Exploring the dimensions of social inclusion in vocational education in arts and crafts

Evidence from MOSAIC

Centre of Vocational Excellence

Disclaimer

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Preface

In a world of contemporary turmoil and social unrest, marked by armed conflicts and protests, ensuring the respect of human rights and freedoms has become a challenge for maintaining democratic societies. Moreover, the recent COVID crisis has accelerated the inequalities within and among countries, excluding entire groups of populations from participation in public life. Tackling these obstacles and inequalities represents one of the most pressing challenges of our times. This is why organisations such as the European Union have put social inclusion at the heart of fostering a fair, just and regenerative economy.

UNESCO and the European Commission (EC) define social inclusion as the process of enabling every citizen, including the most disadvantaged, to fully participate in society (UNESCO, 2023). The very definition of the term leaves space for interpretation (e.g. what kind of participation? when? how?), challenging its application in practice. To bridge this gap, the European Commission's action plan for integration and inclusion (European Commission, 2021-2027) includes a series of new interventions aimed at operationalising the European strategy for inclusion. These include a new Pact on Migration and Asylum (European Commision, 2020), as well as tailored support for inclusive education and training, improved employment opportunities and skills recognition, promoting access to health and adequate and affordable housing. The plan complements the European Pillar of Social Rights, the EU's anti-racism action plan, the EU Roma strategic framework for equality, inclusion and participation, the Gender Equality Strategy 2020-2025, the LGBTIQ equality strategy 2020-2025, and the strategy to combat antisemitism. The wide variety of policy measures aim to tackle the complexity surrounding social inclusion, as well as its position as an important pillar of the EU approach. According to Vice-President for Promoting our European Way of Life, Margaritis Schinas: *"Inclusion is the embodiment of the European way of life. Integration and inclusion policies are vital for newcomers, for local communities, and contribute to cohesive societies and strong economies. Everyone who has the right to be in Europe should have access to the tools they need to realise their full potential and assume the rights and obligations governing our Union"* (European Commission, 2020). If we are to embed these principles in our society, we need to better understand how to apply them across all domains of activity.

Arts and crafts occupy a privileged position when dealing with topics of social inclusion. For example, artistic and craft practices are used as instruments to foster health, wellbeing and community cohesion inside community projects. These approaches build on the realisation that arts and crafts play an important role in expressing one's own voice, cultural awareness and mutual understanding. Put in simple terms, practising arts and crafts, working with the hands, sharing methods and tools and obtaining a tangible product at the end, boosts confidence and mutual understanding of the people involved. However, arts and crafts are not only instrumental in fostering social inclusion. The arts and crafts sector has to educate on topics of inclusion, as well as render its own working environment more inclusive. Inclusive education in arts and crafts allows individuals from all walks of life to engage in creative pursuits, develop their talents, and contribute to the artistic and cultural fabric of society. The different levels at which we can address social inclusion within arts and crafts generate a favourable position for vocational training and education to tackle inclusion as one

of the priorities of the EU cohesion policy (European Commission, 2023). In fact, the European Commission acknowledges Vocational education and training (VET) centers as providers of essential skills, which enhance learners' employability, supporting their personal development and encouraging active citizenship. VET boosts enterprise performance, competitiveness, research and innovation (European Commission, 2023).

In this report, we look at how arts and crafts progress our contemporary understanding of social inclusion through specific initiatives and best practices inside VET education and the industry. In doing so, we adopt an ecosystem perspective that links the macro context (legal), to the micro-perspective provided by actors such as VET centers and craft/design businesses. We build on the results of MOSAIC - Mastering job-Oriented Skills in Arts & crafts thanks to Inclusive Centres of vocational excellence - an Erasmus+ project bringing together 15 partners from 7 countries to explore how the arts, crafts and design sectors can respond more accurately to new emerging social needs and changes. The result of this research is a systematic approach to mapping the different dimensions of social inclusion inside arts and crafts VET education, through the focus on examples of best practices represented by selected case studies. After the introductory section, chapter two presents the methodology used in MOSAIC for mapping the dimensions of inclusive practices in arts and crafts. Chapter 3 discusses the results of the mapping process and delivers a framework for mapping the dimensions of social inclusion, built on the back of the findings. In the concluding section we reflect on the implications of the framework for our understanding of social inclusion practices in vocational education in arts and crafts. We also develop some reflections on further directions for development for social inclusion practices.

1. Introduction

Arts and crafts enrich and uplift us as individuals. They provide a platform for self-expression where: diverse voices, perspectives, and experiences are represented and celebrated; connection takes place through equal access to opportunities for individuals who may otherwise face barriers; cultural celebration is driven by personal development and wellbeing; empowerment is nurtured as a pathway for individuals to develop marketable skills and pursue fulfilling careers; societal norms such as biases and stereotypes are challenged. In doing so, arts and crafts change the world for the better.

Operating as a powerful vehicle of social inclusion, creative practices and crafts are often used as community building actions, especially where group work is challenging. A good example is Stories of Migration (UAL, 2021), a project developed by the University of Arts London where participants were invited to create textile-based pieces inspired by their heritage, reflecting and embodying their experiences and memories connected to their migrant past.

While these kinds of projects use arts and crafts as a medium for collaboration, they also promote the idea of crafts as something that is done out of pleasure, as a hobby. However, we should go beyond a vision of arts and crafts as hobbies or playful approaches that enable us to do inclusive work with disadvantaged communities. We are increasingly training people for jobs that don't exist yet. Because we have to convince them that arts and crafts can have a place in their future, we need to show them that they can let a part of their own personality mirror into their work, rather than asking them to conform. This way we can create a more diverse and representative sector. In this context, vocational education needs to show a clear, joined-up thinking about the composition of arts and crafts. This includes ways in which education should cater for inclusivity and diversity.

1.1 Presentation of MOSAIC, missions, objectives and resources

MOSAIC (Mastering Job-Oriented Skillls in Arts and craft thanks to Centres of vocational excellence) is a European ERASMUS plus project involving seven countries - Armenia, Belgium, Bulgaria, Canada, Finland, France, Italy - and 15 main partners - training centres (6), universities (2), companies (1), chambers of commerce and industry (3), mobility service provider (1), cultural industries expert (1), multiplier organisation (1) - plus a significant number of secondary partners (Graph 1).

In its declaration of intent, the European MOSAIC project defines itself as follows: "Through this project, we want to address certain key issues for vocational training schools and companies dealing with crafts, tradition and creativity, by providing concrete solutions in tune with the times, which will guarantee the full employability of learners and the competitiveness of the business sector" (MOSAIC, 2022). In other words, what unites the

different partner countries and the different players in the project is this collective reflection on arts and crafts and, more specifically, their teaching. It is important to emphasise that MOSAIC is the first CoVE to focus entirely on the arts sector and crafts, as part of the cultural and creative industries.

MOSAIC's main objective is to improve the quality of vocational training in the arts and crafts in order to meet the challenges posed by digital, environmental and socio-economic developments, by proposing to generate innovations from three angles: **technical**, **educational** and **social**. To achieve this, MOSAIC has targeted specific craft sectors, namely: traditional and rare crafts, precious metals and jewellery, furniture and wood, design and industry, which correspond to the fields of expertise of the various partners as well as to the local and national specificities of the countries represented. In addition to the main objective, the project is further structured by five specific objectives:

GRAPH 1
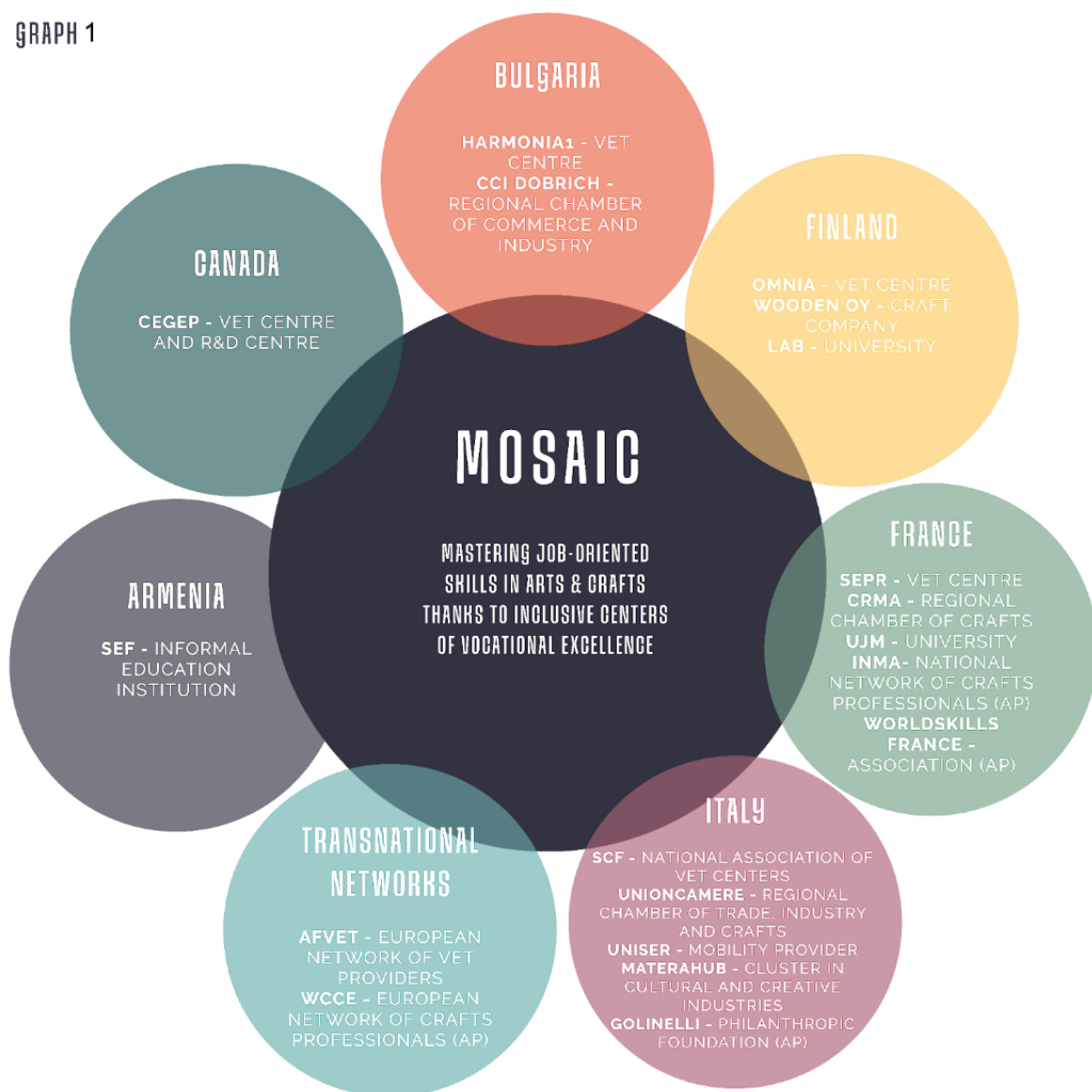
1. Increase and improve collaboration between companies, VET centres and higher education institutions, in order to achieve a state of mutual fertilisation;

2. To update the range of initial and continuing vocational training courses in the arts and crafts by proposing new training modules;

3. Encourage internationalisation and transnational strategies in response to changes in VET and society;

4. Building a forward-looking VET by integrating digital methodologies and environmental sustainability;

5. Improve strategies for the inclusion of VET providers and facilitate the transition to the world of work in the arts and crafts for those with fewer opportunities.

