materials so the students can make their own research, study and develope their own works.

3.5.3 LLMDV – Latvia

The workshops of the metal product design education program are equipped to implement two modular education programs:

- Product design;
- Fashion accessories and jewellery (formerly Leather product design, Metal product design, Textile product design).

Research, analytical work:

- Computers and their equipment, 2D and 3D software (Adobe, Blender, Fusion 360), independent internet connection.

Practical work for the development of fashion accessories, jewellery samples and mock-ups:

- Mechanical tools and means;
- Electric hand tools;
- Electric work tables;
- Computer aided digital control (CNC) workbenches; (cutter, laser);
- Metal casting machine;
- Wax model making equipment;
- Wax modelling equipment;
- 3D printer for making wax models;
- Metal soldering stations with equipment;
- Equipment for working with chemicals;
- Equipped workplace for hot metal forging.

Available equipment for product presentation:

- Photo and video equipment for the presentation of fashion accessories and jewellery.

The workshops of the leather product design program are equipped to implement the modular education program:

- Fashion accessories and jewellery (formerly Leather product design, Metal product design, Textile product design)

Research, analytical work:

- Stationary or portable computer equipped with a licensed computer application, 3D modelling and visualization computer program, 2D vector graphic editor computer program, 2D raster graphics graphic editor computer program, design and modelling computer program, and Internet access
- Multimedia projector and screen
- Copier
- Printer (A4, A3, large format printing)
- Scanner
- Graphics tablet with appropriate software.

Practical work for the development of fashion accessories, jewellery samples and mock-ups:

- Stationary or portable computers equipped with a licensed computer application, 3D modelling and visualization computer program, 2D vector graphic editor computer program, 2D raster graphics graphic editor computer program, design and modelling computer program, and Internet access
- Specialized work table and chair (height-adjustable)
- 3D scanner
- 3D printer
- Paper cutting knife
- Cutting tray
- Ruler set (steel metal ruler, triangular ruler)
- Scissors
- Lighting table
- Hand tools - pencils (F, HB, H), eraser, rapidographs 0.5; 0.8), coloured pencils, compass, perch, fine brush, pencil case, markers
- Stapler and staples
- Hot glue gun
- Foam cutter
- Leather sewing and processing machines.

Available equipment for product presentation:

- Photo camera, Photo studio pulse light system, Studio independent light system photo / video, Photo studio equipment set: photo stands, reflectors, lampshades, "soft box", Photo studio screens.

3.5.4 Escuela de Arte 3 – Spain

The Escuela de Arte 3 has highly specialized classrooms equipped with up-to-date resources.

Project and Technical Drawing classrooms equipped with tables that allow the development of graphic design (sketches, art) and preliminary models. Jewellery and costume jewellery are used as reference models for the study of various typologies and their ergonomics.

The classrooms also have computers with technical drawing programs (Autocad), graphic design and layout (Illustrator / InDesign), image retouching (Photoshop) and 3D modelling (Rhinoceros_Matrix). And with peripherals like the scanner and printers and a digital camera. Also 3D prototypes are used to output 3D files if necessary.

For the development of the "content block", audio-visual material, such as presentations prepared by the teacher for the computer, are used. The theoretical contents are expanded with other materials such as books and magazines.

The Library of the centre is a permanent reference place for this module, due to the importance of the national and international collections it has.

Goldsmith and Jewellery Workshop Classroom:

- Machines: polishing machines, drills, electrolytic baths, parts cleaning, laminating and stringing machines, forming adjustment, rubber vulcanizer, welders and laser welding.
- Tools: all those necessary to develop all of Jo's techniques, each student has a basic toolbox.
- Classroom furniture: jeweller's tables for each position with equipment for motors, drill motors, welding torches and all the specific tools for each work position.
- Projector cannon and computer.
- Expendable material (sheets and wires: copper, brass and nickel silver).

Volume classroom and modelling:

- Jeweller's tables with micro-fusion motors and corresponding boxes with specific tools for modelling and carving in jewellery waxes and types of goldsmithing and fire enamel.
- Equipment for processes of molds, castings, flexible rigid molds.
- Expendable materials such as waxes, plasticine, different types of plaster, etc.
- Machines and tools for finishing and polishing.
- Injection and reproduction machines for rubber molds.

