



C³-WELL

Where Culture, Care, and
Community Shape Well-Being

COUNTRY FIELDS REPORT

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INTRODUCTION

Following research, we organized interactive matchmaking workshops in each partner country (live/online) connecting cultural and welfare professionals. Workshops featured case studies by arts-based well-being experts, thematic working groups for co-designing intervention models, panel discussions on challenges/opportunities, and prototype sessions where teams developed innovative concepts. Participants identified synergies and outlined preliminary project ideas for the next phase.

CROSS SECTORAL WORKSHOPS

The cross-sectoral workshops actively supported the objective of strengthening collaboration between cultural and welfare professionals. By bringing together artists, cultural organizations, social workers, and healthcare providers, these sessions fostered direct exchanges that challenged assumptions, built mutual trust, and sparked new ideas for cooperation. Participants not only gained insight into each other's work but also began shaping practical intervention models that were later piloted.

Cross-sectoral workshops. Each partner country hosted a dynamic workshop bringing together cultural and social care professionals to explore collaboration opportunities. Unlike traditional meetings, these sessions used live demonstrations, role-playing, and rapid prototyping to co-create practical intervention ideas. Participants analyzed real case studies, formed partnerships, and designed pilot-ready projects. These workshops bridged professional gaps, encouraged new alliances, and shifted mindsets on the role of arts in social care.

PARTICIPANTS

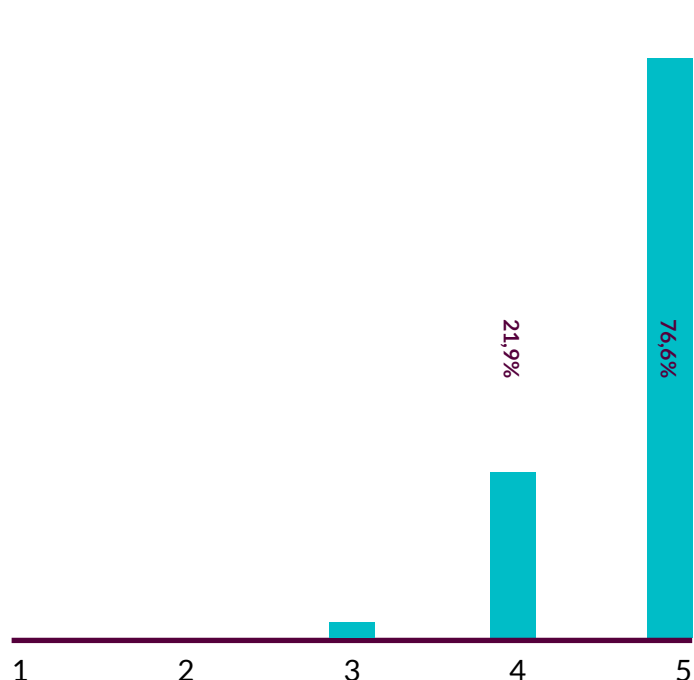
The cross-sectoral workshops involved 15 to 20 participants in each partner country, representing professionals from welfare, healthcare, and social care fields. This group included social workers, community care providers, mental health practitioners, and professionals working in public and private welfare organizations. Additionally, representatives from cultural organizations, artists, and creative professionals with experience in community-driven projects joined the workshops, ensuring a balanced mix of expertise from both sectors.



The workshops prioritized a hands-on, interactive approach, encouraging participants to co-design arts-based interventions. By involving a diverse group of participants with practical experience in both the cultural and welfare sectors, the project maximized the potential for new synergies and impactful cross-sector collaborations. This diverse participation helped ensure that the project methodologies were practical, locally relevant, and applicable to real-world challenges, laying the groundwork for successful pilot projects in the next phase.

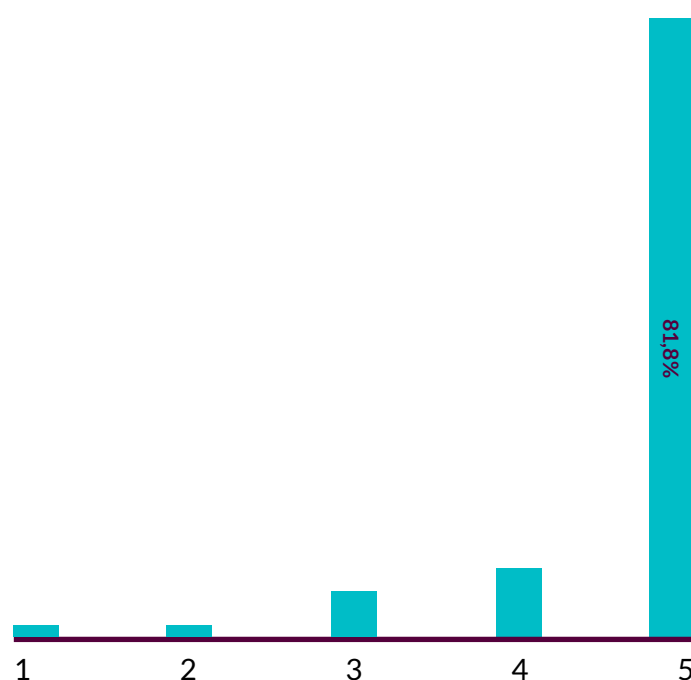
To evaluate the workshops conducted in each country, we prepared a questionnaire for the participants to complete. One questionnaire was administered before the workshop and another after it, allowing us to compare the results. The workshops were very successful. 90,8% of participants marked that the workshop changed their perspective on how cultural interventions can support mental well-being. 95,4% agreed that the workshop changed their perspective on how cultural interventions can support social inclusion. 86,4% of the participants plan to work with professionals from other sectors in the future. 93,9% agreed that they feel better equipped to experiment with art-based approaches in their work.

BEFORE

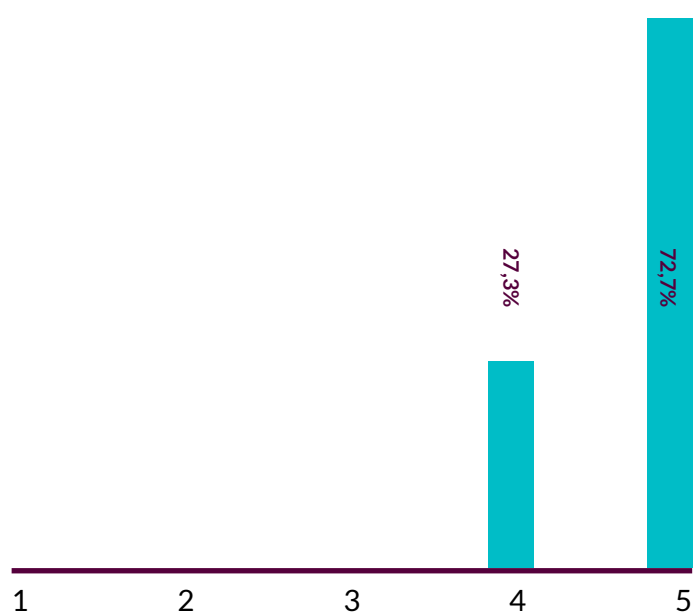


I BELIEVE CULTURAL INTERVENTIONS CAN SUPPORT MENTAL WELL-BEING.

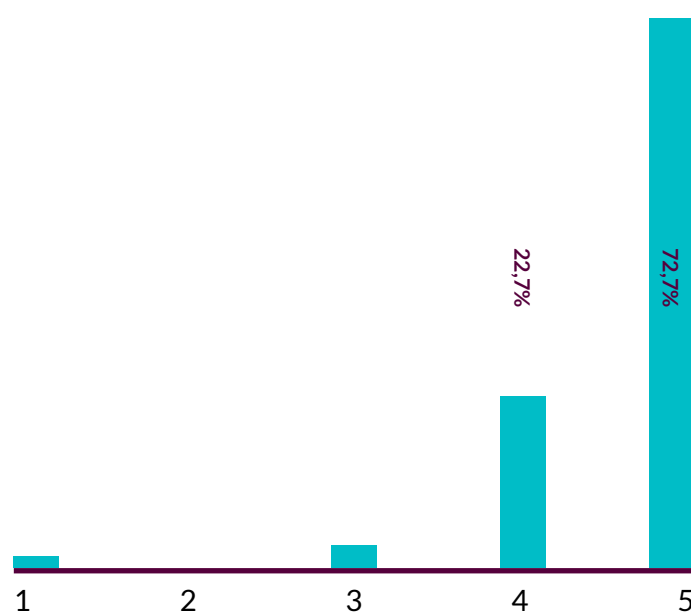
AFTER



THE WORKSHOP CHANGED MY PERSPECTIVE THAT CULTURAL INTERVENTIONS CAN SUPPORT MENTAL WELL-BEING.