The MOSAIC project is divided into 6 Work Packages (WP), 3 of which are operational - WP 3 (research), WP4 (training) and WP5 (internalisation and experimentation) - and are implemented at specific points in the project. The other three, known as functional work packages, WP1 (coordination and administration), WP2 (management and quality) and WP6 (dissemination and impact), are implemented on a regular basis throughout the duration of the project. The activities of these WPs (1,2,6) are in fact cyclical and will be repeated whatever the stage of the project. MOSAIC has opted for a classic "waterfall" methodology described by modern project management theories. The tasks are organised in a chronological sequence that will lead to the production of the final deliverables with stages that are consistent, meaning that each phase will start at the end of the previous one. The operational work packages (3, 4 and 5), for example, have been planned in chronological order in three stages.

Stage 1: this is represented by WP 3 "Research", which will be used to define the state of play, collect data from companies and VET providers on skills gaps and good practice in terms of digitisation, inclusion, R&D, etc.

Stage 2: the second stage will consist of developing the training modules of WP4, based on the elements that emerged from the research carried out in stage 1. MOSAIC partners will use the information collected and combine it with their expertise to develop: a) sector-specific training modules in the professional fields of precious metals and jewellery, furniture and wood, design, arts and industry; b) an entrepreneurship training module focusing on digital marketing and the sharing economy which will be tested on courses concerning traditional and rare crafts; c) two training courses for school staff on digitisation and inclusion.

Stage 3: Once the training offer has been updated, the partners will focus on increasing the internationalisation process of VET schools in WP5, by offering transnational study programmes in Arts and Crafts and a training course on internationalisation for school staff.

MOSAIC has a substantial budget to carry out its mission, with an allocation of 3,986,119 euros over 4 years for a total budget of 6,000,000 euros. The Mosaic budget is made up of 4 main categories of costs: staff costs, purchasing costs related to mobility and the creation of project deliverables, and subcontracting. Each partner is allocated a specific budget in proportion to its mission, requirements, constraints and operations.

1.2 Presentation of WP 3. Research

The application file for the ERASMUS Plus project has precisely defined the operation of WP3 research. WP3 is the first operational WP of MOSAIC. It provides an opportunity to take stock of certain subjects relevant to developing excellence in VET. It creates the scientific knowledge base for the next two operational Work Packages (4 and 5). For these reasons, it is linked to all the specific objectives. More specifically, the research activity sought to answer the following questions about the future of the arts and crafts:

1. What skills do companies working in the traditional and rare crafts, precious metals and jewellery, furniture and wood, design and industrial sectors require? How do they see the future and the changes that will affect their sectors?
2. What are the characteristics that facilitate the creation of R&D centres or departments in a VET institution? What are the steps involved in setting up an R&D centre? How can companies get involved and carry out research in VET centres, especially those with limited capacity to invest in R&D and new technologies? How can R&D be financed?
3. How has digitisation been integrated into the normal processes of a VET school? What are the consequences of Covid-19? How can the digitisation process be improved so that it enriches rather than substitutes the activities that are essential for craftspeople?
4. What does the craft industry need in order to employ young people with fewer opportunities, such as special educational needs or disabilities?
5. How can we incorporate more content on social inclusion into our training courses?
6. What are the most innovative ways of doing business? How can online marketing and digitisation support start-ups? How can the sharing economy benefit young people who want to set up their own business?

In addition to deliverables to document the results of the research, WP 3 aims to create an online European Art Professions Observatory: an online platform where all the data collected by the research will be accessible by practitioners. This platform will also contain a virtual infrastructure enabling regular surveys to be sent out to companies in order to update the skills gap analysis, even after the project has ended, and to provide useful figures to vocational training centres and institutions dealing with arts and crafts. To ensure the long-term future of research into arts and crafts, the partners will develop a scientific journal to disseminate their findings and fuel academic debate on the future of the creative and cultural industries.

This work programme is particularly rich in activities and outcomes, as it aims to produce a coherent body of knowledge covering the most interesting drivers for the future development of arts and crafts VET. Each task presented below is linked to a single outcome. However, several tasks are needed to produce a single outcome, so the tasks can be grouped as presented below.

- Analysis of skills gaps in the arts and crafts sector
- Publication on digital education in arts and crafts.
- Methodologies to promote social inclusion in the arts and crafts sector.
- Publication on methodologies for increasing environmental education in the crafts sector.

- Recommendations on how to encourage R&D in VET
- Production of a document on new economic and social business models to support young entrepreneurs.
- Tasks related to the production of the European Observatory

To carry out these various tasks, WP3, coordinated by UJM and CCI Dobrich, was structured around 12 researchers (8/France/4 Finland), 1 project engineer (France), 1 sound and image technician (France) and 1 project manager (Bulgaria), combining and federating multidisciplinary skills: design, art history, marketing management and education sciences.

1.3 Defining the concept of crafts and artistic professions

To better understand MOSAIC, it is necessary to establish a few milestones on the notion of craftsmanship. The branch that interests us, arts and crafts, is directly linked to the more general branch of crafts. Both are not recent inventions, even if the terms took a long time to appear. Almost all civilisations have been built in part around these concepts. However, they have not always received the attention we give them today. While at certain times a few families of craftsmen were able to obtain significant privileges in various countries - glassmakers, for example - it has to be said that disdain and contempt have also accompanied these activities. This was the case in the Roman Empire, where, from Cicero to Appuleius, the words and comments could be acerbic (Kizaba, 2006): "The vile arts and those that masquerade as such, the purely manual trades, themselves contribute greatly to the comfort of existence; but they have nothing in common with virtue [...]. According to Posidonius, the arts fall into four categories: the vulgar and low arts (vulgares et sordidae), the educational arts and the liberal arts. The former are the business of the craftsman; purely manual, they aim only at the material arrangement of existence; neither moral propriety nor concern for honesty inspire them to any degree" (Seneca, Letters to Lucillius, XI, 88, 21-22, CUF ed.).

The remarkable thing about craftsmanship is its resilience. This is particularly true in the fields in which MOSAIC is directly involved. Woodworking, jewellery and ceramics have survived the centuries by adapting to demand, evolving with the times and incorporating major technical and technological innovations at every stage in their history. One of the most important moments in these transformations was undoubtedly the advent of industrial society in the 19th century, which overturned and called into question a whole part of the craft and old production methods. The rise of the machine, as well as advances in chemistry and other fields, radically changed the perception of these crafts and influenced production and creation (Frayling, 2012). Throughout the 19th century, a vast debate shook the political, economic and artistic worlds on this issue. Two currents of thought emerged: on the one hand, the desire to return to craftsmanship and the development of the individual (the Arts and Craft movement, with W. Morris as its figurehead); on the other, the desire to reconcile art and industry, in other words the use of specific operating methods such as the machine and the division of labour. While these two currents may seem antagonistic and sometimes irreconcilable, things are not quite so simple and straightforward. The players oscillate between the two poles, and many discourses are contradictory to say the least, even

ambiguous and paradoxical. What is clear, however, is that the craft model is gradually moving from the central model to the peripheral model of production, without losing its capacity for innovation or its attractiveness.

It was in the 20th century that more precise definitions of crafts and arts and crafts became necessary, both to define a finer economic and fiscal framework and to safeguard cultures and traditions that were sometimes under threat. With this in mind, UNESCO adopted the Convention for the Protection of the World Cultural and Natural Heritage (Gruber, 1972). Article 2 of this ground-breaking text stipulates that "intangible cultural heritage" means the practices, representations, expressions, knowledge and skills - as well as the instruments, objects, artefacts and cultural spaces associated therewith - that communities, groups and, in some cases, individuals recognise as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus helping to promote respect for cultural diversity and human creativity: The "intangible cultural heritage", as defined in paragraph 1 above, manifests itself in particular in the following areas: (e) skills associated with traditional craftsmanship. With Sami craftsmanship in Finland and First Nations craftsmanship in Quebec, it is the question of a specific know-how, in tune with a specific culture, that arises. In Quebec, for example, in the First Nations community, the creative process is as much about finding the right material - skin, bark, stone - as it is about making it, integrating and accompanying these rituals with a genuine spiritual approach to ancestral skills.

However, we were also able to measure certain constants in the craft sector. First of all, there is great heterogeneity between the players in this field, in terms of company size, production destination and training, among other things. But also, and this must be emphasised, because of its strong roots in a given region, where it forges or accompanies its identity, through its network of contacts throughout the territory, and through its interaction with other sectors, whether economic or cultural, to the benefit of the tourism sector in particular. Finally, through the resilience we have highlighted, which makes these sectors of activity open to the major changes taking shape in the areas explored by MOSAIC - sustainability, inclusion, digital.

1.4. Fundamentals of social inclusion in vocational arts and crafts education

When identifying inclusive practices in vocational arts and crafts education, one of the core challenges is to depart from a unanimous definition of social inclusion. The term was used by the German sociologist Niklas Luhmann to characterise the relationship between individuals and social systems and concerns both the economic, social, cultural and political sectors of society (Carballo, 2019). As it touches upon so many domains, it is often difficult to establish what is contained within and what is excluded from the concept of inclusion.