3.6 Organizational methods

3.6.1 Atelier degli Artigianelli – Italy

Both for *paper* and *fashion*, as for remote or face to face situations, Atelier follows regular school time table. At the beginning of each class the topics of the lesson are introduced. All teaching and gestures are controlled through teachers' professional experience. Classes proceed with an explanation and demonstration of the technique to be applied. Students are left free to experience the practical work taught. The posture of the body and arms, the right use of the tools, how to hold them, the amount of force to use, are very important and are corrected during proceedings. At the end of the class the work done is fully observed and constantly checked. The observation of the work allows to add details and summarize all the processing phases. Teachers accompany the students with regular patience and great sense of responsibility.

3.6.2 LAO Le Arti Orafe – Italy

The LAO classes are divided into homogeneous groups according to the course/subject chosen (first level, second level, goldsmithing, drawing, embedding, engraving) with an hourly division that allows for an adequate number of hours in relation to the activities. Normally 4 to 8 hours per day in the case of workshops, 3 to 4 hours for theory lessons.

The students are guided at the beginning of the courses by an orientation activity during the first week of the course and followed by accompanying measures during the course through the activity of assistants and tutors present in the school.

3.6.3 LLMDV – Latvia

Product Design Assistant, Fashion Accessory Design Assistant (modular education program) [MODULE MAP]:

The A modules are acquired in the first year and are the same in all educational programs:

- Drawing 1
- Composition
- Painting1
- Design processes
- Public and human security.

The B modules acquired in the period from the first to the fourth year, including a division into specializations:

- Leather product design
- Textile design
- Design of metal products
- Use of materials and technologies in the development of design products
- Form design
- 2D digital modelling
- 3D digital modelling
- Development of design products
- Design product development II
- Sketching of design products
- Research of the context of design products
- Development of visual identity in product design
- Painting 2
- Drawing 2
- Project implementation in product design
- Entrepreneurship in design
- Internship of a product designer assistant.

C - Modules - optional modules:

- Application of new materials and technologies in the development of design products
- Development of design products
- Drawing 3
- Painting 3
- Green skills.

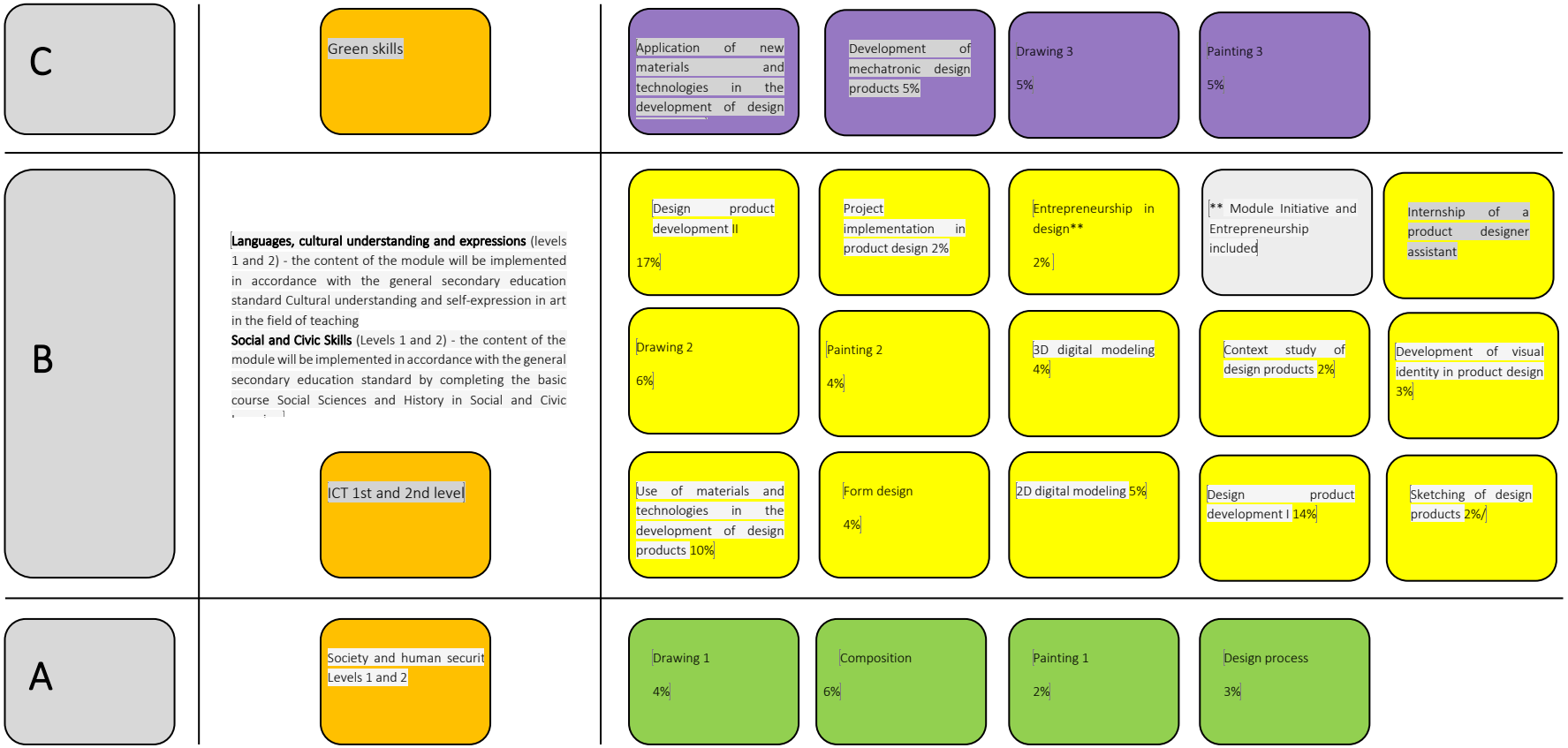
In parallel with professional subjects, learners (main target audience) study general education subjects.