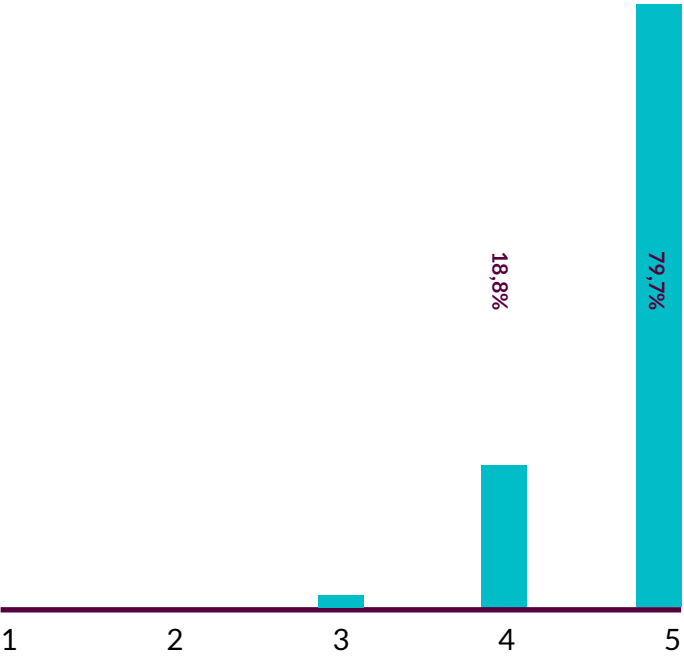


I BELIEVE CULTURAL INTERVENTIONS CAN SUPPORT SOCIAL INCLUSION.



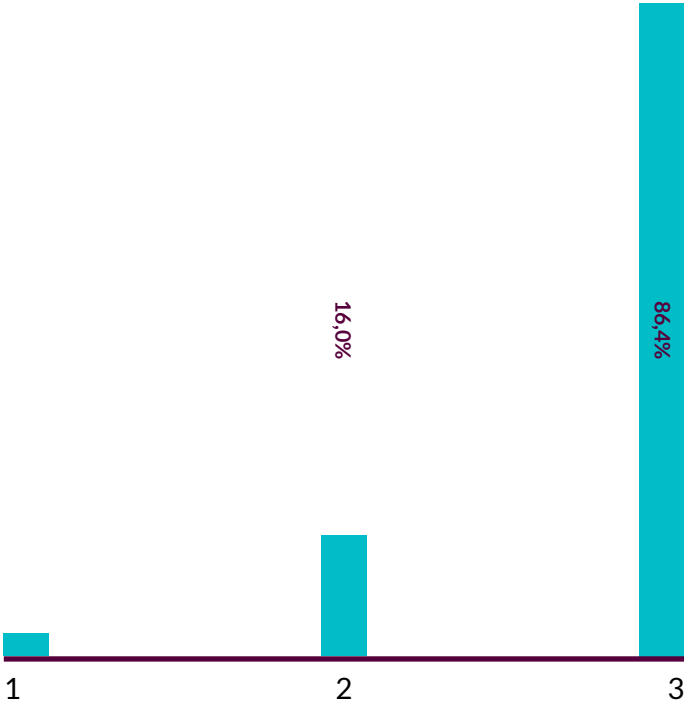
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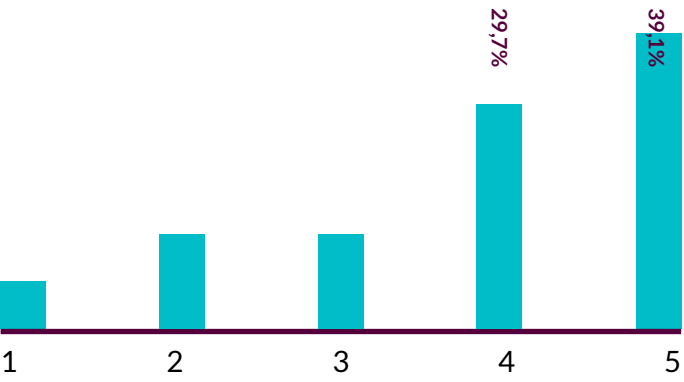


IN MY LINE OF WORK, I THINK WORKING WITH PROFESSIONALS FROM OTHER SECTORS IS:

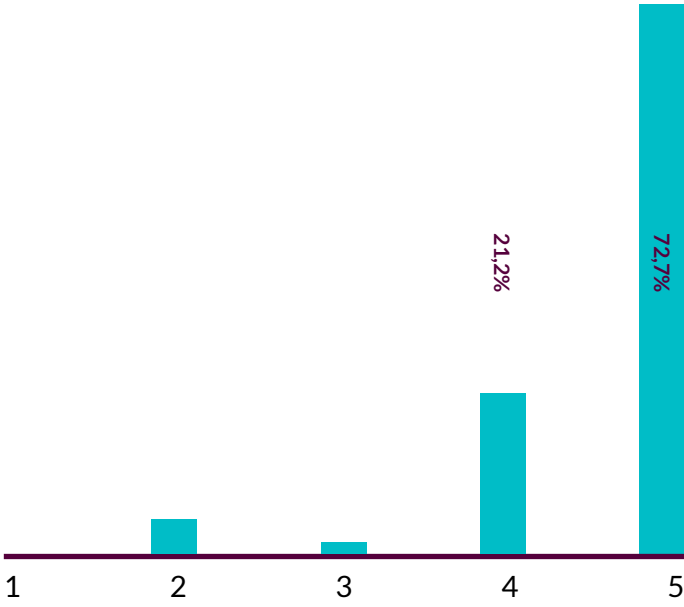
AFTER



BASED ON FINDINGS FROM THE WORKSHOP, I AM PLANNING TO WORK WITH PROFESSIONALS FROM OTHER SECTORS.



I FEEL EQUIPPED TO EXPERIMENT WITH ART-BASED APPROACHES IN MY WORK.



AFTER THE WORKSHOP I FEEL BETTER EQUIPPED TO EXPERIMENT WITH ART-BASED APPROACHES IN MY WORK.

INSPIRING
34,7%

MOTIVATING
29,2%

RELEVANT
20,8%

INNOVATIVE
15,3%

THE WORKSHOP WAS:

CREATIVE ESTONIA

The final target group will be patients at Viljandi Hospital whose mood, emotional wellbeing, and overall health we aim to improve through cultural interventions. Research increasingly shows that emotional wellbeing and mental health have a direct impact on physical health. Chronic stress, anxiety, and social isolation can weaken the immune system, increase inflammation, and contribute to a wide range of physical illnesses. At the same time, positive social interaction, participation in cultural activities, and meaningful creative experiences can strengthen resilience, support recovery processes, and improve overall wellbeing and quality of life. Cultural interventions can therefore play an important complementary role in healthcare settings by supporting patients not only medically, but also emotionally and socially.

PERFORMING ARTS

MUSIC



ARTS

01 I workshop

BASIC DESCRIPTION

The C3Well Estonia workshop aimed to bring together professionals from diverse fields and strengthen collaboration between them.

In light of the current complex global situation, the workshop focused specifically on mental health and well-being. The target groups discussed ranged widely, including premature infants and their parents, hospitalised children, school-aged youth, adults with memory disorders, and individuals at the end of life.

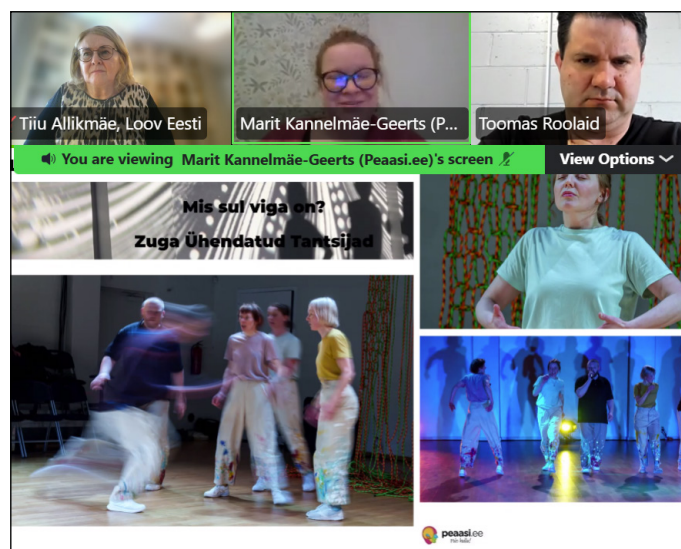
The workshop created a safe and supportive environment where specialists could share their experiences. Participants exchanged contacts, expressed genuine interest in each other's work, and actively explored opportunities for collaboration.

The event generated strong engagement, and participants expressed clear interest in future activities where they can contribute their expertise to support mental health.

PARTNER ORGANISATION: Creative Estonia

WHERE & WHEN: Online, 8. April 2026

PARTICIPANTS: 17



MAIN GOALS

- To map and highlight good practices in healthcare where cultural approaches have been applied.
- To facilitate experience sharing and encourage collaboration.
- To improve understanding of the role of culture in supporting mental health.
- To build a network of professionals from the cultural and healthcare sectors, focused on mental well-being.
- To inspire participants through peer examples and support the application of new ideas in their own work.

AGENDA & ACTIVITIES

Introduction

The workshop began with an introduction to the organising bodies, including Creative Estonia, and an overview of the C3Well project. Participants were briefed on the structure and goals of the session.

Participant Introductions

Each participant briefly introduced themselves and outlined how their organisation contributes to mental health and well-being.

