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Project Summary

Please provide short answers to the following questions, summarising the information you have provided in the rest of the application form.

Please use full sentences and clear language. In case your project is accepted, the provided summary will be made public by the European Commission and the National Agencies.

Background: Why did you apply for this project? What are the needs you plan to address?

The NETCHER project (https://netcher.eu/), started in January 2019 and concluded in March 2021, was aimed at reinforcing the fight against cultural heritage looting and trafficking, by bringing together relevant international actors (security and research communities, public and private institutions, art market specialists, policy makers), to build a sustainable social online platform. With the objective of paving the way to further initiatives, NETCHER issued a set of recommendations, addressing all the different communities of stakeholders. They underline the importance to create reliable, comprehensive and accessible information, on which the efficiency of education and awareness processes relies. The Final Forum of NETCHER, organised on 1-2 March 2021, has also underlined the need to extend its activities to a wider audience, also involving the educational sector and the general public, since the dimension of the challenge requires a wider intervention, involving all the citizens from their early age. In the final round table, representatives of five Directorates-General of the European Commission - also including DG EAC for Education, Youth, Sport and Culture - were requested to comment the recommendations issued by the NETCHER project and highlighted the policy issues from different perspectives. They all agreed that a strong interaction among the educational sector and the key actors involved in looting and trafficking is necessary, with a strong focus on cultural institutions. Archaeological sites and museums are mostly concerned, but any kind of cultural institutions are touched by this severe issue. The present PITCHER project is the first action started to put into practice this strategy, trying to respond to the needs (often not clearly identified yet) of the educational sectors in front of this key problem. Its solution is not involving only a few numbers of police forces, researchers and cultural bodies, but needs the collaboration of all the citizens, starting from the youngsters. It is crucial to make them aware that cultural and archaeological heritage is essential to our understanding of mankind, our history, who we are and where we come from. Taking away the study of these objects from specialists is the same as irreversibly destroying a part of our past.

Objectives: What do you want to achieve by implementing the project?

The project intends to propose a new model for addressing young people about the problem of fighting the looting and illicit trafficking of cultural goods, focusing on school teachers, in order to raise their awareness and enhance their professional development in this field. This will be done by: - enhancing schools with new models for increasing the knowledge of students, as well as use educational scheme for acquiring the critical thinking necessary to play an effective role in tackling this problem, as a young citizen and as an adult; - creating prototypes of innovative tools based on STEAM Education (i.e. a combination of Science, Technology, Engineering, Arts and Mathematics) as an access points for guiding student inquiry, dialogue, and critical thinking; - using the educational potential present in the European cultural institutions (archeological sites, museums, libraries, etc.) to support teachers in the development of lessons and workshops aiming at demonstrating the intercultural dimension of the problem. It is a matter of fact that "creativity", for born digital youngsters, is strictly associated to the use of IT devices, that are their main tool for communicating and exchanging feelings, emotions and passions. This is why the presence of the "makers", the digital artists, can support this action, since they well know the potential of the use of technology and can support the development of educational resources to stimulate creativity. It is important to remember that the word "poet" comes from the Greek verb "poieo - ποιέω", that means "to make". This approach well justify the organization of training events where the partners are working together with creative artists and cultural institutions for jointly designing new educational tools based also on gamification and escape games, enhanced reality, and real-time interaction with the students. In this way, the project will enable all the students to express their culture and ideas, while providing opportunities for the acquisition of necessary skills and know-how to participate in wider cultural developments. The general objective of the proposal consists then of the design and test of a set of open educational resources, to be made available also online, focusing on improving the educators' capacity in preparing new learning experiences to support the fight against looting and illicit trafficking of cultural goods, thanks to the rich repositories of digital cultural heritage accessible through the web.

Implementation: What activities are you going to implement?

The activities are organised according to the following main phases: Phase 1: COMMON FRAMEWORK AND METHODOLOGY (M1-12) During this phase partners will build a common framework and work methodology by

analysing existing good practices and initiatives. This includes the identification of case studies and interviews with stakeholders and key actors. Focus group can be organised in the partner countries with relevant local stakeholders to share and validate the results of this phase. The existing potential available in European digital collections of cultural heritage will be analyzed, to identify and select the most effective materials to be made available to the European schools. Phase 2: DEVELOPMENT & TESTING (M13-M32) During this second phase, partners will develop the Open Educational Resources (OERs). The courses and the related educational materials will be prepared in English in the first version, and they will be translated (if necessary) and tested in the partner countries. Teachers and students, but also citizens, will be involved in the pilot action. Thanks to the feedback received from the participants to the pilot actions, the OERs will be revised and fine-tuned. Evaluation activities will be boosted in this phase to support the testing with the collection and analysis of adequate data. Phase 3: MODELING AND RECOMMENDATION (M29-M36) Based on the results of the test phase, the training materials will be revised and improved and enriched with additional materials. During this phase, partners will work together in order to create a model of intervention and a series of guidelines and recommendations for drafting a document paving the way to a mass use of the training model and resources at local, regional or even national level. Also, the project foresees 6 transnational partners meetings, and 6 multiplier events.

Results: What project results and other outcomes do you expect your project to have?