The methodological approach of the modular education program will be used in the master classes organized within the project, which relate to the development of the product in the material and the stages related to the practical implementation.

Co-funded by the Erasmus+ Programme of the European Union

ART@HEART

MODULE MAP



3.6.4 Escuela de Arte 3 – Spain

In the Escuela de Arte 3 the training courses are carried out in two face-to-face courses according to the attached tables, in which there are practical, theoretical-practical and theoretical modules. There is an internship period in a company, which is carried out in the second year of training and in the third year a Final Project is carried out, obtaining the Degree of Higher Technician in Plastic Arts and Design in the specialties, according to the corresponding Artistic Jewellery, Goldsmith and Artistic Silverware or Fire Enamels on Metals.

CATALOGUE OF COURSES					
SHORT CYCLES	year				
ARTISTIC JEWELLERY	1º		2º		3º
courses	29 hours / week	annual hours	28 hours /r week	annual hours	
History of Jewellery, Silversmithing and Enamelling	3	90			
Artistic Drawing and colours	6	180			
Modelling and Model making	4	120			
Jewel Modeling			2	60	
Technical Drawing	4	120			
Applied Technical Drawing			2	60	
Jewellery / Silversmithing. Materials and Technologies I	2	60			
Jewellery / Silversmithing. Materials and Technologies II			2	60	
Basic Proyects	2	60			
Jewellery Proyect			12	360	
Jewellery Workshop I	8	240			
Jewellery Workshop II			8	240	
Training and Guidance			2	60	
Company internship				75	
Final Project					90
TOTAL	1875				

3.7 Distance learning methodologies used

3.7.1 Atelier degli Artigianelli – Italy

Distance teaching was developed and organized thanks to the positive response of the students during the last year. Atelier uses various specific platforms for distance learning and can adapt to the requests of the participants. Zoom and Google Meet are the most requested.

As in face-to-face classes, even at a distance, each lesson begins with an overview of the subjects that will be treated. The theory is supported by photographs and videos illustrating the history of the subject taught.

Descriptive files of the activities with all the steps illustrated during the distance class are available in the library board of the platform used so students can individually repeat the work phases at home.

A list of materials necessary for the realization of the artefacts is prepared before the start of the training course. The materials of daily use are recollected by the students themselves, while specific materials and tools are recollected in a KIT-BOX and later sent to the participants.

The 60 minutes lesson includes a 15-minute break. This timing allows students to keep their attention and concentration high.