The European Union refers to social inclusion as the integration of people with disabilities, younger and older workers, low-skilled workers, migrants and ethnic minorities such as the Roma, people who live in deprived areas, and women in the labour market. At the same time, other policies and measures mentioned before, complement this vision by focusing on specific aspects such as migration, gender and decolonization. Active inclusion (European Commission, 2023) on the other hand, designates those practices aimed at opening up participation to groups which are socially disadvantaged or at risk because of poverty. The concept of social inclusion thus circulates in a wide array of nuances and understandings. There is a direct and more immediate understanding of social inclusion referring to the participation of disadvantaged groups in society. But there is also a broader area of understanding the concept, that associates to it ideas of diversity, equity and access. This complex and multi-layered understanding of the concept fosters different dimensions on which we can address social inclusion in arts and crafts education. Some of these dimensions include:

1. **Access and Participation**: This dimension focuses on removing barriers and providing equal access to arts and crafts opportunities for individuals from diverse backgrounds, abilities, and socioeconomic statuses. It involves creating inclusive spaces, programs, and resources that accommodate diverse needs and encourage active participation.
2. **Representation and Diversity**: This dimension emphasises the importance of diverse representation in arts and crafts. It involves ensuring that individuals from different cultural, ethnic, gender, age, and social backgrounds are represented and their artistic expressions and narratives are valued. It aims to challenge stereotypes and promote a more inclusive and accurate representation of diverse identities and experiences.
3. **Equity and Fairness**: This dimension addresses the need for fairness and equity in the distribution of resources, opportunities, and recognition within the arts and crafts sector. It involves creating a level playing field where everyone has an equal chance to develop their artistic skills, showcase their work, and receive support and recognition. It seeks to address systemic biases and promote a more equitable and just arts and crafts ecosystem.
4. **Education and Skill Development**: This dimension focuses on providing accessible and quality arts and crafts education that equips individuals with the necessary skills and knowledge. It includes promoting arts education in schools, community centers, and other settings to ensure that individuals, regardless of their background, have the opportunity to develop their artistic abilities and pursue their artistic aspirations.
5. **Community Engagement and Collaboration**: This dimension emphasises the importance of community engagement and collaboration within the arts and crafts sector. It involves fostering partnerships between artists, organisations, and communities to create inclusive art projects, events, and initiatives. It aims to build bridges, break down barriers, and promote social cohesion through collective experiences.
6. **Empowerment and Wellbeing**: This dimension recognizes the transformative power of arts and crafts in empowering individuals and promoting their well-being. It involves providing opportunities for self-expression, creativity, and personal development. It focuses on utilising arts and crafts as a tool for enhancing self-esteem, resilience, and mental health, particularly for individuals facing social exclusion or vulnerabilities.

7. **Policy and Advocacy**: This dimension involves advocating for policies and initiatives that promote social inclusion in arts and crafts. It entails raising awareness about the importance of diversity, accessibility, and equal opportunities within the sector. It seeks to influence decision-makers, organisations, and institutions to prioritise social inclusion and incorporate it into their strategies and practices.

Notwithstanding the different dimensions enabling us to address inclusion inside arts and crafts, the field itself has been criticised for its lack of diversity. Research shows there is a lack of equality and representation of minority groups within arts and crafts (Matarasso, 2019, Sennett, 2008). This can be attributed to systemic biases, historical inequalities and exclusionary practices inside institutions and marketplaces (Nkomo et. al, 2015). Among the factors determining this are socioeconomic barriers. Both economic disparities and limited access to resources, education and networks affect individuals, leading to reduced opportunities within the sector (Bapuji et al. 2020). Also, the lack of resources/materials and limited access to training and financial constraints hinder participation and career advancement for individuals (Kerr & Stull, 2019). Another determining factor is cultural bias and the eurocentric vision. The European vision of arts and crafts is dominated by specific aesthetic standards that marginalise culturally diverse art forms (Luckman, 2022; Jakob and Thomas, 2017). In this context, non-Western traditions are often seen as less prestigious (McMahon & Watson, 2013), leading to limited recognition and opportunities for artisans and artists. The implications for the arts and crafts sector are serious: the perpetuation of social inequalities limits innovation and blocks the presence of diverse perspectives and narratives; a lack of cultural understanding and the reinforcement of stereotypes can flourish within a sector that is not diverse enough, limiting the relevance of its products to audiences and communities (Wiggers, 2016).

1.5. The role of VET centers in fostering inclusive education

Through its fundamental role of lifelong learning, vocational training in arts and crafts can provide concrete responses to the challenges of social inclusion. For example, as the providers of training, craft businesses can contribute to the improvement of the situation of people excluded from the labour market, such as women and minority groups from rural areas (Bondyra et al. 2022). VET centers use inclusive education to train new generations of professionals who act as ambassadors of cultural and social inclusion. At the same time, through cross-sector collaborations, VET centers can cultivate educational environments where mutual respect and understanding predominate. In doing so, they facilitate the reduction of inequality and discrimination. Other approaches include the diversification of curricula and creating specific mentorship and support programs for underrepresented groups and addressing systemic barriers (Matarasso, 2019). These examples show the variety of levers that VET centers use, to promote inclusive education inside arts and crafts sectors. However, mapping these approaches in a structured and holistic way is challenging, because of two reasons.

First of all, VET centers need to take into consideration the characteristics and composition of the arts and crafts sector, to develop inclusive strategies that tackle the diverse needs, talents, and aspirations of individuals. Among these characteristics we can mention:

- Diversity of skills

Arts and crafts encompass a wide range of practices, mediums, and techniques. Each discipline requires different skills and techniques. This diversity demands vocational education centers to design inclusive strategies that cater to various skill sets and accommodate individuals with different aptitudes and interests.

- Diversity of learning styles

Not all people learn in the same way. Some learners thrive in structured environments, while others excel in more open-ended, experimental settings. VET centers need to consider diverse learning styles in order to provide flexibility and options to accommodate different approaches to arts and crafts education.

- Individuality and autonomy

The arts and crafts sector celebrates individual creativity, self-expression and artistic autonomy. Students in this field should be encouraged to explore their unique visions and not to conform to a pre-established model. This fosters an environment that accommodates diverse perspectives and encourages self-discovery.

- Double approach - hands-on/Intangible

The richness and significance of arts and crafts highlights its intangible qualities. Cultural preservation, artistic expression, human connection and wellbeing, are some of its attributes. On the other hand, craft education relies on hands-on practices and tactility to train professionals. The tactile nature of passing on craft skills requires vocational education centers to develop inclusive strategies that accommodate individuals with various physical abilities. However, VET centers need to be able to educate towards the appraisal of different traditions and cultural systems because they represent the foundations of rich and inspiring professional environments.

- Collaborations & community

Collaboration, community engagement, and interdisciplinary approaches are emphasised inside arts and crafts. Inclusive practices need to foster a sense of belonging and encourage collaboration among students, promoting interaction and mutual learning. Vocational education centers have to be sensitive to creating and facilitating partnerships with local artists, cultural organizations, and community groups to enhance inclusivity and create opportunities for students to connect with diverse communities.

- Empowerment through entrepreneurship

Entrepreneurship is one of the paths chosen by individuals after their studies. In fact, many arts and crafts sectors across the world are composed of micro-businesses represented by entrepreneurs and freelancers. VET centers should equip students with a broad variety of skills, including entrepreneurial knowledge and tools. Inclusive strategies have to incorporate training in business management, marketing, financial literacy, and networking, enabling students to navigate the professional landscape and pursue sustainable careers.

Secondly, VET centers need to work with a commonly accepted understanding of social inclusion to be able to translate it into its strategy at all levels of the organisation - governance, operational and strategic. However, social inclusion is a multifaceted concept that can be interpreted differently by individuals and communities. What may be considered

inclusive in one context or for one group may not be perceived as such in another. The subjective nature of inclusion makes it difficult to create a *recipe* for mapping inclusive practices in arts and crafts. Moreover, there is a lack of standardised metrics or indicators to measure and assess inclusive practices within the arts and crafts sector. Inclusion encompasses a broad range of aspects, such as representation, accessibility, diversity, and equitable opportunities. Developing comprehensive and universally accepted metrics to evaluate these dimensions is complex. To complicate things even further, inclusive practices need to be contextually sensitive and responsive to the unique characteristics of different communities, regions, and cultural contexts. What works in one context may not be directly applicable or effective in another. Therefore, applying the same methods may not function for all VET centers, who have to consider and adapt their strategies to the specific needs, values, and dynamics of diverse communities and cultural settings. To render this process even more complex, some communities can be characterised by multiple traits and forms of marginalisation, that include race, gender, disability, socioeconomic status, and sexual orientation. Intersectionality, defined as having multiple characteristics, challenges VET centers to find complex ways to assess the needs of their communities. Moreover, inclusion is not a static concept, but a continuous process of learning, adaptation and improvement. How can we keep up with the evolution of societal norms and innovative approaches that arise? It is not only a matter of updating frameworks and assessing methods for evaluating inclusive practices, but above all it's about understanding the way in which the meaning of social inclusion shifts.

Other, external factors add to these existing challenges. First, there is limited research and documentation on inclusive practices in arts and crafts. While different case studies are presented and analysed as examples of best practices, they are not always well-documented or widely disseminated. As a result, they do not lead to systematic analysis that can generate tailored approaches for mapping inclusive practices in VET education. A second challenge represents the lack of resources, expertise and capacity to gather and analyse data, engage with diverse stakeholders, and document successful initiatives. Limited resources and capacity of VET centers can impede efforts to comprehensively map and understand inclusive practices across the sector.

In this study we argue that we need to approach the entire ecosystem within which VET centers operate, to better understand how environmental practices are developed. To provide a whole picture of the modes and strategies used to develop inclusive practices, we have to systematically map the value that emerges through the interaction between VET centers and actors from diverse backgrounds. Our interpretation of value creation is based on the quadruple helix model (Carayannis & Campbell, 2009), a framework used within the knowledge economy to map the interactions between the four key sectors of society - government, civil society, education and industry - and thus measure how various entities generate value. When applying this model to our topic, we see that VET institutions are part of a broad legal, cultural, social and economic ecosystem in which there is constant interaction and exchange of information taking place with legal entities, craft/design companies, other educational centers and civil society. It is within this context that inclusive practices emerge.

VET centers engage with governmental bodies mainly to influence policy making through recommendations on educational aspects. In exchange, they receive funding from the

government to implement their education plans. Sometimes VET centers can collaborate with public bodies to organise joint dissemination or public interest events. Advisory boards or public interest groups can be established to facilitate the communication between education ministries and VET institutions.

VET centers also engage with local communities and craft associations through providing lifelong learning opportunities. In exchange these entities amplify the work of VET centers through dissemination and promotion initiatives. Different working groups can arise from this interaction as more permanent establishments.

There is also an exchange between VET centers and crafts and design businesses. VET centers fuel the market with new professionals figures able to cover required roles in the industry. In exchange businesses provide internships and placements for students. Chambers of commerce provide market studies for VET centers, so that they can make informed decisions about their educational offer. In exchange, VET centers grant access to internal data on which these studies are built.

VET centers can also engage in projects with other education institutions (universities, research centers, schools) from which they benefit through innovating their own activities. Graph 2 presents, in a non-exhaustive manner, the way in which VET centers generate value through their interaction with stakeholders from all 4 stakeholder groups.