Pre-Workshop Survey

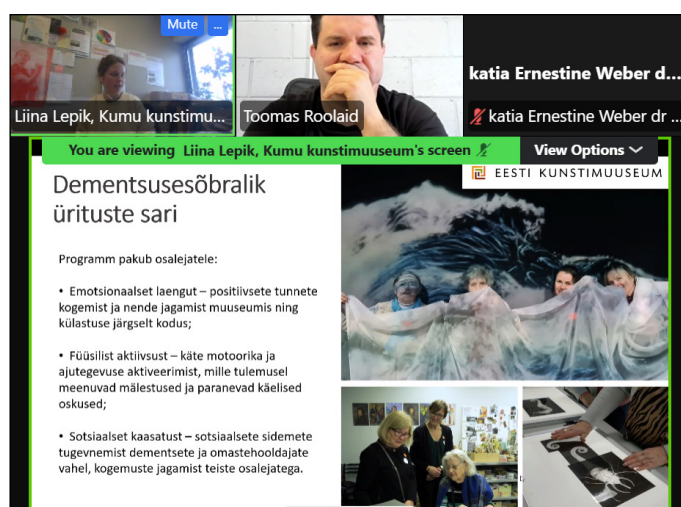
Participants completed a questionnaire via the MENTI platform to assess their initial knowledge and expectations.

Project Presentations

Several organisations and professionals presented their work in collaboration with healthcare institutions, including: a music therapist, Dr Clown, Fine5 Dance Theatre, Estonian Art Museum, Sõltumatu Tantsu Lava (Independent Dance Stage), NGO Peaasi (mental health organisation), VATEK (network of mental health organisations)

Post-Workshop Survey

Participants provided feedback on how their understanding of the benefits of collaboration between culture and healthcare had improved, and to what extent the workshop inspired them.



TOOLS & METHODS

- The workshop was conducted online to ensure accessibility for busy professionals across Estonia.
- The MENTI platform was used to carry out surveys and collect feedback.
- Presentations supported the introduction of organisations and their work.
- Storytelling was used by participants to present their projects and experiences.

OUTPUTS

- Participants gained new ideas for implementing activities in their own work.
- There was an increased understanding of the role of culture in supporting mental health.
- New professional contacts were established, creating opportunities for collaboration.
- Participants expressed readiness for continued cooperation and willingness to contribute to future project activities.
- Creative Estonia published an article on their website to inform other interested people.

02 | pilot methodology

BASIC DESCRIPTION

The main life ecosystem is actively operating in the Estonian capital city, Tallinn. All listed best-practice examples, the cultural fields, and their contributions to people's well-being were from Tallinn; we don't have these experiences in other regions.

Now the pilot program will test the implementation of cultural and creative practices to improve people's social health care in Viljandi city, Southern Estonia. Viljandi city doesn't have any practice of providing musical therapy. In the Pilot program, we will involve a music therapy specialist from Tallinn to test the musical therapy in Viljandi Hospital and train local musicians on how to provide and develop musical therapy services.

The pilot methodology will build a regional ecosystem of CCIs and social health care initiatives and a cooperation network around Estonia.

A key objective of the pilot is to encourage long-term collaboration between sectors that do not traditionally work closely together. By creating opportunities for shared learning, networking, and co-creation, the pilot supports the development of new practices and partnerships that combine cultural participation with wellbeing and care services.

The pilot also aims to raise awareness of the important role that culture and creativity can play in supporting public health, emotional wellbeing, and social cohesion. Through practical experimentation and collaboration, the initiative contributes to developing innovative and human-centred approaches for healthier and more connected communities.

CULTURAL SECTOR:

Performing arts, music, art

WELFARE FIELD:

Adults, Youth mental health, community care

STAKEHOLDERS:

VATEK, Viljandi Hospital, Music Therapy



FINDINGS FROM BEST PRACTICES REPORT AND WORKSHOPS

The C3Well Estonian workshop aimed to strengthen cross-sectoral collaboration between the Cultural and Creative Industries (CCI) and healthcare institutions by creating a space for dialogue, exchange of experiences, and future cooperation. The workshop brought together cultural professionals, wellbeing practitioners, healthcare representatives, and organisations interested in exploring how culture and creativity can support mental health and social wellbeing.

During the workshop, representatives from the cultural sector shared inspiring stories and practical examples of how their work contributes to supporting people's mental health, reducing social isolation, and creating stronger community connections. The presentations highlighted a wide range of approaches, from music and creative workshops to community-based cultural activities that help people cope with stress, anxiety, and loneliness. The examples presented during the event were very well received by participants and created strong interest in future collaboration opportunities between the cultural and healthcare sectors. Feedback from participants was highly positive, with many attendees expressing a wish to continue discussions, develop joint initiatives, and build long-term partnerships.

Particularly strong interest was shown towards the presentations by music therapists, whose practical experiences and methods demonstrated the powerful impact that music can have on emotional wellbeing, communication, and recovery processes. Their sessions sparked active discussions and generated significant interest among both healthcare professionals and cultural practitioners.

TARGET GROUPS

The pilot project is designed to build a collaborative ecosystem that brings together stakeholders from the cultural and creative sectors, healthcare, welfare, and care services. The initiative aims to strengthen cooperation between these fields and explore how culture-based approaches can contribute to improving wellbeing, mental health, social inclusion, and community resilience.

CULTURAL SECTOR

On the cultural side, the pilot involves artists, musicians, cultural organisations, and performing arts professionals who contribute participatory, creative, and community-based methodologies to support wellbeing. Their role is to create meaningful cultural experiences and activities that encourage social participation, emotional expression, creativity, and connection between people.

The pilot particularly values approaches that are inclusive, accessible, and adaptable to different target groups. Specialists from different cultural fields will work together, share their experience and gain more knowledge on how to organize their work most effectively.

WELFARE SECTOR

In the healthcare sector, the target group consists of staff at Viljandi Hospital, who, through the pilot workshop, will gain an overview of how cultural methods and creative approaches can be used to improve patients' wellbeing.

The workshop aims to demonstrate the impact of cultural interventions and highlight the need to create opportunities within Viljandi Hospital to use music therapy and other culture-based approaches and creative practices to support patients' wellbeing and recovery.

Their involvement helps ensure that the activities developed within the pilot respond to real community needs.

FINAL TARGET GROUPS

Patients at Viljandi Hospital are the final target group whose mood, emotional wellbeing, and overall health we aim to improve through cultural interventions.

Research increasingly shows that emotional wellbeing and mental health have a direct impact on physical health. Chronic stress, anxiety, and social isolation can weaken the immune system, increase inflammation, and contribute to a wide range of physical illnesses. At the same time, positive social interaction, participation in cultural activities, and meaningful creative experiences can strengthen resilience, support recovery processes, and improve overall wellbeing and quality of life.

Cultural interventions can therefore play an important complementary role in healthcare settings by supporting patients not only medically, but also emotionally and socially.

EXPECTED RESULTS

Through the implementation of the pilot, we aim to achieve the following results:

New, sustained collaboration models between organisations in the performing arts, music, and medical and social care institutions, laying the foundation for long-term cross-sector partnerships.

MAIN CHALLENGES

The main challenge will be ensuring its sustainability beyond the project and how the programme can continue once the project activities and direct coordination by the organisers come to an end.

We accept that C3-Well project activities will support us in developing a durable and transferable model.



GAIA

The final target groups are elderly people experiencing loneliness or social isolation, children and young people facing emotional wellbeing challenges, and people with disabilities who may benefit from more inclusive and accessible cultural participation opportunities.

AUDIOVISUAL

VISUAL ARTS



PERFORMING ARTS

01 | workshop

BASIC DESCRIPTION

The workshop was organised as part of an ongoing effort to explore and strengthen collaboration between the Cultural and Creative Industries (CCIs) and the social and healthcare sectors. These sectors, while traditionally operating separately, share a growing interest in addressing complex societal challenges such as wellbeing, mental health, ageing, and inclusion through more holistic and innovative approaches.

The session responded to the need to create spaces where professionals from both ecosystems can meet, exchange perspectives, and identify common ground for collaboration. In particular, the workshop aimed to highlight the potential of artistic and creative practices to contribute to social and healthcare innovation, while also opening new opportunities for CCIs to expand their impact and application fields.

Building on this context, the workshop brought together companies, freelancers, and practitioners from the cultural and creative sectors alongside stakeholders from the social and healthcare domains. Through interactive and creative methodologies, participants were encouraged to explore their professional identities, share their expertise, and co-imagine future collaborative projects. Several potential project ideas emerged during the session, including themes such as elderly care, workplace stress, neuroscience-related initiatives, inclusive health environments, and intercultural and awareness events.

Overall, the workshop was conceived as a first step towards fostering cross-sectoral innovation and laying the groundwork for future joint initiatives between these fields.

PARTNER ORGANISATION: GAIA

WHERE & WHEN: Bilbao, 26. March 2026

PARTICIPANTS: 24



MAIN GOALS

- Foster mutual understanding between professionals from the Cultural and Creative Industries (CCIs) and the social and healthcare sectors by creating a safe and collaborative space for interaction.
- Encourage knowledge exchange and dialogue, allowing participants to share their professional practices, challenges, and perspectives through creative and participatory dynamics.
- Explore the potential of cross-sectoral collaboration, particularly how artistic and creative approaches can contribute to improving wellbeing, care practices, and social inclusion.
- Stimulate creativity and ideation processes to identify concrete opportunities for joint projects between both sectors.
- Generate initial concepts for collaborative initiatives addressing relevant societal challenges, such as mental health, ageing, workplace wellbeing, and inclusive healthcare environments.
- Strengthen networks and connections among participants, laying the foundation for future partnerships and potential project development at local, national, or European level.