Students are guided to prepare the workspace in order to work correctly. The manual activity is followed step by step and the practical exercises are corrected on the spot. Two students are made representatives and they are appointed for each class group. They collect the questions of each student and undertake to perfectly learn the proposed exercises. In this way they are all involved and empowered and able to cooperate with the teacher and help those who are slower and have more difficulties.

The last moments of the lesson are used to summarize all the work proposed and carried out. If, at the end of the lesson the prefixed goal has not been reached, the students are invited to finish their work independently, and can ask any questions to the teacher and to the two representatives through the organized chat.

3.7.2 LAO Le Arti Orafe – Italy

Since 2020, the LAO school has offered some distance learning lessons, especially for subjects with theoretical content and CAD courses. For this reason, it has used two platforms: Cisco Webex and Microsoft teams. In addition to the video lessons, these platforms include other tools for managing files, exchanging documents between students and other applications, mostly related to Microsoft Office platforms.

The school also has a YouTube channel which was used to introduce some topics to students during the 2020 closure period, as well as being used as a platform for viewing content related to LAO's teaching and non-teaching activities.

3.7.3 LLMDV – Latvia

E-classroom:

The e-classroom is an essential part of the education system, used daily by 25,000 teachers and 150,000 families throughout Latvia, studying in person or distance learning. The task of the e-class is to promote a high-quality educational process, to ensure effective exchange of information in cooperation with various stakeholders - pupils, parents, teachers, curriculum creators, local governments, as well as educational and state institutions.

The activities of the e-class are based on the principles of volunteering, open cooperation and self-financing. Thanks to this, every user has access to both free and more convenient and wider options of the Family package. E-class is easy to use in various work environments - also in a mobile

application. The evaluation of e-class work is the satisfaction of the parties involved and the improvement of the quality of the educational process.

ZOOM platform:

The Zoom app maintains the learning process remotely. This conference tool provides a quality virtual meeting, regardless of the location of the parties involved. Rich in a variety of features and easy to use on a computer, laptop or smart device.

Microsoft Teams:

It is used to make video and audio calls and when planning and attending online meetings. Collects and shares files with popular Microsoft 365 programs such as Word, Excel, and PowerPoint, takes meeting notes, and sends additional messages to learners and co-workers.

3.7.4 Escuela de Arte 3 – Spain

Students are enrolled in the virtual classroom of the Escuela de Arte3, which contains all the material generated for its execution. In the virtual classroom links to group or individual meetings with the teachers are shared. The graphic documentation is made with multimedia material.

3.8 Methods for assessing learning outcomes

3.8.1 Atelier degli Artigianelli – Italy

Revising the work done is the best way to evaluate the student. With teachers they verify the final result of the artisan path and experience. Manual ability, constancy in work, precision and creative proposal are analysed. Teachers evaluate and constructively criticize the student's work and listen to his report on the activity carried out. Teachers suggest which are the stages that should be more developed to improve the result and develop their creativity. However, their product is always considered a “good” result of perseverance.

3.8.2 LAO Le Arti Orafe – Italy

Assessments for most one-year, two-year and three-year pathways are quarterly (three months). For each subject the student receives an assessment of the pathway followed, according to indicators relating to the most important stages or the type of test/test carried out in hundredths with a threshold for passing the module/quarter of 60/100.

For all short and technical courses, the assessment is produced at the end of the course with an overall evaluation of the work carried out and expressed in hundredths.

3.8.3 LLMDV – Latvia

The educational process is planned and organized with the aim to ensure the gradual development of students' knowledge, skills and abilities up to the level of the qualification requirement. Teachers

regularly evaluate the learning work of the learner, observing the evaluation procedures established in the state.

In accordance with the regulations of the Liepaja Music, Art and Design Secondary School regarding the assessment of the intermediate results and final competence of the students' educational program, the main form of assessment of learning outcomes in professional subjects is:

- assessment during the lesson;
- mid-term evaluation of practical, composition etc. creative works;
- final evaluation of practical, composition etc. creative works;
- evaluation of practical works – tests;
- session exams;
- course exams;
- qualification exam.