GRAPH 2

CIVIL SOCIETY

GOVERNMENT

INDUSTRY

EDUCATION / ACADEMIA
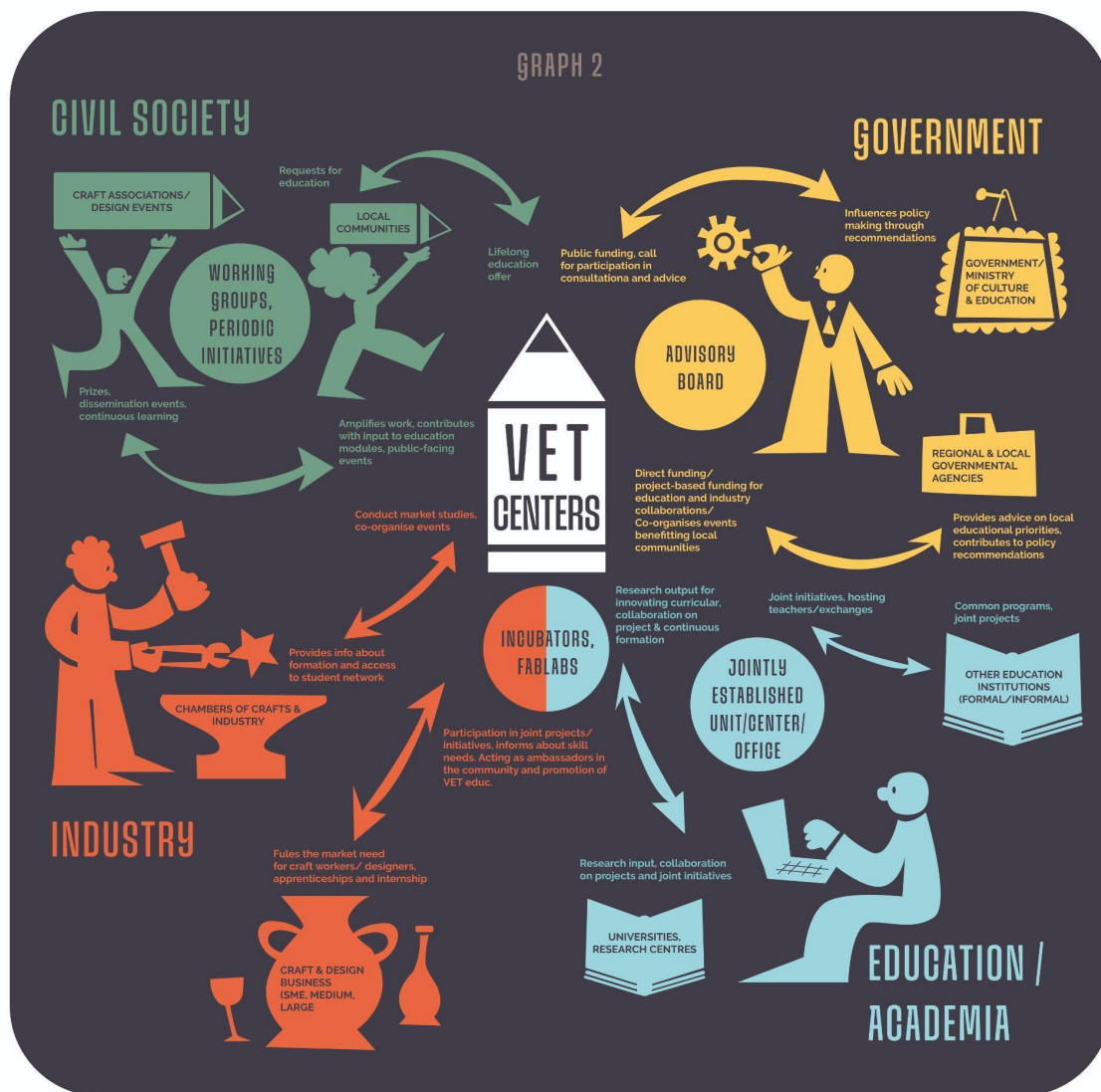
This model of value creation highlights the complex way in which initiatives, including inclusive ones, emerge within VET education. It shows the multiple interactions taking place within VET ecosystems and supports the need to approach the idea of understanding inclusive practices through an ecosystem lens, rather than through a perspective where we consider VET centers in isolation from other network actors.

1.6 The MOSAIC challenge: creating a fluid, context-specific approach to mapping social inclusion practices in VET

While the drafting of the MOSAIC project and its submission did not really pose any problems, the initial meetings and its actual deployment through the research-focused WP3 in June 2022 showed the complexities involved in concretely defining terms which, at first sight, seem almost self-evident. The disparity and heterogeneity of the partners - training centres, universities, companies, chambers of commerce and industry - combined with the

diversity of the countries - Armenia, Belgium, Bulgaria, Canada, Finland, France, Italy - quickly led us not necessarily to propose a universal definition, but rather to look for the common denominator between our cultures, our histories and our perceptions.

With the MOSAIC project, we have been able to see the differences in approaches and conceptions of arts and crafts. Some countries maintain a purely productive vision, emphasising know-how, while others also imagine a way of being, which is certainly specific to the craft sector, but which goes well beyond the professional sphere. France, for example, has its own definition of the craft industry: "The craft industry comprises natural or legal persons who employ no more than 10 people and who carry out, as their main or secondary occupation, an independent professional activity involving production, processing, repair or the provision of craft-related services" (INSEE, 2019). It makes a distinction with arts and crafts: "Arts and crafts are manual trades. They call on traditional, highly technical and often exceptional skills" while establishing, within this specific framework, a precise list (evolving over the years) and divided into 16 fields (Ministry of Culture, 2015). In Finland, while the question of the hand, know-how and production is also visible, it is increasingly moving away from simple production to consider craft not only as a manufacturing process, but also as a method for learning in itself (Luutonen, 2008). In Italy, 11 specific criteria have been defined by researchers to establish a common language describing the work of craftspeople: "those directly related to the skill of the craftsperson (competence, creativity, interpretation, talent, training); those concerning relational and territorial aspects (territory, tradition); and those concerning the product itself (authenticity, craftsmanship, innovation, originality)" (Cavalli et al. 2017). The Conseil des métiers d'art du Québec, for its part, proposes "an artistic creation that is realised as much in the original work, unique or in multiple copies, destined for a utilitarian, decorative or expressive function and expressed through the exercise of a craft linked to the transformation of matter. The work of craftsmen on the built heritage, i.e. reproductions, restorations, reconstitutions and rehabilitations, as well as the stages of their work, which are distinguished by an original conception or a realisation respecting a tradition as well as by the quality of the realisation, are also recognized as "artcrafts" without there being however this institutionalisation of arts and crafts in France.

This context shows that mapping social inclusion practices in these sectors is a complex undertaking. The levers used to encourage these practices may involve very tangible processes such as the development of new educational methods and their inclusion in curricula or the creation of collaborative projects to stimulate inclusive practices. They may also include less tangible approaches that are reflected in the strategies and even mindsets of teachers and staff. To respond to this complexity, the approach developed as part of MOSAIC had to be flexible enough to allow the choice of mapping tools to be adapted to the different stages of the project. It also had to be sufficiently context-specific to capture the nuances defining the state of the art of arts and crafts education in each partner country. The ecosystem approach therefore represents the specificity and uniqueness of the MOSAIC project, guiding the structure of the project and the methodological development, which is discussed in more detail in the next chapter.

2. A practice-based approach for mapping social inclusion practices in VET

One of the aims of MOSAIC is to explore ways of mapping social inclusion education initiatives in the field of arts and crafts. The whole design of the project is based on a waterfall structure (Parnas & Clements, 1986), which means that each phase depends on the previous one. Starting with WP3, the latter demonstrates its importance and strategic position in the project as a whole. Its particularity is that it is based on a strong participatory nature. The structure of the project has been designed to meet the main objective of the project, which is to examine the arts and crafts sector through the lens of specialist businesses and vocational training centres, in order to respond more accurately to new emerging needs and societal changes. The conceptual framework of practice theory has enabled us to question the nature of companies and training centres, their processes of emergence and integration into an established organisational model. We are interested in theories from both management sciences and design sciences in order to consider practices in three fields: those of the company, those of creation and those of training.

2.1 Research methodology

WP 3 (Research) was organised around 5 themes: Sustainability, Digitisation, Social Inclusion, New Economic and Social Models and Research and Development. These were analysed using methodologies in the fields of human sciences, design and management/economics. The mixed methods approach is not limited to WP3, but continues to inform project activities beyond the scope of the research. For example, design thinking and human-centred approaches are deployed beyond WP3 to inform activities and enable a cohesive approach to linking project activities. Data collection facilitated by the mixed method was carried out in collaboration with MOSAIC partners. Carefully tailored guidelines were provided to ensure partners acted as informed researchers. Milestones and deadlines were set for structuring and monitoring results. The two academic institutions constantly monitored the data collection process and intervened with additional research and adjustments where necessary. This silo structure (designed to address the 5 themes) enabled a large amount of data to be collected, allowing for both quantitative and qualitative studies. Quantitative data collection tools included a questionnaire for companies, followed by focus groups in each country. Qualitative data collection included best practice mapping and desk research.

Documentary research or desk research is the process of collecting historical and contextual data on a specific subject. As part of MOSAIC, we collected over 250 documents on the legal, industrial and research contexts that affected the 5 themes in the project's partner countries.

A questionnaire is the tool used to collect structured responses from the target audience. As part of MOSAIC, we collected around 300 responses from companies on the skills gaps they perceive in relation to the project's five themes.

Focus groups are a form of group interview used to gather the informed opinion of target groups. As part of MOSAIC, we organised 6 focus groups (France, Italy, Canada, Armenia, Bulgaria, Finland) with representatives of arts and crafts companies to explore skill needs in relation to the 5 themes of the project.

Best practice refers to specific case studies representing models that are accepted/prescribed as being the most effective or correct. As part of MOSAIC, we collected examples of best practice from VET centres targeting the 5 themes of the project.

2.2. The theoretical framework

We felt that practice theory was best suited to discussing and understanding a practice through its characteristics: performance, dispersed practices (Schatzki, 1996), routine (Feldmand & Orlikowski, 2011), consumption (Desjeux, 1998; Warde, 2005), convention, need, temporality. The notions of behaviour, norms and evaluation indicators presuppose the integration of peers and therefore evolution within a community, not in isolation. This is why the concept of the community of practice (Wenger, 1991) enables us to understand how interdependent knowledge processes evolve within a community, structured in particular by the domain: "All groups of people [...] learn how to do things better by regularly interacting together" (Wenger, 2004). Since creation is part of a vision of evolution, creative craftspeople would be, in this sense, a community open to "how to do things better" and therefore, by definition, a learning organisation (B. Borja de Mozota, 2002), with the distinctive feature of being flexible.