AGENDA & ACTIVITIES

The workshop was structured as a 3-hour interactive session combining ice-breaking, creative expression, and co-creation activities:

Introduction and welcome: The session started with a brief introduction to the objectives of the workshop and the overall context of cross-sector collaboration between CCIs and the social and healthcare sectors.

Ice-breaking and networking dynamics: Participants engaged in an initial activity designed to get to know each other, fostering a relaxed and open atmosphere. This helped participants identify their backgrounds, expertise, and expectations for the session.

Creative self-expression exercise: A drawing-based dynamic was implemented where participants visually represented their professional roles, activities, or projects. This creative approach enabled participants to communicate their work in a more intuitive and accessible way.

Peer exchange and dialogue: Participants shared and discussed their drawings with others, promoting deeper understanding, active listening, and the identification of common interests and complementarities across sectors.

Co-creation of project ideas: The core part of the workshop focused on collaborative ideation. Participants worked together to imagine and outline potential joint projects between the cultural and creative sectors and the social and healthcare fields. Several thematic ideas emerged, including initiatives related to elderly care, mental health, neuroscience, inclusive healthcare environments, and awareness-raising events.

Wrap-up and reflections: The session concluded with a collective reflection, where participants shared key insights, impressions, and potential next steps for collaboration.



METHODS

The workshop applied a participatory, user-centred, and co-creation methodology, combining elements from creative facilitation and Living Lab approaches. The session was designed to actively engage participants through experiential learning, peer exchange, and collaborative ideation.

- Ice-breaking and networking techniques to build trust and openness among participants from different sectors.
- Creative expression methods (drawing and visual storytelling) to facilitate communication beyond traditional verbal formats.
- Peer-to-peer exchange to encourage mutual learning and understanding of different professional contexts.
- Co-creation and collective ideation to generate innovative project ideas through interdisciplinary collaboration.
- Facilitated group discussions to guide reflection and ensure inclusive participation.

TOOLS

A combination of simple, low-threshold and creative tools was used to support interaction and idea generation:

- Paper, markers, and drawing materials for visual expression exercises.
- Templates and worksheets to guide idea development.
- Flipcharts and sticky notes to capture insights and structure discussions.
- Visual facilitation techniques to synthesise and present ideas.
- Moderation and facilitation guidelines to support group dynamics.



OUTPUTS

The workshop generated several qualitative and tangible outputs:

- A set of initial project ideas combining the Cultural and Creative Industries with the social and healthcare sectors (e.g. elderly care, workplace wellbeing, neuroscience-related initiatives, inclusive health environments, awareness events).
- Enhanced mutual understanding between participants from different sectors.
- New connections and potential collaborations among organisations, freelancers, and practitioners.
- Insights on cross-sector opportunities and challenges for future project development.
- Documentation of the session, including visual materials and notes generated during the activities.

02 I pilot methodology

BASIC DESCRIPTION

In the Basque Country, the pilot methodology will focus on the intersection between cultural and creative practices and wellbeing, with a particular emphasis on elderly people, youngsters and children, and people with disabilities. The pilot will explore how arts-based and participatory cultural activities can contribute to emotional wellbeing, social inclusion, active participation, and community resilience.

The methodology will build on the strong regional ecosystem of Cultural and Creative Industries (CCIs), social innovation initiatives, and community-based cultural practices already present in Euskadi. The main challenges identified through the workshops and stakeholder consultations are related to:

- growing mental health and emotional wellbeing concerns among young people and children and elderly people;
- limited access to inclusive cultural participation opportunities for people with disabilities;
- lack of structured collaboration frameworks between the cultural sector and welfare/social care services;
- insufficient recognition of arts and culture as tools supporting wellbeing and preventive care.

These challenges are particularly relevant in the Basque context due to demographic ageing, increasing awareness around mental health, and the need to strengthen inclusive and community-driven wellbeing models. At the same time, Euskadi has a highly active cultural ecosystem, strong local identity, and extensive experience in collaborative innovation processes, Living Labs, and participatory methodologies, creating favorable conditions for piloting cultural welfare approaches. The pilot is therefore important because it can help demonstrate how cultural and creative practices may complement existing welfare services, strengthen social cohesion, and generate scalable and transferable models connecting arts, culture, health, and social wellbeing in the Basque Country.

CULTURAL SECTOR:

Performing arts, visual arts, Audiovisual.

WELFARE FIELD:

Community care, youth wellbeing, elderly care.

STAKEHOLDERS:

People with disabilities, youngsters and children, elderly people.



FINDINGS FROM BEST PRACTICES REPORT AND WORKSHOPS

The selection of the pilots field emerged from a combination of desk research, the Best Practices Report, and the participatory workshops carried out with stakeholders from the cultural, social, health, education, and community sectors in the Basque Country.

The Best Practices analysis highlighted a growing number of successful European and international initiatives demonstrating the positive impact of arts and culture on wellbeing, social inclusion, mental health, and community engagement. These practices showed that cultural participation can generate measurable benefits for different target groups, particularly elderly people, children and young people, and people with disabilities. The report also revealed that the most successful initiatives were those based on co-creation, interdisciplinary collaboration, and strong local community involvement.

The workshops further confirmed these findings. During the discussions, participants consistently identified several shared challenges within the Basque context:

- increasing loneliness and isolation among elderly populations;
- emotional wellbeing and mental health concerns among children and young people;
- barriers to cultural participation for people with disabilities;
- fragmentation between the cultural sector and welfare or healthcare services;
- lack of long-term collaborative structures connecting culture, care, and community wellbeing.

Stakeholders also emphasized that, despite the existence of many valuable cultural and social initiatives in Euskadi, these actions often remain isolated, project-based, or insufficiently connected to public welfare systems. At the same time, participants recognized the strong potential of the Basque cultural and creative ecosystem to contribute to preventive wellbeing, social cohesion, and inclusive community development.

The decision to focus the pilots on cultural welfare and wellbeing therefore emerged from:

- the evidence collected through best practices;
- the needs and priorities expressed during workshops;
- the existing strengths of the Basque cultural ecosystem;
- and the opportunity to create innovative collaboration models between culture, social services, education, and health-related actors.

TARGET GROUPS

The pilot targets a collaborative ecosystem involving stakeholders from the cultural and creative sectors, welfare and care services, and local communities.

CULTURAL SECTOR

On the cultural side, the pilot involves artists, cultural organisations, creative facilitators, performing arts actors, and community-based cultural initiatives that can contribute participatory and arts-based methodologies to support wellbeing and social inclusion.

WELFARE SECTOR

From the welfare field, the pilot engages social care providers, municipalities, educational institutions, elderly care organisations, and health and wellbeing professionals.

FINAL TARGET GROUPS

The final target groups are mainly elderly people experiencing loneliness or social isolation, children and young people facing emotional wellbeing challenges, and people with disabilities who may benefit from more inclusive and accessible cultural participation opportunities. Through a co-creation and Living Lab approach, these end users will actively participate in the design and implementation of the pilot activities.



EXPECTED RESULTS

Through the implementation of the pilots, we aim to demonstrate how cultural and creative practices can contribute to wellbeing, health, social inclusion, and community resilience in the Basque Country. The pilots are expected to strengthen collaboration between the cultural sector and welfare-related actors, creating new interdisciplinary working models that connect arts, culture, health, education, and social care. More specifically, the pilots seek to improve wellbeing and social participation among elderly people, youngsters and children, and people with disabilities through participatory and inclusive cultural activities. It also aims to increase awareness among public institutions and stakeholders about the value of cultural welfare approaches, while generating practical methodologies, transferable experiences, and evidence-based insights that can support future policies and long-term integration of arts and wellbeing initiatives within local and regional ecosystems.

MAIN CHALLENGES

One of the main challenges expected during the implementation of the pilots is building effective and long-term collaboration between stakeholders from very different sectors, particularly between cultural organisations, welfare services, healthcare-related actors. These sectors often work with different methodologies, priorities, timelines, and evaluation frameworks, which can make coordination and shared understanding difficult. Another important challenge is ensuring active and sustained participation from vulnerable target groups such as elderly people, children and young people, and people with disabilities, while adapting activities to their diverse needs and capacities. Additionally, measuring the social and wellbeing impact of arts-based interventions may also represent a challenge due to the qualitative and long-term nature of many outcomes.

To overcome these challenges, the pilots will adopt a participatory and co-creation approach based on Living Lab methodologies, ensuring continuous dialogue and involvement of all stakeholders throughout the process. Regular workshops, collaborative sessions, and feedback mechanisms will help build trust, align expectations, and facilitate interdisciplinary cooperation. The pilots will also work with local community organisations and welfare actors that already have close relationships with the target groups in order to improve accessibility, participation, and inclusion. Finally, qualitative and participatory evaluation methods will be integrated into the pilot to better capture social, emotional, and community-level impacts generated through the cultural activities.