Evaluation of the quality of acquisition of the vocational education program

Learners who have completed a vocational secondary education program and:

- have obtained the required assessment of knowledge and skills, and have received the final assessment in all general education subjects not lower than “almost average - 4”;

- have obtained the required assessment of knowledge, skills and competences at least at the average level (not lower than “average - 5”) in all modules of Parts A, B and C intended for obtaining the qualification in the modular program “Assistant Product Designer”;

- have passed the state final examinations of the vocational secondary education program in accordance with the regulatory enactments in force and have received an assessment therein;

- have passed an examination of professional competence at least at an intermediate level and obtained a grade of not less than 'average of 5',

receive a diploma of professional secondary education in accordance with the regulatory enactments in force and the fourth level professional qualification of the framework.

Project participants will be evaluated according to a similar methodology, applying it to the specified time period in the master classes. Participants will be evaluated at mid-term and at the end. Creative idea, research and analytical process, target audience research, application/usefulness/sustainability of the idea, work process, work result will be evaluated by workshop masters. Participants will be evaluated during the negotiation process, with the aim of strengthening and improving the knowledge and quality of the product created in practical work. At the end, participants will receive an official, school-issued certificate of participation in the master class and the skills they have

acquired, which they can add to their CV. As well as the created works will be exhibited in a public exhibition to ensure the availability of the project results to the wider audience.

3.8.4 Escuela de Arte 3 – Spain

In the Escuela de Arte 3 the evaluation and qualification criteria in the regulated courses are determined by each module taking into account the achievement of the objectives. The qualification is carried out on a weighted basis from 1 to 10 without decimals. It is considered positive from a rating of 5.

There are two evaluation periods divided into two semesters and a final evaluation in June.

3.9 Placements

3.9.1 Atelier degli Artigianelli – Italy

The main purpose of Atelier's courses is to raise awareness of the professions related to paper through practical and theoretical didactic paths. Giving the participants a general view of the artisanal and working reality of the proposed trades is the other important task. The main aim is to help find a professional situation for them. Based on the attitudes shown by individual students, Atelier can invite them to deepen one or other specific sector of craftsmanship and guide them in future choices. Atelier can advise them to continue their training, to prepare a curriculum and follow an apprenticeship path with artisans in the paper sector or support them to start their own business. Therefore, the goal is to transform their curiosity in a practical use for an economical gain.

Professions such as graphic designers, architects, restorers, decorators, bookbinders are taken in consideration.

It is a great satisfaction to know that several of Atelier's students have developed a passion for this job and decided to undertake their personal professional activity.

3.9.2 LAO Le Arti Orafe – Italy

At the end of the courses, 89.54% of LAO students are generally employed through placements in a work context or in training courses related to goldsmithing, design or similar subjects.

3.9.3 LLMDV – Latvia

Jewellery design in Latvia is a creative industry in which talented artists work with a variety of materials, using precious metals and gemstones and looking for the integration of new materials into the decor. Craftsmanship and extraordinary vision have brought recognition to the authors and recognition of the wearers. The jewellery industry in Latvia consists of small companies and individually working jewellery authors. Acquiring new skills, abilities and knowledge, in Latvia students have the opportunity to join as employees in existing jewellery companies, or to start an individual activity in the field of the jewellery industry. In Liepaja, the field of the jewellery industry consists of individual entrepreneurs, jewellers and jewellery artists.

Support organizations for young entrepreneurs:

Liepāja Business Incubator is a support program for young entrepreneurs developed by the Latvian Investment and Development Agency, in which it is possible to receive both free support and co-financing in the amount of 50% of the eligible costs. The range of services of the Latvian Investment and Development Agency (LIAA) is very wide - from information on starting a business, various state support programs and opportunities to attract financing, and ending with support for entrepreneurs who want to start exporting and looking for cooperation partners abroad. Among other things, the agency has compiled information that needs to be taken into account when starting a business, how to choose the most appropriate form of business, how to register a company, what licenses and permits are required when starting a business.

Kurzeme Business Incubator is a business support centre that provides support for the establishment and development of a company in the Liepaja region. A modern, functional, convenient, safe and representative environment is provided, as well as high-quality services focused on the company's growth, such as accounting and financial consulting; attraction of foreign partners; attracting private and public funding.