Practices result from change or from the interrelationship of several phenomena. We have adopted an approach based on different scales of observation (Desjeux, 1998), specific to management sciences, to situate actions (micro-scale) within a system (meso-scale) and within an ecosystem (macro-scale). The factors favouring the development of a practice are complex and non-linear. To understand this, we have drawn on the concept of practical meaning (Bourdieu, 1980) (actions / meanings / perpetuation / objective socio-economics conditions), where habitus (a structuring element that generates new practices) can respond immediately and without even thinking about it to the events they face. In his theory, the collision of different practices and their links are the main source of social change. The space for action and the possible meanings predisposes the field in which social life unfolds. The main links involved in a practice are via understanding, explicit rules and *teleoaffective structures* (Schatzki, 2002, p.89). For the latter two, we prefer Warde's proposal, where explicit rules become 'procedures' and teleoaffective structures become 'commitments'. Schatzki's theory of social practices distinguishes between two types of practice: dispersed practices (expressed understanding of practice) and integrative practices. The latter is a set of doing and saying linked (Schatzki, 2002, p.103) by the three main routes outlined above, presenting 'elaborate causal chains of action'. As integrative practices are causally connected and organised, processes like habituation, routine, practical consciousness, tacit knowledge, tradition and so forth". (Warde, 2005, p.140)

The analysis was therefore carried out using an ecosystem approach that links the macro-context (1. legal and research context) and the micro-context (3. VET centre initiatives and business needs in terms of socially inclusive practices) through the meso-context (2. new

education models) in order to facilitate the interpretation of data that are highly contextualised and specific to each site:

1. Analysis of the literature search data provided legal documents, research articles/books and press releases that contextualise the emergence of social inclusion. The legal framework is important because VET centres and companies must comply with inclusive legislation. The professional/industrial context also provides an overview of the main concepts used to talk about inclusive issues in arts and crafts.
2. New educational models are shaping teaching strategies and therefore influencing the type of inclusive initiatives planned by educational bodies. These models respect existing policies and laws, but are also guided by the needs of businesses in terms of inclusive skills. In so doing, they represent the connecting element between the macro- and micro-contexts.
3. At the other end of the scale are practical cases of social inclusion initiatives undertaken by VET centres and driven by companies through their specific needs for inclusive skills. In MOSAIC, we have mapped these cases by examining the best practices that VET centres are implementing in this area and how these practices are being encouraged by the skill needs recorded by craft and design companies.

In conclusion, the cascade approach of the project facilitated a constant exchange of information between the different project activities. Similarly, the participatory nature of the data collection aimed to test working methods between researchers and non-researchers. While posing a number of challenges, this way of progressing through the project activities facilitated the construction of a solid foundation for the project, based on scientific findings, as well as the establishment of a comprehensive and multi-dimensional process for mapping approaches to social inclusion in arts and crafts in the partner countries and at European level.

2.3 MOSAIC, a complex project

The MOSAIC project is ambitious and complex. The complexity of MOSAIC in the scientific field has several origins and responds to several criteria that we have tried to understand and analyse in order to respond to the different challenges in a relevant and concrete way. First and foremost, it seems necessary to emphasise that the term 'complex' does not have a negative connotation. Above all, it is seen as a powerful vector for reflection.

The complexity of MOSAIC can firstly be seen in the architecture of the project itself. By deciding to bring together seven countries - Armenia, Belgium, Bulgaria, Canada, Finland, France and Italy - and above all by anticipating a possible and relevant dialogue between very different partners: company directors, teachers, researchers, project managers, product designers, communication managers, technology advisors, craftsmen, designers and others, MOSAIC has built its foundation on the richness of exchanges and encounters. In WP3, which was entirely devoted to research, this was reflected in the need to collaborate with all the players involved, both in collecting data in the field - desk research - and in creating measurement tools - the questionnaire - and in applying specific measures - focus groups - or even self-analysis of practices - Selfie for Teachers tool. Drawing on the philosophical work of Bruno Latour, and extrapolating it to our own questioning, we agreed that there would be

neither bad manners nor inconsistencies in a few specific tasks - such as delegating desk research and good practice - but on the contrary a source of valuable insights into the antagonisms at work - subject of the study/actor of the study (Latour, 2012). First of all, we had to make an effort, individually and collectively, to find a common language. This required the various researchers at the two universities (UJM and LAB) to deploy specific methodologies adapted both to the project and to the people responsible for applying them. This required a major educational effort to get all the partners on board. The interest of this phase was, for the UJM and LAB researchers, to analyse all the methodologies used and to reshape them to make them understandable and employable by as many people as possible.

On a strictly scientific level, the same problems and questions have arisen. To work on such a subject, it is very difficult, if not impossible, to reduce ourselves to a single approach. We therefore decided to put together a multi-disciplinary team, bringing together history, semiology, aesthetics, design, management sciences, education sciences and marketing. This team was joined by a sound and image technician and statisticians for the collection and analysis phases. Finally, we also chose to bring together a senior researcher (tenured and post-doctoral), a doctoral student, a project engineer, a research engineer and a technician. The advantage of such a team, in addition to the specific skills of each individual, was that we were able to work together on the same object - subject - to create a common language while ensuring its relevance and feasibility. This language has the particularity of no longer belonging to a specific disciplinary field, but rather of aggregating the most relevant characteristics of each and bringing new ones to the fore. With the idea that "the meaning of a word or concept is not measured by the idea it induces, but by 'the totality of its conceivable practical effects'". (Tiercellin, 2011). While each term and item - sustainability, inclusion, digital, research and development, new economic models - required precise semantic work on our part to arrive at a common definition satisfactory to all the partners, we have to admit that the central issue of arts and crafts is still as difficult to grasp as ever. Without going back over what we have already written in this report, it is worth emphasising the complex relationship we have with artistic crafts. Talking about them is like entering a family. Craft has its own museums, its own critics, its own magazines, its own artists and its own particular vocabulary: "through their ideology, these approaches can form a metaphysics that constitutes practices [...]. What Bruno Latour calls *reproduction* and which is maintained by an effort of adaptation on the part of collectives, which reproduce certain practices by perpetually recreating them, giving the impression of universals or unchanging practices. They become like essences and therefore limits to practice. They sketch in hollows or categorical imperatives the boundaries between what is [...] and what is not". (Aucompte, 2022). What's more, these professions are at the crossroads of many sectors and fields - aesthetic, economic, sociological, political among others - as we have emphasised in our research. They involve and superimpose a multitude of players, situations and concepts that intersect, interfere, combine and sometimes contradict each other. The projects and achievements cover a very broad field of application and are destined for multiple uses and destinations. This diversity is the richness of the arts and crafts, but it also blurs our perception of them.

RQ: WHAT ARE THE METHODS FOSTERING ENVIRONMENTAL EDUCATION?

1 QUESTION

ECOSYSTEM APPROACH
(Theory of practice)

2 METHODOLOGY

DESK RESEARCH
(Qualitative data)

3 TOOLS

QUESTIONNAIRE/FOCUS GROUPS
(Quantitative data-business)

MAPPING GOOD PRACTICES
(Qualitative data, VET centers)

4 DATA COLLECTION MECHANISM - ANALYSIS

1. LEGA/INDUSTRY CONTEXT
Desk research

2. EDUCATION MODELS
Desk research

3. BUSINESS NEEDS FOR GREEN SKILLS
Questionnaire/focus group

3. VET CENTERS DEVELOPING ENVIRONMENTAL EDUCATION INITIATIVES
Mapping best practices

GRAPH 4

3. Results

In this section we discuss the results of applying the theory of practice to map inclusive practices in arts and crafts vocational education. In doing so, we first explore the legal and professional framework that provides the context in which inclusive practices emerge. We then interrogate the capacity of new education models to integrate principles of social inclusion into arts and crafts education and therefore foster a more equal, diverse and inclusive sector. Lastly, we analyse the best practices implemented by VET centers in the area of social inclusion to establish the dimensions of social inclusion that are currently being addressed inside arts and crafts education. We also discuss some relevant findings retrieved from the questionnaire and focus groups, which shed more light on the views possessed by industry representatives. These are important as they can drive the need for more inclusive education. In the final section, we discuss how systematic analysis informed the emergence of specific dimensions which characterise social inclusion initiatives in vocational arts and crafts education. We also propose a framework for mapping dimensions of social inclusion inside VET education.

3.1. Concepts, ideas and mindsets defining social inclusion

3.1.1. The legal framework

Among our major contemporary challenges, questions of inclusion are at the heart of our concerns. However, this richly complex notion is not easily defined, identifiable nor quantifiable. While the semantics of the term inclusion are constantly evolving, it's important to note that its origins, in the way we use it today (and which we'll describe below), are quite recent. However, we cannot disregard the 1960 UNESCO Convention, which was the first legally binding international document. The Convention against Discrimination in Education (UNESCO, 1960) guarantees that education is a fundamental human right and that all states are obligated to provide free and accessible education for everyone. Therefore, we can see the initial occurrences of inclusion-related issues here. However, this specific term became more widespread a few years later. It was in the 2000s that the term "inclusion" began to systematically appear in laws and research texts. It's interesting to note that the term succeeds in the use of the word "integration". Indeed, when the term integration is used in official texts, it refers to the integration of people with disabilities into society. In 2008, the European Commission defined inclusion as "enabling every citizen, including the most disadvantaged, to participate fully in society and in particular to take up a job" (European Commission, 2008). Inclusion thus extends to all forms of discrimination, whether based on gender, social class, origin or disability. Not only does it regard the fact that inclusion of minorities is essential, but laws and government initiatives suggest that it is up to societies to evolve in order to guarantee inclusion.

In order to better understand and contextualise the results of our research, we felt it necessary to draw up a non-exhaustive list of the main laws, legislation and policies in each of our partner countries. Indeed, one of our first analyses shows that all countries (at least European ones) are concerned with issues of inclusion. Indeed, as with sustainability, there seems to be a common consensus which, if not global, is at least European, recognizing the importance of moving our societies towards a more pleasant future for all its players. In this sense, European laws provide a framework for companies and citizens alike, but it is also important to look at national legislation, which differs from, or supports, European initiatives in that it applies to a singular environment, reflecting the different histories and cultures that enrich Europe and the European Union.

In terms of European legislation, the first documents appeared in the 2000s, when the term "inclusion" was recognized and defined by the European Union. As we have already mentioned, inclusion covers a wide range of fields. This is why there is a large body of legislation enacting inclusion in each of its fields of application. We can cite just a few, notably the Council Directive of June 29 2000 on "equal treatment irrespective of racial or ethnic origin" (Directive 2000/43/EC). This directive establishes a legislative framework to combat racial and ethnic discrimination, notably by prohibiting and punishing such discrimination in employment, education and access to goods and services. It's interesting to note that most of the legislation we're about to cite applies equally to companies and individuals. Indeed, when it comes to inclusion, we are dealing with interactions between citizens. It would therefore be unthinkable to consider that we can legislate for businesses but not for citizens' lives. The June 29, 2020 directive is a good example of this.

If concerns about racial discrimination are at the heart of the notion of inclusion, equality between women and men is also a subject covered by the European Union. On July 5, 2006, the EU Official Journal published a directive on the implementation of the principle of equal opportunities and equal treatment of men and women in matters of employment and occupation (Directive 2006/54/EC). As with the previous directive, this EU initiative is aimed at the business world. We would also point out that, in these cases, the European Union does not distinguish between craft, creative and other types of businesses. In fact, these directives apply to anyone with an entrepreneurial activity.