PUGLIA CREATIVA

The final target group will be pre-adolescents (Tweens) aged 10–14 years. Minors currently supported by child and adolescent neuropsychiatry services. These individuals are experiencing “emotional fragilities,” which may include anxiety disorders, mood instability, social withdrawal, or difficulties in identity formation. They are the active protagonists. They transition from being “patients” to being filmmakers and storytellers.

CINEMA



DIGITAL CONTENTS

01 | workshop

BASIC DESCRIPTION

The workshop was built as an intensive day of capacity and community building activities.

Cultural Welfare is an integrated model for promoting well-being and health, aimed at individuals and communities alike. It is founded on the use of visual and performing arts, as well as cultural heritage, as active tools for subjective well-being and health.

There is now a wealth of evidence supporting the effectiveness of such an approach. We have entered a phase of implementing a true ecosystem capable of making both public measures and private or institutional projects structural and increasingly efficient.

C3-Well, Culture, Creativity, and Care: Testing Arts-Based Models for Well-being, fits into this evolutionary framework. It promotes collaboration among international organizations dedicated to monitoring local best practices, building platforms for dialogue and regional capacity building, and supporting successful operational models.

PARTNER ORGANISATION: Distretto Puglia Creativa

WHERE & WHEN: Officine degli esordi, Bari, via Crispi 5

PARTICIPANTS: 36



MAIN GOALS

- Define the territories of Cultural Welfare.
- Introduce regional funds for Cultural Welfare and C3-Well project.
- Share some local best practices.
- Let cultural organizations, health, care and education institutions meet and share visions, with a specific activity of thinking and modeling a prototype project to be implemented in the next future.

AGENDA & ACTIVITIES

Part 1: The Operational Framework, 10:00 / 11:30

Towards a Cultural Welfare Ecosystem: Definitions and Scientific References. Cultural Social Prescribing. Dino Lupelli, Technical Consultant, Distretto Puglia Creativa

The Perspectives of Cultural Welfare in Puglia – Anna Maria Candela, Head of the Cultural Heritage Protection and Valorization Department, Regione Puglia

The C3-Well Project – Cinzia Lagioia, Distretto Produttivo Puglia Creativa



Part 2: Best Practices, 11:30 / 12:15

Sharing of interventions and pilot projects implemented by members of Puglia Creativa.

1M2 (unmetroquadro) - 1M2 a.p.s. | Giordano Santoro
VIVA - Tante belle cose! - APS 34° Fuso | Delia De Donno
Cinema in ospedale - Cooperativa Sociale Il Nuovo Fantarca a r.l. | Rosa Ferro con Angiola Piovani, Scuola in ospedale
Oltre I Confini Indoor - Da detenuti a Danzatori professionisti - AlphaZTL |
Compagnia D'Arte Dinamica | Vito Alfarano
Uccelli - Bottega degli Apocrifi | Stefania Marrone



Part 3: Co-design Workshop 12:15 / 13:30

Working groups to stimulate collaborative design within the established operational framework. Moderator: Francesco Donato

TOOLS

The first 2 parts were a mix of :

- Lectures on the operational framework with a focus on the regional plan for Cultural Welfare and an explanation of C3-Well further activities.
- Keynotes of best practices leaders where cultural organizations invited their counterpart from education, inclusion and health and social care institutions.
- Q&A by the attendees.

The last part was a Collaborative Prototyping Lab where attendees chose one of the fine thematic roundtable focusing on Cultural welfare main targets: Patients and health services users, Vulnerable communities, Intergenerational, Older adults, Children and young people. After setting the goal - A prototype project - an Host, selected among all participants, collected inputs about: available resources and specific scope, ending with a creative brainstorm around the Title, the dynamics and the size of the project. Hosts had two minutes in the end of the day to pitch their specific project in front of the audience.

OUTPUTS

The workshop had good results in terms of:

- participation of large group of professionals; 36 professionals,
- awareness of C3-Well project thanks to the online campaign
- interest for the future Regional fund for Cultural welfare
- effective connections generated through the round table especially for the presence of relevant local institutions like the main general hospital, penal institution for minors, regional schools network in Puglia
- 4 out of 5 prototypes to implement as the “older adults” table didn’t get to the point

Feelmiamoci - movie making workshop for minor

“No title” platform for accessible cultural activity

“No title” urban re-generation lab

“No title” time and knowledge sharing format

02 | pilot methodology

BASIC DESCRIPTION

“Feelmiamoci” is an innovative filmmaking workshop designed to transform the clinical experience into a creative journey. Participants are not merely subjects of care but become active content creators. By rotating through professional roles—such as Director, Screenwriter, Music Supervisor, and Editor—young patients explore their inner worlds, crafting a “personal documentary” that blends reality with artistic expression.

Key objective of this pilot will be addressing and navigating pre-adolescent emotional vulnerabilities through creative empowerment. The project aims to provide a safe space where the “fragility” typical of this developmental stage is not viewed as a deficit, but as a source of narrative power.

Challenges

The “Invisible” Suffering of Tweens: pre-adolescence (ages 10–14) is a critical developmental window. Many emotional fragilities at this age are non-verbal or internalized. Traditional talk therapy can sometimes feel intrusive; we aim to address the challenge of emotional expression by using the camera as a “mediator.”

The passivity of the “patient” status: In a hospital or clinical setting, young people often feel like “subjects to be fixed.” We address this identity crisis by shifting their role from passive patients to active creators (directors, editors), rebuilding their sense of agency.

Social isolation and digital alienation: Today’s youth often consume media passively. We wish to transform the digital medium from a tool of isolation into a collaborative social space, addressing the lack of meaningful peer-to-peer interaction during treatment.

This project is particularly relevant in the current Italian landscape for the following reasons:
The “Post-Pandemic” mental health crisis: Italy has seen a significant surge in neuropsychiatric admissions among minors following the COVID-19 pandemic. There is an urgent national need for innovative, non-pharmacological interventions that can re-engage young people with their social and emotional reality.

CULTURAL SECTOR:

Cinema, digital contents

WELFARE FIELD:

Pre-adolescent emotional fragilities

STAKEHOLDERS:

Policlinico di Bari - University general Hospital
ASL Bari NPIA - NeuroPsichiatria dell’Infanzia (Child and Adolescent Neuropsychiatry)
PREMIERE Film Production srl - Video production company



Bridging the gap in the national health service: While the Italian healthcare system provides excellent clinical care, there is often a lack of humanization in pediatric departments. “Feelmiamoci” introduces a “narrative medicine” approach that is currently encouraged by national health guidelines but still under-implemented.

Cultural heritage and visual literacy: Italy has a profound cinematic tradition. Leveraging filmmaking as a tool for social inclusion resonates with our national cultural identity. It utilizes a language (cinema) that is part of our heritage to solve a modern social problem: the marginalization of “fragile” subjects.

Compliance with accessibility standards: At a national level, Italy is working to ensure that “accessibility” is not just about physical ramps, but about intellectual and emotional access to culture and self-expression for everyone, regardless of their health status.

In the context of a major Italian University Hospital (Policlinico), where clinical excellence is standard, ‘Feelmiamoci’ fills the gap between medical treatment and the psychological well-being of the person.

Therapeutic & Psychosocial Benefits

- Active role-playing promotes self-efficacy; patients transition from passive recipients of care to proactive creators.
- Narrative medicine helps in the externalization of trauma; by filming their story, they gain distance and perspective on their struggles.
- Collaborative editing enhances social integration; working in a “film crew” fosters empathy and reduces feelings of isolation.
- Aesthetic expression provides a non-verbal outlet; music and visuals allow for the expression of complex emotions that are hard to put into words.

Workshop Stages

- Ideation & Scripting: Brainstorming and translating emotions into “storyboards.”
- Production: Hands-on experience with cameras, focusing on “how we see ourselves.”
- Music & Sound Design: Selecting the “emotional soundtrack” of their current condition.
- Editing & Post-Production: Piecing together the fragments into a coherent, meaningful artifact.

Expected Outcomes

- Reduction in perceived stigma regarding mental health and fragility.
- Improved emotional regulation through the structured process of storytelling.
- Creation of a “Digital Legacy” that serves as a milestone in the patient’s therapeutic journey.

FINDINGS FROM BEST PRACTICES REPORT AND WORKSHOPS

Findings you gained from making the Best Practices Report and from Workshops. How you came to the conclusion, that the selected field, should be your pilot.

As from the initial selection for the BPR we are focusing on different areas of intervention. The most solid experience and the more structured idea - with strong stakeholder - is the project mentioned in the following descriptions.

The idea seems innovative and already proofed by experts, easy doable and interesting as new in the cultural welfare environment.



TARGET GROUPS

WELFARE SECTOR

This group includes the entities and professionals responsible for the well-being and “welfare” of the minors.

Healthcare professionals: Neuropsychiatrists, psychologists, and educators at the University Hospital (Policlinico).

For them, the project is a functional tool to observe the patients in a non-clinical, creative setting.

Families and caregivers:

Parents who often face the burden of their children's fragility. *The project provides them with a new “lens” (the final film) through which they can understand their children's inner worlds.*

Social services:

Local welfare agencies that aim to integrate fragile subjects back into the social fabric, preventing long-term marginalization.