ALTUM is a Latvian state-owned capital company that provides state support to entrepreneurs in the form of financial instruments (loans, guarantees, investments in venture capital funds, etc.), supplementing it with non-financial support (consultations, mentoring, etc.) within specific programs. The support tools for young entrepreneurs offered by ALTUM are intended for companies at all stages of development - from the development of a business idea and start-up of a company to the development of large business projects, promoting the growth of companies.

3.9.4 Escuela de Arte 3 – Spain

The Escuela de Arte 3 is a public educational center, heir to the Schools of Applied Arts and Artistic Crafts, specialized in artistic training in jewelry, goldsmithing and enameling. Its eagerness to offer teachings that combine innovation and adaptation with respect for traditional craft techniques has been recognized with its recent nomination for the National Crafts Awards 2021.

The reason for being of the center is none other than the training of complete professionals who are quickly inserted into the world of work, which is why it offers various internship programs as well as other initiatives and activities aimed at this goal. At the end of their studies, most of the students work as self-employed, developing their own brand of jewelry, goldsmithing and enameling or working in related companies in the sector. Also, in recent times some students are opening specialized jewelry galleries and contemporary artistic jewelry workshops with great success.

Organizations supporting Spanish craftsmanship:

The EOI Foundation (Escuela de Organización Industrial) which, through its crafts area, Fundesarte, carries out a great work in support of Spanish craftsmen working, since it was founded in 1981, in improving the economic and social relevance of the crafts sector through two axes of action:

- The promotion and enhancement of Spanish crafts: it manages the National Crafts Awards (for which the Escuela de Arte 3 has been nominated), the "European Crafts Days", as well as various exhibitions that have toured both Spain and other countries.
- The support for the competitiveness of artisan companies: through research, focused on the preparation of reports aimed at understanding the reality of the artisan sector, as well as various resources for artisans related to entrepreneurship, participation in fairs and communication, among others.

4. Art@Heart's workshops

4.1 Participant selection process

Each workshop will be intended for a maximum of 10 participants. If the registration requests exceed the available places, a selection process will be started.

In order to carry out the participant selection process, information about the available workshops during the specified period will be published on the Art@Heart's website and on partners' websites, on social network, as well as sent by e-mail to stakeholders, partners, employment centres, associations, schools, etc.

In order to apply for participation in the workshops, participants will need to fill in an application form, which must include information such as:

- Gender (to ensure equal opportunities)
- Age
- Contact information
- Education Level
- Any previous knowledge
- Employment
- Any disadvantageous conditions (optional), such as disadvantaged social conditions, low income, limited opportunities / access to education, difficulties in entering the labour market or other.

In order to assess the participants' compliance with the project objective, beside the application form or a brief interview, additional information will be required, such as:

- A brief description of how the consequences of the Covid-19 pandemic have affected an individual's employment opportunities in the creative industries
- Short motivation to participate
- A brief description of where it intends to use the acquired knowledge and skills in the future.

An internal commission, in each partner organization, composed by the Project manager, the workshop teacher and an assistant, will assess their full compliance with the target audience of the project and the qualitative and quantitative indicators to be achieved.

All participants, both those who will not be selected and those who will be selected to participate in the master class, will be informed in writing through the contact details provided by them.

4.2 Organization and methodology

Each workshop will last for a total of 10 days.

The methodological teaching will be based on professional experience and practical modalities. Teachers will convey their experience in demonstrations on how to do a certain process with a little theory in support of the practical experience. Indeed, the practical approach, made of demonstrations and repeated exercises in class, brings the best results especially with users who don't have a propensity for formal education.

At the beginning of each class the topics of the lesson have to be introduced; classes proceed with an explanation and demonstration of the technique to be applied. Students will be free to experiment with the practice, under the continuous supervision of the teachers. The right use of the tools and how to hold them are very important and are corrected during proceedings.

4.3 Materials, supplies, tools

Organizations will make the basic materials, supplies and tools available to students. The materials and tools used will be those necessary for the conduction of the laboratory.

Atelier degli Artigianelli will share cardboard, different types of paper, glues and tapes for Papermaking workshop and pattern paper, rulers, pencils and measuring tape are what it takes to make patterns for Tailoring one.