In recent years, the European Union has taken concrete steps to promote inclusion in the cultural, industrial and professional sectors in general. On the whole, this impulse is being followed at national level. France, for whom the values of equality and fraternity are central, officially adopted its motto 'Liberty, Equality, Fraternity' in the 1958 constitution (French Constitution, 1958). More than just a motto, these are strong principles embraced by the French Republic, along with a commitment to uphold them. France also took a major step forward in 2013 with the creation of the Haut Conseil à l'égalité entre les femmes et les hommes (High Council for Gender Equality, 2013). This council is only advisory. However, each year it issues a report on sexism, whether it be social, political or professional. In 2017, the HCE took numerous measures to ensure parity in public institutions, stating, for example, that "public establishments under the authority of the minister in charge of culture ensure a minimum representation of 40% for each gender when appointing members" (French Law, 2017). While these laws apply to public institutions, they are tending to extend to private

companies too. For the time being, only administrative staff must respect parity, but there is nothing to govern parity among private sector employees.

Like the French government, Finland also has its own law on equality between women and men. The Finnish Act on Equality between Women and Men (Finnish Government, 1986) guarantees social inclusion by prohibiting discrimination and promoting gender equality in all areas of employment.

When it comes to accessibility for people with disabilities, Canada is an example to follow. In 2005, Ontario established the Accessibility for Ontarians with Disabilities Act (Canadian Government, 2005). Specific to only one province in Canada, the Act aims to create accessible and inclusive environments for people with disabilities. In particular, it requires organisations to identify and remove both physical barriers (such as lift-free access to buildings) and intangible barriers (such as discrimination in hiring), in order to guarantee equal access and participation for all. It promotes the principle of universal inclusion, which aims to create products, environments and services that are accessible to people of all abilities.

In the same vein, Armenia's Law on the Rights of Persons with Disabilities (Chilingaryan, 2021) guarantees equal opportunities and accessibility in educational and creative contexts. The legislation ensures that people with disabilities have the necessary housing arrangements and support to fully participate in educational and creative activities.

To ensure social inclusion, Bulgaria passed the Law on Protection against Discriminations of May 12, 2015, which prohibits discrimination in professional and social environments. Bulgaria recalls in its article of law that "equality before the law is a fundamental principle of the Constitution and current laws of Bulgaria" (Permanent Mission of the Republic of Bulgaria to the United Nations Office, 2015). Inclusion is therefore not only a current social issue, but is inherent to the constitutions of many European countries.

Finally, Italy has a law governing salaries, the Equal Pay Law (International Bar Association, 2022). This law deals with direct and indirect discrimination concerning the salaries of women and men in the workplace. In fact, section 2-bis of the text deals with the various aspects of women's lives that regularly reduce their salaries, such as pregnancy, marital status or adoption. The Italian plan is therefore to prevent men and women from losing pay when this is motivated by personal events.

If aspects of inclusion appear fundamental in professional sectors, it seems evident that true societal changes occur through the education of younger generations. As we already mentioned, inclusion encompasses diverse problematics that share the common goal of including minorities in society. It is possible to assume that it is feasible to regulate private or public companies in their treatment of gender, accessibility, and ethnicity inequalities, for example. However, applying these laws to individuals seems challenging. Therefore, schools play a central role in constructing a more inclusive society. Through education, schools transmit moral values and allow children to develop according to these principles. Consequently, when schools are inclusive, they teach inclusion and foster positive behaviours in children. Indeed, it seems that in order to raise awareness among the younger generation about inclusion, the child's environment must reflect these political aspirations. While

educational contexts are significant actors in transmitting inclusive values, curriculum programs can also help verbalise behaviours or propose practical situations. This is particularly evident in the French curriculum's moral and civic education (French Government, 2015). Its objective is twofold: to transmit the values of the Republic and to sensitise younger generations to practical case studies that require children to reflect, exchange ideas, and propose solutions to the problems raised. In recent years, it has become common to see moral and civic education exercises focused on issues like school bullying. By encouraging children to step back, reflect on the various aspects of such societal problems, and find solutions in line with the society they live in, inclusive values (among others) are transmitted.

In Finland, education also adopts an inclusive and egalitarian approach. It guarantees all students, regardless of their abilities or needs, the right to quality education. Finnish legislation emphasises individualised teaching by providing personalised support and accommodations tailored to each student's needs. These initiatives indirectly raise awareness among children about inclusion issues since they realise from childhood that it is possible and necessary for society to adapt to everyone's individuality. Furthermore, Armenia is preparing to introduce a universal inclusive education system by August 1, 2025, further strengthening the integration of sustainability principles in the education sector. Bulgaria, Canada, and Italy are also committed to inclusive approaches in their school systems.

Ultimately, teaching inclusion involves overall behaviours. This means that more than creating training modules that address inclusive challenges, these values must be embedded inside the school system. European partners are considering these issues, but it is crucial for European countries to continue their commitments to regulating and addressing inequalities in all sectors.

LAWS & LEGISLATIONS ON INCLUSION

not exhaustive list!
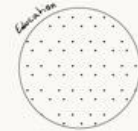
UNITED NATIONS SUSTAINABLE DEVELOPMENT COOPERATION FRAMEWORK FOR ARMENIA, 2021-2025

«In order to ensure an enabling, safe and inclusive educational environment, there is a need to enhance the physical structures of the schools, making them accessible to all and resilient to disasters. The UN will also focus on strengthening national capacities in gender-sensitive, disability- inclusive, pandemic-sensitive and climate change-responsive planning, and support-tracking of out-of-school children through enhanced data management.»

LAW ON EDUCATION OF PERSONS WITH SPECIAL EDUCATION NEEDS, 2025

«32 out of 34 surveyed schools have ramps at the entrance to the buildings. The remaining 2 explain the lack of physical accessibility by either dearth of students with physical/locomotor impairements, or their singular presence of students who refused to come to school in a wheelchair. «Our school is a little different from other schools. First and foremost, it wasn't told to become inclusive, we have applied for inclusive status on our own initiative. In 2009»

ARMÉNIA

BULGARIAN DIVERSITY CHARTER, EUROPEAN COMMISSION, BULGARIA, 2020

Being among the most active member companies of BBLF, they have now sent a clear message to encourage companies and other organisations to recognise and use diversity among their employees, customers and partners as a driver of development and success and a way to building a more tolerant and inclusive society.

BULGARIA

ADVANCING INCLUSIVE EDUCATION KEYS TO TRANSFORMATIONAL CHANGE IN PUBLIC EDUCATION SYSTEMS

inclusive education means that all students, including those with disabilities and other special needs, are educated in regular classrooms with their age peers in community schools. Students with disabilities go to the same schools as their brothers and sisters, are provided with access to the same learning opportunities as other young people, and are engaged in both the academic and social activities of the school.

CANADA

INCLUSION IN EARLY CHILDHOOD CARE AND EDUCATION: BRIEF ON INCLUSION IN EDUCATION

«Many groups of young children are missing out on life-changing opportunities for early childhood education, and barriers to participation often result from interlinked factors, such as gender, poverty, place of residence, ethnicity, language and legal status, as well as developmental delay and disability. Effective early childhood care and education responses consider the individual child's needs and are developed within a broad framework of inclusion for all that embraces inclusive policies, systems and practices.»

ACCESSIBILITY FOR ONTARIANS WITH DISABILITIES ACT, 2005, S.O. 2005, C. 11

«Recognizing the history of discrimination against persons with disabilities in Ontario, the purpose of this Act is to benefit all Ontarians by, (a) developing, implementing and enforcing accessibility standards in order to achieve accessibility for Ontarians with disabilities with respect to goods, services, facilities, accommodation, employment, buildings, structures and premises on or before January 1, 2025; and (b) providing for the involvement of persons with disabilities, of the Government of Ontario and of representatives of industries and of various sectors of the economy in the development of the accessibility standards. 2005, c. 11, s. 1.»

FINLAND

THE STATE OF DIVERSITY & INCLUSION (D&I) IN FINLAND INKLUSIV ANNUAL SURVEY REPORT, 2020

«The most encouraging finding is that 90 percent of the companies have already done some concrete actions to advance diversity and inclusion in their organization.»

«Inclusive recruitment is a practice that ensures that the best professionals can be hired for organizations. There are many obstacles in our way to hire diverse talent and to make objective hiring decisions, such as unconscious biases.»

FINLAND'S FAMOUS EDUCATION SYSTEM, 2023

«This so-called inclusion works well if the group's activities are supported, for example, by a special needs teacher working with the class or subject teacher. Placing pupils with special needs in a general education group without support is the worst possible situation and yet unfortunately common.»
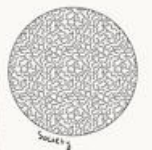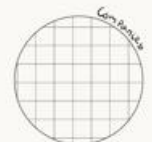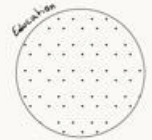
Education

Companies

Society

LAWS & LEGISLATIONS ON INCLUSION

not exhaustive list!

MORAL AND CIVIC EDUCATION'S CURRICULUM, 2015

«The program proposes a pedagogical progression offering a guiding logic for each level: "The individual and the rule of law" and "Equality and discrimination" in the second year, "Exercising citizenship in the French Republic and the European Union" and "The moral and civic challenges of the information society" in the first year, "Pluralism of beliefs and secularism" and "Biology, ethics, society and the environment" in the final year.»

2023 OBSERVATORY FOR GENDER EQUALITY IN CULTURE AND COMMUNICATION

«At a time when equality between men and women has, for the second time in succession, been declared a "major national cause" by the President of the Republic for the entire duration of the second five-year term, and the Ministry of Culture has been awarded the renewal of its dual "Professional Equality" and "Diversity" label by Afnor for a further four years.
obtained the renewal of its dual "Professional Equality" and "Diversity" label from Afnor for a further four years, the Observatory measures the progress made, but also the obstacles that remain.»

FRANCE

EQUAL PAY LAW

«The changes introduced by the Equal Pay Law generally concern measures to deal with direct and indirect discrimination. These are defined by the new version of Section 2-bis as any treatment or change in the organisation of working conditions and times that, by reason of sex, age, marital status, personal or family care needs, pregnancy, maternity or paternity, including adoption, or ownership and exercise of the relevant rights, shall: (1) disadvantage an employee compared to other employees in general; (2) limit an employee's opportunities to participate in life or company choices; (3) limit an employee's access to the system in place for career advancement.»

LAW NO. 2017-86 OF JANUARY 27, 2017 ON EQUALITY AND CITIZENSHIP

«Faced with the fractures highlighted by the attacks that struck the country in 2015, the Government is stepping up its action to bring all French people together around the values of the Republic and to gradually break down the barriers faced by some of the population in their living conditions. The result of the "Equality and Citizenship" inter-ministerial committees of March 6 and October 26, 2015, the "Equality and Citizenship" bill is fully in line with this ambition, completing the actions taken where the intervention of the law was necessary.»

ITALY

LAW N. 104/1992

'The social-educational approach, which stayed at the heart of the clinical and care philosophy at that time, aimed at avoiding the stigmatization of a person with disabilities supported by the "medical model". The model focuses on meeting the needs of individuals with ID to reach their potential.'