EXPECTED RESULTS

Psychosocial & therapeutic outcomes (The “Impact”)

- Empowerment of participants: A measurable shift in the participants' self-perception, moving from “passive patient” to “active creator.” We expect to see an increase in self-esteem and personal agency.
- Emotional literacy: Improved ability of the pre-adolescents to identify, name, and process their “emotional vulnerabilities” through the metaphors of filmmaking.
- Reduction in social isolation: Strengthening of peer-to-peer relationships and social skills through the “film crew” collaborative model.

Tangible creative outputs (The “Artifact”)

- A “Personal Documentary” portfolio: The production of a short film or a collective “docu-artifact” that represents the lived experiences of the participants.
- A “Feelmiamoci” Toolkit: A documented pilot methodology (a “how-to” guide) that can be replicated in other Neuropsychiatry departments or educational contexts.
- A final screening event: A closed event at the Policlinico (or a local cultural venue) to showcase the works, involving families and medical staff to celebrate the journey.

Institutional & national benefits (The “System”)

- Evidence of “narrative medicine” effectiveness: Collecting qualitative data (interviews, observations) to demonstrate how filmmaking functions as a bridge between clinical standards and concrete needs.

CULTURAL SECTOR

Academic/research community:

Those interested in the intersection of narrative medicine and digital arts, using this project as a case study for innovative therapeutic practices.

FINAL TARGET GROUPS

Definition: Pre-adolescents (Tweens) aged 10–14 years.

Clinical profile:

Minors currently supported by child and adolescent neuropsychiatry services. These individuals are experiencing “emotional fragilities,” which may include anxiety disorders, mood instability, social withdrawal, or difficulties in identity formation.

Role in Project:

They are the active protagonists. They transition from being “patients” to being filmmakers and storytellers.

- De-stigmatization: Raising awareness within the hospital and the local community about pre-adolescent mental health, showing the “beauty” and “strength” behind the fragility.
- Standardization of accessibility: Proving that cultural activities can be seamlessly integrated into welfare protocols for “fragile subjects,” setting a new benchmark for inclusive hospital care.

By implementing this pilot, we wish to demonstrate that cinema is a viable therapeutic language. We aim to achieve a model where a minor's clinical journey is enriched by artistic expression, resulting in a dual victory: a more resilient young patient and a more humanized healthcare environment.

MAIN CHALLENGES

Challenge: privacy and ethical constraints (GDPR & ethics). Working with minors in a psychiatric context involves strict privacy regulations. Handling sensitive footage of “vulnerable individuals” requires extreme care to ensure the artifact doesn't become a source of future stigma.

How to overcome it: Informed consent & shared ownership. We will implement a “double-layer” consent form (parents and minors). Metaphorical imagery: We will encourage the use of shadows, textures, music, and close-ups of objects rather than just faces. This protects the patients' identities while increasing the artistic value of the film.

The final target group — and the ultimate beneficiaries of the pilot — are adults with physical and/or intellectual disabilities residing in or attending day services at partner care institutions. These individuals will take part directly in visual arts sessions and, where feasible, in the planning of a community exhibition showcasing their work. The pilot aims to reach 30–50 direct beneficiaries in Hungary, contributing to the project-wide target of at least 200 across five countries.

VISUAL ARTS



VISUAL THERAPY

01 | workshop

BASIC DESCRIPTION

The workshop was organised within the framework of the C3-WELL project coordinated by Cultural Innovation Competence Centre Association. The event aimed to bring together professionals from the creative industries and the social sector in order to explore how artistic and creative methods can contribute to community wellbeing, social inclusion and care practices.

The programme took place in the Szent Erzsébet Otthon social home in Ipolytölgyes, providing participants with an authentic social care environment where they could experience the practical application of art-based methods in community and care settings.

The workshop combined theoretical introduction with interactive and experiential activities, encouraging dialogue and cooperation between participants from different professional backgrounds.

MAIN GOALS

- To create connections between the creative industries and the social sector.
- To introduce participants to art-based therapeutic and community methods.
- To demonstrate how creative tools can support wellbeing and social inclusion.
- To encourage interdisciplinary cooperation and knowledge exchange.
- To provide participants with practical, experience-based learning opportunities.

PARTNER ORGANISATION:

Cultural Innovation Competence Centre Association
Szent Erzsébet Otthon, Ipolytölgyes (Social home)

Experts:

- Dr. Tiszai Luca – *music therapist, adventure therapist, special education teacher*
- Sándor Katalin - *Teaching Assistant at the Institute of Special Education, ELTE*
- Júlia Hetesi - *drama teacher and head of the drama department at the Imre Eck Elementary School of the Arts*

WHERE & WHEN:

Szent Erzsébet Otthon, 2633 Ipolytölgyes, Kossuth Lajos utca 32.
10 April 2026 10am – 3:30pm

PARTICIPANTS:

20 (creative industry professionals, social workers, students, educators and participants interested in art-based community methods)



AGENDA & ACTIVITIES

- Welcome and introduction to the C3-WELL project
- Presentation of the workshop goals and programme
- Interactive visual therapy session led by Dr. Sándor Katalin
- Music therapy workshop led by Dr. Tiszai Luca
- Literature therapy and drama pedagogy session led by Hetesi Júlia
- Group reflections and discussions
- Networking and informal exchange between participants



METHODS

- Experiential learning.
- Interactive workshops.
- Art-based methods.
- Group work and reflection.
- Community-oriented approaches.



TOOLS

- Visual art materials and painting tools .
- Music and rhythm-based activities.
- Drama pedagogy exercises.
- Group facilitation techniques.
- Reflective discussion methods.



OUTPUTS

- Increased awareness of the connection between creativity and wellbeing.
- Practical experience with art-based methods.
- Strengthened interdisciplinary connections between participants.
- Exchange of knowledge and good practices.
- Inspiration for future collaborations and community initiatives.



02 | pilot methodology

BASIC DESCRIPTION

In Hungary, the pilot methodology will focus on the intersection of visual arts, visual therapy, and the social care of people with disabilities. The pilot will explore how participatory visual arts activities – including art therapy sessions, collaborative visual creation, and community art exhibitions – can contribute to emotional well-being, self-expression, social inclusion, and the reduction of isolation among adults with physical and intellectual disabilities living in or receiving support from residential social care institutions.

The main challenges this pilot seeks to address are:

- limited access to meaningful cultural participation for people with disabilities in residential and community care settings;
- low awareness and recognition of arts-based therapeutic approaches within the Hungarian social care sector;
- absence of structured collaboration frameworks between cultural and creative industry (CCI) organisations and disability care services;
- social isolation and reduced quality of life among persons with disabilities in institutional settings.

These challenges are particularly relevant in the Hungarian national context due to the relatively underdeveloped integration of arts and culture within the formal social care system, and the underrecognition of visual therapy as a legitimate complementary care tool. At the same time, Hungary has a strong tradition in fine arts education and a growing community of visual artists and art therapists – represented in this pilot by Dr. Sándor Katalin (ELTE Bárczi Gusztáv Faculty of Special Education) – who are motivated to apply their expertise in welfare settings. The pilot offers a unique opportunity to build a replicable cross-sector model connecting Hungarian CCI professionals with disability care institutions, demonstrating how structured arts-based interventions can improve well-being outcomes for one of the most underserved population groups.

CULTURAL SECTOR:

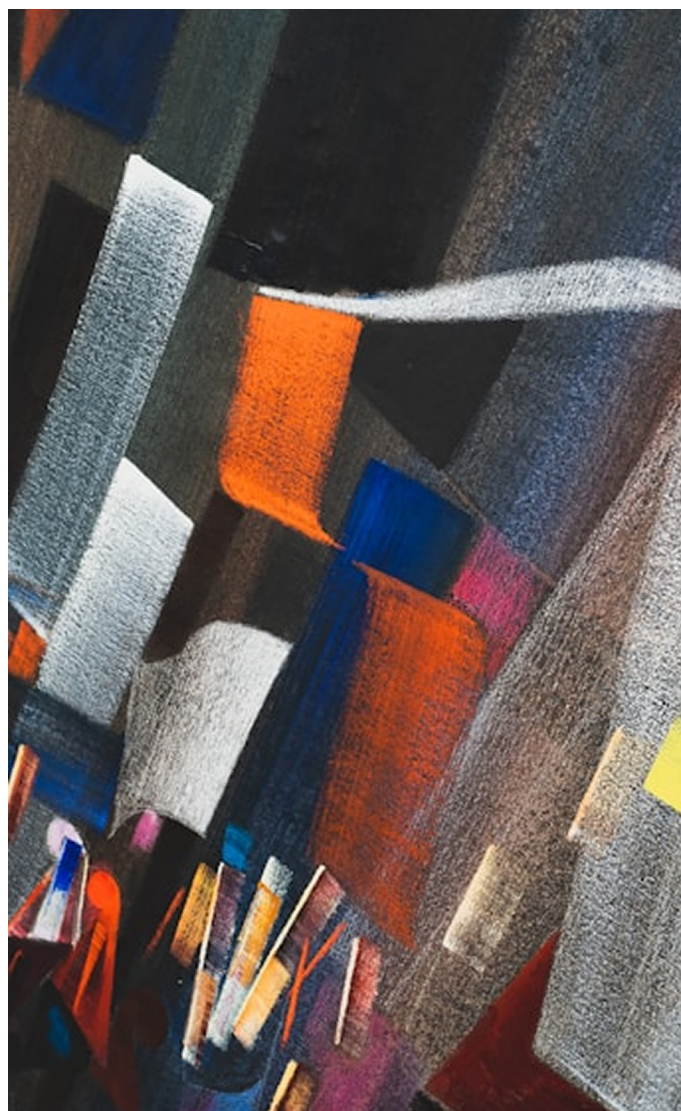
Visual arts, visual therapy.