LAO classrooms are equipped as modern artisanal laboratories with tools, drills, gravers, water colours, metals, stones, big machines such as wire drawing machine, laser soldering machine and new technology, such as PC with CAD, 3D software and 3D printers.

LMMDV will make available to the students all accessories needed for the creation of jewellery with eco-friendly and product life cycle techniques, such as paper, bio-plastic, metal, leather, textiles, stationary, 3D scanner and 3D printer, hand tools etc.

Escuela de Arte 3, for the implementation of symbolic jewels with reused materials the workshop is equipped with machines (polishing, drills, electrolytic baths, rubber vulcanizer, etc.) and each participant will receive a basic toolbox. In the ideation, representation and communication processes, the participant will be provided with analogic and digital resources.

4.4 Eventual distance learning methodologies

During the workshops some experimentation of distance learning will be applied, testing new distance manners on a subject, the artisan one, mark out instead of the modality purely in presence.

As in face-to-face classes, even at a distance, each lesson should begin with an overview of the subjects that will be treated. The theory must be supported by photographs and videos, illustrating the history of the subject taught. Descriptive files of the activities with all the steps illustrated during the distance class have to be available in the library board of the platform used so students can individually repeat the work phases at home.

Teachers will guide students to prepare the workspace in order to work correctly. The manual activity is followed step by step and the practical exercises are corrected on the spot.

The last moments of the lesson will be used to summarize all the work proposed and carried out. If, at the end of the lesson the prefixed goal has not been reached, the students will be invited to finish their work independently, and could ask any questions to the teachers through the organized chat.

4.5 Technical-professional skills provided

Every organisation of the Art@Heart Project has its own very specific area of intervention, which concerns training in the field of handcraft. The commitment will be to help develop the manual skills and creativity of each participant and to help students to increase an attitude of great respect for ancient crafts and to let them appreciate the time required for perfect execution.

The technical skills, the design, the organization of the working space, the knowledge of the materials and the function of each tool used, are knowledge that will be offered during all the workshops.

Associazione Atelier degli Artigianelli will offer knowledge and skills in relation of basic papermaking and patternmaking, such as recognizing different parts of a garment and being able to modify it. It also teaches how to use a ready-made pattern at its best.

The main skills offered by LAO Le Arti Orafe will relate first of all to laboratory activities, followed by theoretical subjects (history of jewellery, marketing, costume and fashion), and technical-professional subjects (technical drawing, CAD, gemmology, technology). Embedding, engraving, fire enamelling and investment casting will also be introduced.

LMMDV will deal with eco-design goals and objectives, eco-friendly product innovation, creation of a sustainable product and its life cycle, production life cycle research techniques, plastic, paper and cardboard, metal and glass recycling, bio-plastic applications, practical task of recycling, making jewellery using recycled materials.

Escuela de Arte 3 will offer competence in relation to the process of ideation of a symbolic jewellery starting from materials and second-hand objects obtained from the Market of the Rastro, for the elaboration of a sustainable jewellery, deepening in the procedural techniques and experimentation and innovation with alternative materials.

4.6 Assessing learning outcomes

The evaluation of the Art@Heart Project will be carried out with a personalized and continuous monitoring of the achievement of the objectives, and attendance at the workshops. The participation in the Art@Heart Project will be certified with a certificate of attendance by the Consortium.

For all workshops, the assessment will be produced at the end of each one with an overall evaluation of the work carried out.

The teachers will revise the work done by each participant, and this will be the best way to evaluate them. Together they will verify the final result of the artisanal path and experience. Manual ability, constancy in work, precision and creative proposal will be analysed. They will value and constructively criticize the student's work and listen to his report on the activity carried out. The teachers will suggest which are the stages that should be more developed to improve the result and develop their creativity.

4.7 Placements

This project wants to offer to the attendees the possibility to develop their own skills, increase the knowledge and develop the use of the TIC, encourage the knowledge and the expertise for the personal progression in order to have a greater social inclusion, by a series of artistic laboratories in presence or at a distance. All these activities will have the purpose to enhance the participants' curricula useful in the job market.

Participating in craft workshops will produce an impact in terms of employability: the possibility of acquiring a more sought-after professional profile that can be spent on the job market; opportunity to deepen digital skills; possibility of growth and qualification of self-employment, sustainable and competitive.