COUNCIL DIRECTIVE 2000/43/EC OF JUNE 29, 2000 IMPLEMENTING THE PRINCIPLE OF EQUAL TREATMENT BETWEEN PERSONS IRRESPECTIVE OF RACIAL OR ETHNIC ORIGIN.

«The prohibition of discrimination shall be without prejudice to the maintenance or adoption of measures intended to prevent or compensate for disadvantages suffered by a group of persons of a racial or ethnic origin, and such measures may permit the existence of organizations of persons of a racial or ethnic origin where their main object is the promotion of the special needs of such persons.»

SOCIETAL CHALLENGES - EUROPE IN A CHANGING WORLD - INCLUSIVE, INNOVATIVE AND REFLECTIVE SOCIETIES

«The creative industries are a major resource to tackle societal challenges and for competitiveness. As interrelations between social and technological innovation are complex, and rarely linear, further research, including cross-sectoral and multidisciplinary research, is needed into the development of all types of innovation and activities funded to encourage its effective development into the future.»

EUROPE

EUROPEAN PILLAR OF SOCIAL RIGHTS, 2017

«[...] shall take into account requirements linked to the promotion of a high level of employment, the guarantee of adequate social protection, the fight against social exclusion and a high level of education, training and protection of human health.»

INCLUSIVE AND RESILIENT SOCIETIES: EQUALITY, SUSTAINABILITY AND EFFICIENCY, 2022

«The Flexicurity model provides companies with a high degree of flexibility to hire and lay off workers, with workers well protected from the costs of unemployment by the social security system. For this to work, so-called 'active labour market policies' need to be in place to create incentives for job-seekers.»

CONVENTION AGAINST DISCRIMINATION IN EDUCATION; ADOPTED BY THE GENERAL CONFERENCE AT ITS ELEVENTH SESSION, PARIS, 14 DECEMBER 1960

«The States Parties of this convention undertake furthermore to formulate, develop and apply a national policy which, by methods appropriate to the circumstances and to national usage, will tend to promote equality of opportunity and of treatment in the matter of education and in particular:
[...]
b. to ensure that the standars of education are equivalent in all public educational institutions of the same level, and that the conditions relating to the quality of the education provided are also equivalent»

UNESCO

Education

Companies

Society

To conclude, we can stress the fact that even if inclusion is a recent phenomenon in our society (or at least, the way it is dealt with today), it is interesting to note that all European countries have taken the topic on board. Over the past 10 years, numerous laws, observatories and dedicated ministries have come into being, reflecting the importance of building more inclusive societies. However, we need to remain cautious when drawing conclusions about the impact of these initiatives, due to the fact that legislation is too recent to draw any real conclusions on the results of these laws in creative fields in particular. Moreover, none of our partner countries yet distinguishes between craft/creative businesses and other types of enterprise when it comes to applying inclusion legislation. For the time being, what we can say is that companies and businesses are being led to consider issues of inclusivity in their operations. However, it remains to be seen how this will transform craft and art trades in the future. An indication that we might not completely be there yet, is the research that we have discussed earlier, which indicates that creative and craft sectors lack diversity. In parallel, studies are carried out by observatories to measure the consequences or shortcomings in terms of inclusion in the creative sectors, for example in 2013, when the Observatoire de l'égalité hommes-femmes dans la culture et la communication (France) measured that 43% of people working in the cultural sector are women, while 63% of people studying at schools of higher cultural education are women (Ministry of Culture, 2015).

3.1.2. The professional context

To better understand how the topic of inclusion is assimilated within the arts and crafts sector, we looked at the professional context and the way in which the term circulates within this field. To this purpose, we collected, with the help of MOSAIC partners, over 250 documents representing research articles, books, press releases and media publications that address the topics analysed in MOSAIC countries. We used methods and tools from linguistics (e.g. lexicometry) and visual studies (e.g. image analysis) to analyse the themes and topics emerging in these documents. Lexicometry is the measurement of the frequency with which words appear in texts and enables us to evaluate the use of concepts related to social inclusion inside documents. Visual analysis is the interpretation of the visual content of images and enables us to assess the role of non-verbal methods to depict ideas around the topic of inclusion. After a first evaluation we could identify a weak representativity of documents falling within the topic of inclusion (Graph 5).

GRAPH 5

number of words

Bar chart showing number of words by topic:
- BUSINESS MODELS
- DIGITALISATION
- INCLUSION
- SUSTAINABILITY
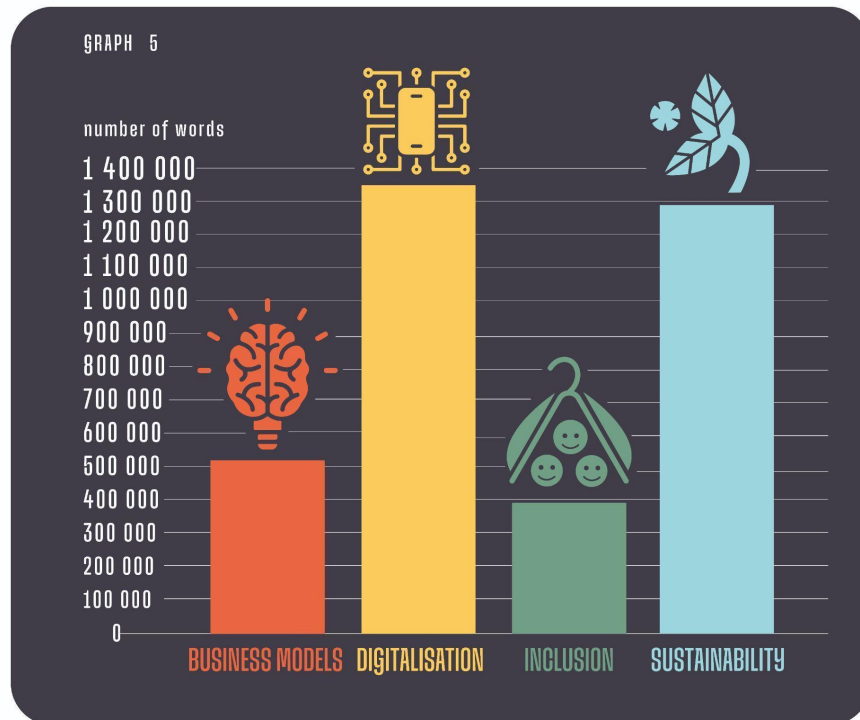
Documents falling within this topic include around 400.000 words, which is 3 times less than for documents falling within the area of digitalisation. This could indicate the fact that inclusion might not be an easy topic to deal with and is therefore less discussed in official documentation. However, the vocabulary used inside these documents appears to be a very specific and nuanced one, in contrast to other topics like sustainability and new business models, which use more generic language. This might indicate the fact that we could be looking at a specific terminology and mode of understanding and usage that forms around the concept of inclusion. Graph 6 shows how the vocabulary used to describe the topic of inclusion is decentralised compared to other topics like business models or sustainability. Concepts like people, vocational, students, knowledge or school forms a terminology that indicates a double approach: people-oriented and infrastructural at the same time.

Graph 6

It is interesting to note that the word *design* appears most times inside documents about inclusion - 4917 times compared to 3027 times inside documents about sustainability. When deployed in conjunction with the word inclusive, it refers to the specific expression of *inclusive design* which is defined as the process through which solutions are created which can be used by as many people as possible. The use of the concept of inclusive design inside official documentation underlines the fact that the idea of inclusiveness is increasingly applied to production-oriented aspects of design, and not only to education and working conditions. This means it bridges different areas of activity.

We also checked a series of expressions which are generally associated with the topic of inclusion such as: social systems, people at risk, wellbeing, participation, rights, disabled, cultural minorities, equality and gender.

Concepts like disabled and equality are the most circulated notions. The word disabled appears frequently. However, it is rarely used in association with other concepts, which denotes a very clear-cut sphere of meaning which leaves no room for interpretation: i.e. by disabled we refer to physically impaired people, nothing more. We could not identify other related nuances for the use of the word disabled, for example those referring to neurological disorders or mental issues. We could not identify further references to cognitive disability.

Another word which appears frequently is *equality*. It is interesting to note that *equality* is often used in association with the word *important*, which stresses its centrality for the topic of inclusion. The concept of *gender* also returned some variations (i.e. other words with which it is often connected), such as gender-sensitive, gender-neutral or gender-responsive. The terminology indicates the different nuances that gender aspects can occupy within design, and how the way in which we create products needs to consider gender from different perspectives. The word *participation* is also important, especially around

notions of education, which brings us back to the central role of VET centers in ensuring inclusive education. The word *rights* appears, as expected, in relation to laws and regulations.

On the other hand, the idea of *minorities* is not much present in collected documents. For example, we found no other references except for those discussing work of the Saami people in Finland. This points to a lack of broader cultural reflection, which could render the field of arts and crafts more diverse. We also tested the expression *people at risk* to see how matters of exclusion from participation (due to financial or social reasons) are represented within texts. Despite its limited use, the expression is highly linked to training, which addresses the need to foster awareness about these issues. Very urgent aspects that include discrimination, immigration or deaf/disabled groups are little used within collected texts. Also broader concepts like *social systems*, which form the basis of an egalitarian society, are less represented. However, they appear more in relation to an economic or managerial dimension, which underline the need for a better administration and design of processes and structures. Ideas of innovation and development are often linked to the concept of *social systems*, pointing out their importance for the evolution of society. Last but not least, the concept of *wellbeing* is mentioned only a few times. Wellbeing is a consequence of acting more inclusively and fostering prosperous communities. In doing so, wellbeing connects to inclusion on a more positive note, in contrast to the majority of other concepts discussed before. However, the fact that *wellbeing* appears only little inside these tests, could be reflective of the fact that some dimensions of inclusion appear as rather abstract and disconnected from more immediate understandings of the topic.

To conclude, the analysis of the vocabulary used to express ideas of inclusion in arts and crafts education brought to light a series of aspects. First of all, concrete and much debated aspects of inclusion such as disability and equality are in the centre of attention. Less attention is paid to ideas of gender and minorities. More abstract ideas involving social systems and wellbeing are little circulated in these texts, which could mean they are little acknowledged.

3.2 Lifelong learning: how new education models foster inclusive practices in arts and crafts

In the current economic and job-related uncertainty, passing from a discipline-based education to a competence-based education (Lauwick, 2019) is seen as a potential step towards a lifelong education model. Vocational training, by definition, provides the hands-on approach that is necessary to achieve this vision. However, despite the launch of the recent European learning model (European Commission, 2023), which aims to harmonise educational systems, national differences still persist. Within these systems, local influences and trends determine the formation of new education models. For example, interdisciplinary approaches give rise to new ways of educating at the intersections of tech, arts and sciences. Digitalisation and movements (e.g. maker movement) drive models towards digital, project-based and collaborative approaches. Shifting market conditions such as increased competitiveness and innovation foreground the need for entrepreneurial skills and cross-cultural collaboration. Similarly, inclusion aspects introduce inclusive design principles

and practices in arts and crafts. For the purpose of this project, we define new education models in VET as systems that are influenced by specific trends and directions. On the one hand these are determined top-down: e.g. the implementation of human right laws that calls for education systems that are accessible to all. On the other hand, they are driven from the bottom-up: e.g. diversifying innovation (e.g. inclusive innovation). This double perspective (top-down and bottom-up) render new education models interesting to the purposes of exploring further how inclusive education initiatives are shaped.