WELFARE FIELD:

Social care for people with disabilities.

STAKEHOLDERS:

People with disabilities, visual artists and art therapists, social care institutions, disability support organisations, public health and social welfare authorities.



FINDINGS FROM BEST PRACTICES REPORT AND WORKSHOPS

The selection of visual therapy combined with the social care of people with disabilities emerged from a convergence of findings gathered through the Best Practices Report, the national cross-sectoral workshop held on 10 April 2026, and subsequent stakeholder consultations.

The Best Practices analysis confirmed that visual and art-based therapies have a strong and growing evidence base for improving emotional regulation, self-esteem, and social participation among persons with cognitive and physical disabilities. European case studies reviewed during the research phase demonstrated that structured visual arts programmes within social care settings generate measurable improvements in residents' quality of life and create meaningful bridges between the cultural sector and care professionals. Critically, the most effective models identified shared a common structure: expert facilitation, clear therapeutic intent, and a community exhibition component that extended the impact beyond the session itself.

The national workshop, held at the Szént Erzsébet Otthon in Ipolytölgyes – an active residential social care facility – brought together 20 participants from cultural and social sectors.

The pre-workshop survey revealed that practical confidence in applying arts-based methods in welfare settings was the single lowest-scoring indicator among participants (45%), compared to general attitudinal agreement (72–78%). This gap directly informed the decision to focus the pilot on a discipline where expert-led capacity building could have the highest impact. Post-workshop, readiness to apply arts-based methods in professional practice rose to 88%, and cross-sector collaboration intent increased from 65% to 92%, validating the workshop's effectiveness and the appetite for this type of intervention in Hungary.

The three expert presenters at the workshop – Dr. Sándor Katalin (visual therapy), Dr. Tiszai Luca (music and adventure therapy), and Hetesi Júlia (bibliotherapy and drama pedagogy) – each confirmed the unmet need for structured CCI–welfare collaboration frameworks in Hungary. The decision to prioritise visual therapy was further reinforced by the immediate availability of a qualified and motivated specialist (Dr. Sándor Katalin, ELTE Bárczi), the established relationship with the Ipolytölgyes care home as a willing pilot venue, and the strong thematic alignment between visual arts and the self-expression and communication needs of persons with disabilities.

TARGET GROUPS

The pilot engages three interconnected target groups.

CULTURAL SECTOR

From the cultural and creative sector, the primary participants are visual artists, art therapists, and CCI organisations operating in Hungary who are recruited through an open call and trained in the learning lab to design and deliver structured arts-based interventions in welfare settings. The key expert facilitator in the learning lab and pilot delivery is Dr. Sándor Katalin (ELTE Bárczi Gusztáv Faculty of Special Education), a specialist in visual therapy with experience in disability care contexts.

WELFARE SECTOR

From the welfare sector, the primary institutional partner is the Szént Erzsébet Otthon (Ipolytölgyes), a residential social care facility that hosted the national workshop and has expressed interest in continued collaboration. Social workers, care staff, and institutional managers from this and potentially other disability care facilities form the welfare-side participants, who will co-develop and support the implementation of pilot activities alongside CCI professionals.

FINAL TARGET GROUPS

The final target group – and the ultimate beneficiaries of the pilot – are adults with physical and/or intellectual disabilities residing in or attending day services at partner care institutions. These individuals will take part directly in visual arts sessions and, where feasible, in the planning of a community exhibition showcasing their work. The pilot aims to reach 30–50 direct beneficiaries in Hungary, contributing to the project-wide target of at least 200 across five countries.

EXPECTED RESULTS

Through the implementation of the pilot(s), CICC aims to achieve the following results:

- Improved well-being, self-expression, and social participation among adults with disabilities through regular, structured visual arts sessions.
- New, sustained collaboration models between Hungarian CCI organisations (visual artists, art therapists) and disability care institutions, laying the foundation for long-term cross-sector partnerships.
- Increased capacity among CCI professionals to design, deliver, and evaluate arts-based well-being interventions in social care contexts, measured through learning lab assessments and participant feedback.
- A community exhibition of artworks created by pilot participants, serving both as a visibility tool and a measurable output demonstrating the social and cultural value generated by the programme.
- Evidence-based documentation of the pilot process and outcomes, contributing to the project-wide methodology toolkit and supporting future policy dialogue on arts and culture in social care.
- Engagement of at least 30–50 direct beneficiaries (persons with disabilities) in Hungary, and active involvement of 7–10 CCI organisations through the open call and learning lab process.



MAIN CHALLENGES

The primary challenge anticipated is building and sustaining genuine collaboration between professionals operating in very different institutional cultures – CCI organisations, with their project-based and creative ways of working, and social care institutions, which operate under strict regulatory frameworks, limited staff time, and risk-averse institutional norms. Aligning timelines, expectations, and professional languages across these sectors will require sustained relationship management and clear role definitions from the outset.

A second challenge relates to working with a vulnerable target group. Ensuring that visual arts activities are genuinely safe, accessible, and meaningful for adults with varied cognitive and physical abilities requires careful methodological adaptation. Not all standard art therapy approaches will transfer directly to this context without modification, and participant needs may be highly individual.

A third challenge is impact measurement: the social and emotional benefits of arts-based interventions are often qualitative, long-term, and difficult to capture through standardised metrics. This is especially true for participants who may have limited verbal communication.

To address the cross-sector collaboration challenge, CICC will leverage the existing relationship with Szént Erzsébet Otthon established through the April 2026 workshop, and formalise the partnership through a Letter of Intent prior to pilot launch. The learning lab will include dedicated sessions on cross-sector communication, ethical frameworks, and shared goal-setting, ensuring that CCI professionals enter the pilot with realistic expectations and the social care staff understand and co-own the process.

The methodological adaptation challenge will be addressed through close involvement of Dr. Sándor Katalin, whose specialist expertise in visual therapy with disability groups will ensure that all session designs are appropriate, person-centred, and adapted to individual needs. Her role as primary facilitator in the learning lab will also equip participating CCI professionals with the disability-informed methodology required before they enter pilot settings.

For impact measurement, the pilot will integrate both quantitative tools and qualitative methods. This mixed-methods approach, aligned with the evaluation framework developed by the project consortium, will ensure that the richness of outcomes is captured even where standardised metrics fall short.

MAO



Final target groups will be older adults, particularly those at risk of social isolation; people living with dementia; vulnerable children and young people facing social, emotional, behavioural, or educational challenges.

MUSIC

STORY-TELLING



THEATRE

PHOTOGRAPHY

DANCE

01 | workshop

BASIC DESCRIPTION

In order to accelerate the process, we decided to involve our final target groups (vulnerable groups) already at this stage. We therefore organized an initial workshop with cultural professionals (two photographers) and welfare professionals, including the leader of Cona Fužina – Day Centre for Children, the leader of Cona Korak – Day Centre for Young People, the leader of Cona Moste – Day Centre for Children, and a mentor from PUMO – Centre for Young People. The workshop was designed like a meeting, where we presented the project C3-Well and discovered whether there is a will to collaborate with each other.

During the meeting we proposed an idea for the actual Workshop. We decided to include our final target groups in order to gain more direct insights into the challenges they face in their everyday environment. The workshop was designed to focus on participants' own perceptions of these challenges, which can often provide deeper and more authentic insights than discussions among professionals alone. To support the communication of these experiences, we decided to use photography as a participatory tool, guided by the cultural professionals.

The cultural professionals facilitated a participatory workshop in which all participants were equally involved. Photographers, mentors, children, young people, and project team members were able to exchange knowledge and learn from one another throughout the process.

The first workshop was a starting point of the Series of the Workshop. Each participant received a camera and was invited to explore their neighbourhood through photography. Once the photographs are developed, we will analyse what participants chose to capture, what they notice in their environment, and how they interact with their surroundings.

The cultural professionals facilitated another participatory workshop in which all participants were equally involved. Photographers, mentors, children, young people, and project team members were able to exchange knowledge and learn from one another throughout the process.

The second workshop was a highlight of the Series of the Workshop. Each participant showed their pictures taken during the week.

PARTNER ORGANISATION:

Cona Korak, Cona Fužine, Cona Moste, PUM-O+ Ljubljana, Production School Nove Jarše.

WHERE & WHEN: 3.3.2026, 10.3.2026, 24.3.2026, 10.4.2026, MAO

PARTICIPANTS: 29 participants + 15 professionals



Together we analysed what participants chose to capture, what they notice in their environment, and how they interact with their surroundings. As the final stage of the workshop series, we decided to organise an exhibition of the photographs, which will also serve as a motivating and empowering experience for the participants.