PITCHER will develop scenarios that advance the concept of 'open schooling' by building clusters of stakeholders around a creative and critical engagement of youngsters in the fight against looting and trafficking of cultural goods, also involving – as a secondary target group – museum educators, memory institutions and other organisations involved in informal and non-formal educational places, such as community centers, services for youth, young offenders. Through its results: 1: Methods to include a creative and critical thinking approach in education, supporting the fight against illicit trafficking of cultural goods; 2: Design and test of the Open Educational Resources; 3: Guidelines and recommendations for mass use of the training model and resources, PITCHER will create a set of OERs able to help EU teachers in implementing creative ways to involve young generation in this dramatic problem with the help of the educational potential of European cultural institutions. Themes covered in the materials and tools will also include themes of intercultural reflection, values; and identity(ies); dialogue and dialogical relationships; EU values and critical thinking.

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Exceptional Costs

ID	Description and Justification	Requested Grant (80%)
1	Travel and subsistence costs of the members if the Advisory Board attending the transnational partner meetings and multiplier events.	8 000,00
	Total	8 000,00

Budget per Participating Organisation

ISTITUTO COMPRENSIVO ENNIO QUIRINO VISCONTI (E10276338 - Italy)

Project Management and Implementation	9 000
Transnational Project Meetings	5 750
Project Results	17 120
Multiplier Events	4 000
Learning, Teaching Training Activities	3 220
Total grant	39 090

BIBRACTE (E10272368 - France)

Project Management and Implementation	18 000
Transnational Project Meetings	5 750
Project Results	27 820
Multiplier Events	4 000
Learning, Teaching Training Activities	3 220
Total grant	58 790

MICHAEL CULTURE (E10172552 - Belgium)

Project Management and Implementation	9 000
Transnational Project Meetings	6 900
Project Results	29 960
Multiplier Events	6 000
Learning, Teaching Training Activities	3 220
Total grant	55 080

Museomix Association (E10110062 - France)

Project Management and Implementation	9 000
Transnational Project Meetings	4 600
Project Results	21 400
Learning, Teaching Training Activities	3 220
Exceptional Costs	8 000
Total grant	46 220

INSTITUTO DE EDUCACION SECUNDARIA ALBALAT (E10097242 - Spain)

Project Management and Implementation	9 000

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Call 2021 Round 1 KA2
KA220-SCH - Cooperation partnerships in school education
Form ID KA220-SCH-850FB35D Deadline (Brussels Time) 21 May 2021 12:00:00

Transnational Project Meetings	6 120
Project Results	10 960
Multiplier Events	4 000
Learning, Teaching Training Activities	3 220
Total grant	33 300

INS La Bisbal (E10048302 - Spain)

Project Management and Implementation	9 000
Transnational Project Meetings	7 270
Project Results	10 960
Multiplier Events	4 000
Learning, Teaching Training Activities	3 220
Total grant	34 450

LYCEE FRANCO-HELLENIQUE EUGENE DELACROIX (E10043576 - Greece)

Project Management and Implementation	9 000
Transnational Project Meetings	6 120
Project Results	10 960
Multiplier Events	4 000
Learning, Teaching Training Activities	3 220
Total grant	33 300

ECOLE NATIONALE SUPERIEURE DE LA POLICE (E10012479 - France)

Project Management and Implementation	9 000
Transnational Project Meetings	4 600
Project Results	32 100
Multiplier Events	4 000
Learning, Teaching Training Activities	3 220
Total grant	52 920

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ISTITUTO COMPRENSIVO ENNIO QUIRINO VISCONTI (E10276338 - Italy)

Partner organisation details

Legal name   ISTITUTO COMPRENSIVO ENNIO QUIRINO VISCONTI

Country   Italy

Region

City   ROME

Website

Profile

Type of Organisation   School/Institute/Educational centre – General education (secondary level)

Background and experience

Please briefly present the organisation/group (e.g. its type, scope of work, areas of activity and if applicable, approximate number of paid/unpaid staff, learners and members of the group).