Through this extended workshop process, the collaboration between cultural and welfare professionals strengthened significantly. Working together on a shared activity enables deeper cooperation than a single workshop. The different perspectives gathered through this process helped us to identify core challenges of our direct target groups and will guide us during the selection of the most relevant pilot project.

For the final part of this process, we organised a community event, where all the participants came and deepened the previously made connection through a participatory work on the community garden. Through a relaxed atmosphere, we discussed their photos and challenges they face.

MAIN GOALS

- Forming connections between Creatives and Welfare professionals.
- Exploring potential collaborations.
- Identification of challenges.

AGENDA & ACTIVITIES

3.3.2026

14.00: Meet up; coffee and snacks
14.15: Introduction of the project
14.45: Casual conversation about the challenges and possible synergies, brainstorming ideas for the workshop.
15.45: End of the first meeting/workshop.

10.3.2026

14.30: Meet up; coffee and snacks
14.50: Introduction of the project
15.00: A workshop led by the Photographers
Showing their work
Talking about their approach
Connecting with participants through photography; commenting the graphic material
Presentation of the task: photo journal
Time to explore the Disposable Cameras
16.30: End of the workshop, the informal conversations

24.3.2026

14.30: Meet up; coffee and snacks
14.50: A workshop led by the Photographers
Showing the photos taken by the participants.
Selecting 5 photos/participant.
Connecting with participants through photography; commenting the graphic material
16.30: End of the workshop, the informal conversations

10.4.2026

14.00: Meet up
14.20: Opening of the Community Garden
14.30: Gardening, baking pancakes, tea and coffee
16.00: Relaxed discussion

METHODS

- Informal atmosphere.
- Participatory workshop-each participant has an active role in the workshop.
- A workshop with a clear structure.



TOOLS

- Coffee and snacks, chairs arranged in a circle, creatives take the role of the teachers.
- Slideshow, photographs.
- Each participant got a disposable camera, making them a vital part of the workshop.

OUTPUTS

- A clear vision of the first workshop - photo journal.
- Creatives getting to know the Welfare professionals and vice versa.
- A clear vision of the second workshop, where we will collect the cameras and proceed with analysing the materials.
- Creatives getting to know the participants and vice versa.
- Forming a special bond between the participants.



02 I pilot methodology

BASIC DESCRIPTION

We wish to develop our pilot project in two directions - activities focused on older adults and activities focused on vulnerable children and young people. We tested several workshops that focused on the kids and youngsters in collaboration with social, healthcare professionals and creatives, while the final workshop was conducted as a collaboration between the two groups. This experience demonstrated a strong potential in both of the groups. Our pilot could even be an inter-generational programme, but not necessarily.

The project aims to address the social exclusion and discrimination experienced by these groups through participatory and creative methods that would foster social integration. The cross-sectoral workshops carried out successfully demonstrated the value of creative approaches in creating inclusive environments and encouraging meaningful interaction. Building on these positive results, we wish to go further, including additional vulnerable groups and diverse creative methodologies.

In Slovenia, as in many other European countries, older adults living in retirement homes are particularly vulnerable to social isolation and exclusion. The project therefore seeks to strengthen the connection between retirement homes and the wider community through creative approaches.

At the same time, the project recognises the need for targeted support for vulnerable children and young people who face social, emotional, behavioural, or educational challenges and are often perceived as unmotivated, insecure, or problematic within formal educational settings. However, the creative workshops implemented during the testing phase revealed a significantly different perspective. Participants demonstrated high levels of motivation, creativity, engagement, and ownership of their work.

These findings confirm the potential of creative and participatory approaches to strengthen social inclusion, and support personal development. The continuation of the pilot project will therefore build on these experiences.

CULTURAL SECTOR:

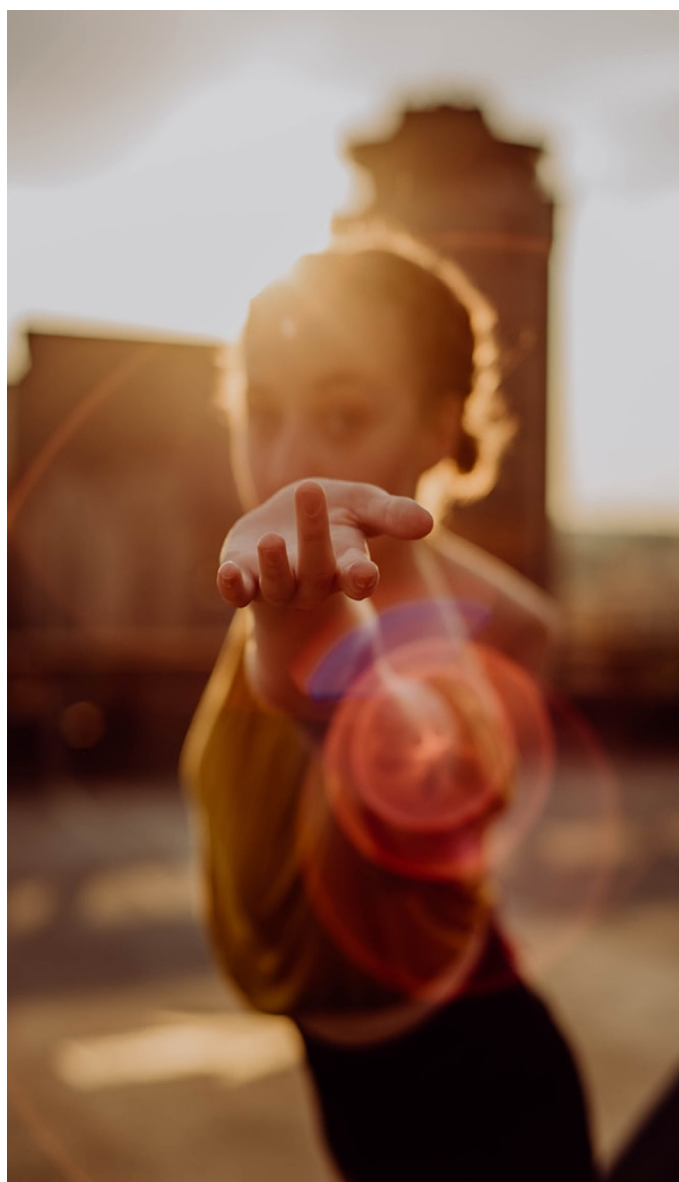
photography, dance, music, theatre, story-telling

WELFARE FIELD:

older adults, people with dementia, vulnerable children and youngsters

STAKEHOLDERS:

Retirement Home Fužine, CONA (Day Centres for vulnerable kids and youngsters), Activity Center Fužine, Production School Nove Jarše (Day Center for vulnerable youngsters)...



FINDINGS FROM BEST PRACTICES REPORT AND WORKSHOPS

The initial research conducted for the Best Practices Report was highly valuable in identifying a wide range of approaches that successfully combine the cultural, creative, and social welfare sectors. The report served as an important foundation for discussion during the first project meetings and provided a framework for the development of the workshops. The outcomes of the workshops were highly positive and confirmed the relevance of creative and participatory methods in fostering social inclusion and interpersonal connection. The activities demonstrated that participants were able to communicate more openly, build trust more easily, and establish meaningful connections while engaging in collaborative creative processes.

In addition, the workshops contributed to the identification of several potential directions for the continuation of the pilot project. They also enabled the project partners to establish new contacts and engage additional stakeholders and individuals interested in participating in future activities. These experiences reinforced the project's understanding of the strong potential of cross-sectoral collaboration between the creative and welfare fields.

TARGET GROUPS

CULTURAL SECTOR

Cultural workers, and creative practitioners who are interested in contributing to social change and developing participatory artistic approaches within healthcare and social care contexts.

WELFARE SECTOR

Organisations and professionals working with vulnerable groups in society, including social welfare institutions, healthcare providers, educational organisations, community centre...

FINAL TARGET GROUPS

Older adults, particularly those at risk of social isolation; people living with dementia; vulnerable children and young people facing social, emotional, behavioural, or educational challenges.



EXPECTED RESULTS

The project aims to explore and develop new models of collaboration between the cultural and welfare sectors. A key objective is to establish sustainable and long-term partnerships between a welfare institution and professionals from the creative sectors. By strengthening cross-sectoral cooperation, the project also aims to contribute to the development of more inclusive and holistic approaches within social welfare and community care systems.

MAIN CHALLENGES

We anticipate that one of the main challenges of the pilot project will be ensuring its sustainability beyond the project implementation period. While we expect a strong interest and active participation, the key question remains how the programme can continue once the project activities and direct coordination by the organisers come to an end.

We hope that the C3-Well project will support us in developing a durable and transferable model through a guided and structured approach to cross-sectoral cooperation and policy development.

CONCLUSION

Following the workshops, each partner engaged with relevant stakeholders at the national level. The feedback received confirmed that the selected pilot methodologies are well aligned with the specific needs and priorities of each participating country. Stakeholders also expressed strong interest in supporting the implementation of the pilots and confirmed their willingness to collaborate with the project in its future activities, reinforcing the relevance, sustainability, and potential impact of the project outcomes.