The "Ennio Quirino Visconti" Institute in Rome provides training in the two sectors of the first cycle of education: primary school and lower secondary school, is located in five complexes located in the first municipality of Rome. The I.C. "Visconti" extends from the Pantheon to Piazza del Popolo, from the Trevi Fountain to the heart of the Rione Monti up to the Trajan's Markets. It therefore embraces a territory in which diversified socio-cultural and economic situations are highlighted: the population is made up of professionals, employees, traders, artisans and service workers. The political-institutional buildings are close (proximity to the Senate, the National Assembly, the Quirinale, the Campidoglio, the Province) as well as the cultural and artistic one. The presence of pupils from EU and non-EU countries considerably enriches the acceptance and exchange between different cultures. The "Visconti" I.C. aims to be a public school of active and pluralistic discussion, a laboratory of democracy that prepares the child and then the pre-adolescent to face higher education with all the necessary skills and knowledge. Its purpose is to maintain its tradition of historical school in the heart of Rome, the bearer of an important historical memory both for the Italian school from unity to the present day, and for the architectural history of the buildings that host the classes, without losing in view of the importance of innovation and respect for the plurality of pupils' educational needs. The I.C. Visconti wants to be a "School of the true, of the good and of the beautiful: the bases of the education of all human beings", as stated by Gardner. The primary school (28 classes in total with pupils aged between 6 and 10) is located in three complexes, in which there is also the kindergarten, managed by the Municipality of Rome: Primary School "E. Gianturco "(7 classes per module of 27 and 30 hours per week, 11 full-time classes of 40 hours per week); Primary School" E. Ruspoli "(5 full-time classes, 40h per week); Primary School" L. Settembrini "(5 full-time classes, 40h per week). The lower secondary school (27 classes in total with pupils aged between 11 and 13/14 years) is also located in three complexes: Lower secondary school (16 normal-time classes); "Sant'Agata dei Goti" First Grade Secondary School (11 normal time classes). In total, there are over 1027 students attending: 503 primary school students and 524 lower secondary school students. The I.C. Visconti possesses numerous peculiarities, which constitute as many elements of strong identity and individuality: the location in the heart of the city of Rome, in close connection with the main testimonies that extend from ancient Rome (Palatine, Colosseum, Imperial Forums, Pantheon) up to that contemporary (Vittoriano, headquarters of the current governing bodies); the location of the complexes in buildings of considerable historical and artistic significance; users for the most part connected with the experience of the center of the capital city of Italy and endowed with a strong sense of belonging to the "Viscontino". The location of the institute with the plurality of its complexes in the beating heart of the historic and monumental center of Rome has always represented a very valuable element of uniqueness. Since its creation, the school has continuously promoted, solicited and guided a very important cultural and educational dialogue within that incredible urban fabric that characterizes its users. It has often played a leading role in providing its own institutional contribution within that very rich pool of ideas, activities and industriousness that have inevitably evolved and reinvented over the decades. The prestigious buildings, the panoramic views from the terraces, the noble staircase of Palazzo Ceva have always been open

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to the city to nourish and continue to feed on life and ideas that simple views of priceless archaeological passages would not ensure.

What are the activities and experience of the organisation in the areas relevant for this project? What are the skills and/or expertise of key persons involved in this project?

IC Visconti has always been attentive to the issues of cultural heritage, history and the link with the territory. In particular, as a result of the pandemic emergency, the school has strengthened the organizational, educational and teaching model of the school widespread in the area, based on outdoor teaching "set" in several significant places en plein air in the first city hall of the Capitoline. Therefore, this method is proving to be largely capable of combining classic classroom teaching with widespread teaching and the on-site use of the subjects being studied, primarily history, art, literature and civic education. The use of open-air lessons is a very ancient practice - just think of the Peripatetic School of Aristotle in the fourth century BC. - and at this time it represents an exceptional opportunity to carry out lessons safely in presence in many Italian schools. However, it is in the design and methods chosen for the lessons that the effectiveness of these activities is measured and a significant impact on the school is noted. The open schooling experimented by IC Visconti does not consist only in lessons conducted outdoors (outdoor learning), but rather in real itinerant educational workshops that take their cue from the urban cultural heritage, placed in relation with programming and didactic planning carried out by teachers (outdoor education). The experience is notable for the high frequency of the trips carried out, for the variety of contents proposed and developed in relation to cultural heritage; for the priority given to the student, called from time to time to interact thanks to the use of didactic material created ad hoc for each individual laboratory, to be used even after leaving; for the constant comparison between teachers and didactic operators; for the articulation of the contents of the outputs in line with school schedules, in order to offer children an evident, almost tangible and "real-time" feedback of what they study in books; for the specific skills acquired by walking through centuries of history and art (and in this the city of Rome is practically unique, from archeology to the Middle Ages, from the Renaissance to the Baroque, to the contemporary age. , contextualize, connect with each other, and in knowing how to find a pertinent and coherent thread, to finally propose a lively narrative in the ways, dense in the contents, varied in the details. and its own educational laboratory in the open air, an immense experiment in research and study in the field in which the students observe and the citizenship and legality laboratory which constitutes a real moment of reflection and exchange among students-citizens: such as the didactic workshop on "Raphael the curator", to get to know Raphael as curator of antiquities, "protoarchaeologist", committed to the recovery and protection of the ruins of ancient Rome. Or even the workshop on Antonio Canova who, in 1815, following the fall of Napoleon, representing the Papal State, went to France to obtain the return of the works stolen by the emperor. The latter topic, for example, could be the subject of the development of an escape game to make the involvement of children more active in understanding the concept of theft of works of art. Fabiana Vallone has been teaching for twenty years. She graduated in Foreign Language and in Primary Education Sciences with specialization in Education for special needs. Between 2000 and 2001 she lived in London and Dublin where took part in Comenius Plan in 2013 in Belfast, cooperating in the Project "Unity through Diversity", mainly focused on Inclusion. Gabriella Santini teaches music and is a contract lecturer in the module of "Intercultural Music Didactics", part of the Master Degree in Didactics and New Technologies of Roma Tre University. Graduated in Literature, she has a PhD in Ethno-anthropology. Speaker and trainer in refresher courses on issues related to intercultural music teaching.