Through the MOSAIC desk research activities, we collected a few examples of new education models in crafts, as these have clear implications for the educational pilots being developed further on in the project (e.g. WP4 – Innovative educational modules and teaching methods). Because of the low number of documents, we had to find additional material from project partners. In particular, we sought documents describing the transition from individual and exclusive learning to collaborative, knowledge-creative learning. For example, we asked for topics from the institution or country of the project partners such as:
· Non-linear teaching
· Author-centred pedagogy
· Collaborative learning
· Case studies – business collaboration
· Incubators (entrepreneurship, etc.)
· Internships

An additional 25 documents were received following our requests. The documents were searched and received between April and May 2023 and examined and reported on between May and June 2023. The documents described topics in the partner organisations (about 2/3 of the papers) and elsewhere (about 1/3). The articles, writings and messages received from project partners were stored, read and then catalogued according to the MOSAIC project themes: sustainability, new business models, digitalisation, research and development, and social inclusion. The assigned topic corresponded to the area in which the new education model is expected to have the most impact. Some of the material seemed to fall under more than one theme. In those cases, a central theme was selected, and the item was then grouped under this theme. For example, in Finland, social sustainability falls under the theme of overall sustainability, which has caused some positioning difficulties when rethinking the categories. In Finland, sustainability, in general, is divided into environmental, economic and social sustainability, including cultural sustainability. Several education and training models were searched for and found in the data. Some models were given names in the documents. The researchers gave names to others, based on the data, to facilitate cataloguing. The models have been created and implemented in the project partners' training courses and cooperation across Europe and elsewhere. Some models put a greater emphasis on local conditions than others. However, all found models were examined from the general perspective of the MOSAIC project.

The education models with implications for the theme of inclusion are presented in Table 1. The first column of the table summarises the training models; the second column shows what can be considered positive for MOSAIC, and the third column what can be considered challenging for MOSAIC.

AREA OF IMPACT	NAME/DESCRIPTION OF THE MODEL	STRENGTHS	CHALLENGES

Digitalisation Inclusion	• **digital platforms**
	  • Integrated set of digital services made available to the educational school community.
	  • platform for **exchange and collaboration** between users (from the same school or within schools)
	  • digital textbooks, common workspaces and storage for apprentices and teachers, access to digital resources, collaborative tools, blogs, forum, virtual classroom, etc.;
	  • videoconferencing,etc.
	
	  • Some of these **platforms** are fully dedicated to the topic of **inclusiveness**.
	
	• The Digital Competence Reference Framework (CRCN) – the digital skills reference framework applicable to all EQF levels, inspired by the European Framework (DigComp) and launched at the start of the 2019 school year.
	• Data protection and safety
	  • understanding how personal data should be collected, processed and stored
	  • an ethics committee on digital data was set up
	  • training targeting school's management and teachers related to the challenges of using digital data were also developed and part of the portfolio of online courses available to teachers on the different platforms
	
	(European Commission. Joint Research Centre., 2021)
		• exchange and collaboration
		• networking
		• sharing ideas & knowledge
		• access to digital resources
		• support to school management
		• simplifying administrative formalities
		• facilitating the communication with the broader educational community
		• training resources for teachers and trainers
		• understanding how personal data should be collected, processed and stored
		• ethics
		• Some of these **platforms** are fully dedicated to the topic of **inclusiveness**.
			• data protection and safety
			  • understanding personal data collecting, processing and storing
			  • an ethics committee needed
			  • training targeting school's management and teachers related to the challenges of using digital data were also developed and part of the portfolio of online courses available to teachers on the different platforms

Inclusion	**In the ecosystem, Italy Artigianelli with the University of Trento to carry out research in the field of pedagogy to support the education of children with special needs**
	
	This teaching methodology is supported by the Autonomous Province of Trento (PAT) guidelines for designing **C.A.P.E.S. learning pathways**, one of which has been in use at Artigianelli since 2014. It stresses the need to develop "skills that allow students to develop a reflective and critical attitude towards reality, (…)" and to work on the skills and knowledge needed to manage a process that goes beyond the mere logic of product design.
	  • This last point is particularly important in C.A.P.E.S. classes, where students come from different professional backgrounds and where the aim cannot, therefore, be to develop sector-specific skills. Still, it must aim to solve more general problems and become familiar with the design, organisation and production aspects of project management that are common to the various craft and industrial sectors.
	
	(G. Rodriguez & L. Filippi, personal communication, 25 May 2023)
		• skills to enable a reflective and critical attitude towards reality
		• skills and knowledge to manage a process that goes beyond the logic of mere product design
		• students from different professional backgrounds
		• supporting the education of children with special needs
			• students from different professional backgrounds means different sector-specific skills
			  • cannot develop sector-specific skills
			  • solging general problems and familiarise with the planning, organisation and production aspects of project management that are common to the various craft and industrial sectors

Inclusion	• **Italia Artigianelli: Ekosystem**
	• Instead, the tested model proposes to organise teaching in "courses", which are study blocks that develop specific skills. In this way, the dimension of the classroom group as a reference framework for learning is eliminated. Students take several courses, divided into compulsory and optional courses, organised in areas that contribute to the development of all dimensions of personality:
	• - the logical-mathematical dimension and computational thinking;
	• - the linguistic dimension.
	• - the intercultural dimension;
	• - the creative dimension, the ability to innovate and to master complex problem-solving;
	• - the technical and professional dimensions.
	• "the reorganisation of school premises and curricula can become strategic tools for promoting inclusion".
	  • This educational model is currently being studied by MIUR, which has proposed its inclusion in the European network of "knowledge ecosystems" for innovation.
	
	(G. Rodriguez & L. Filippi, personal communication, 25 May 2023)
		• contribute to the development of all dimensions of personality:
		  • the logical-mathematical dimension, computational thinking, the linguistic dimension
		  • the intercultural dimension
		  • the creative dimension: the ability to innovate and to master complex problem-solving
		  • the technical and professional dimension
		• the reorganisation of school premises and curricula as strategic tools for promoting inclusion
			• requires careful and long-term curriculum planning and good cooperation
			• resources
			• the reorganisation of school premises and curricula as strategic tools for promoting inclusion

Digitalisation Inclusion	**CEGEP** **flipped classroom – flipped teaching or** • course content and activities available online during the course weeks **Collaboration** • extra-curricular projects • participation in exhibitions at the end of the year • participation in the school's health and safety programme committee • participation in the reserve committee: use of surplus wood and sheet – scrap for own projects • participation in conferences to increase personal knowledge • visits to trade fairs • events outside school • synthesis project – students make a personal piece of furniture combining all the skills learnt during the course, materials research, equipment research and manufacture for presentation to the public at the end of the course – a kind of maker-centred learning experience (É. Allard, personal communication, 24 April 2023)	• course content and activities available online during the course weeks • collaboration • maker-centered learning experience: all the skills learnt during the course, materials research, equipment research and manufacturing are presented to the public at the end of the course • real world experiences • out from the school	• resources • schedules • operating • management
Inclusion	**The TUMO Studios Education model / Design principles** Emotional Impact focuses on the aesthetic and emotional aspects of product design. The product's aesthetic quality should be integral to its usefulness reflect the local culture Have an emotional impact on the user The product should also have a story appeal to the user's self-image and pride. Functionality is about innovation and usefulness in product design. The product's structure should be clear and self-explanatory, iding the user in attaining their goals leaving room for self-expression (TUMO Studios, 2023)	• user centered • local culture considered • usefullness and functionality considered • self expression • aesthetics • emotional aspects • story telling	• resources • understanding design principles
Inclusion	**International training (Omnia examples bronze, wrought iron and wood)** • adaptation, • cultural differences, • local learning models, • local ways of working, • self-awareness, • specialised skills **Multidisciplinarity and international work-based learning** as part of teaching Omnia blog on Liisa Loponen's educational path (E. Kollanus, personal communication, 18 April 2023) (E. Kollanus, personal communication, 19 April 2023) (Mantsinen, 2021)	• adaptation • cultural differences • local learning models • local ways of working • self-awareness, • specialised skills • multidisciplinarity • internationality	• resources • finding right kind of partners
Inclusion	**Art workshop Omnia, for young people;** • product design • jewellery design and small objects • painting and drawing • work with different design materials, such as clay • sculpture, reliefs and casting. (Koivisto, 2023) Crafts - inspiring artistic creation **-socio-cultural stimulation** **-inclusive pedagogy** **-social participation** **-community spirit** (Karppinen 2005)	• different skills of arts & crafts are learnt • creating opportunities to youngsters to find a career in the sector • marketing school / sector • increasing understanding about arts & crafts	• resources
Inclusion	**Institute for Northern Culture (IfNC)** • IfNC – multidisciplinary, practical cooperation (music, performances) • IfNC – cooperation between different levels of education (clothing) (Seppälä, 2012)	• multidisciplinary, pragmatic cooperation • cooperation between different levels of education	• creating multi level co-operation

Table 1

We identified 8 education models with core implications for the topic of inclusion. Two of them have a double focus (inclusion-digitalisation), which points to intersecting practices. The first model of the European Commission, consists of a set of digital services for the school communities, some of which are entirely dedicated to the topic of inclusion. The second one (Flipped classroom) was provided by CEGEP, the Canadian partner in MOSAIC. The flipped classroom is a model of teaching where online resources remain available to students throughout the course. The maker-centred approach to the structure of the course facilitates a series of extra-curricular projects and participation in events, which broadens the diversity

of proposed activities and thus expands students' knowledge of creation processes. This strategy is reflected in a holistic pedagogical approach to learning, rather than by instrumental aspects. The Italian example refers to an ecosystem approach to education, where specific attention is paid to students with special needs and to holistic and inclusive ways of teaching (using learning blocks that comprise different dimensions and are organised according to the logic of fostering skills). A similar direction is taken by the Finnish example, where multidisciplinarity and inclusive pedagogy predominate. The example from Armenia on the other hand goes more in the direction of inclusive design, reflecting a teaching approach that is centred around the creation process and the self-expression ability of the artist/designer -i.e. the capacity to reflect part of one's own identity in the end product. Lastly, the model from the Institute of Northern Culture operates through multidisciplinary, pragmatic cooperation between different levels of education.

The analysis of education models through the MOSAIC lens highlights the importance of reflection and critical thinking skills in different dimensions of personality. Support for special education and the reorganisation of schools to promote inclusion emerged. Online courses and collaborative learning, including factor-centred approaches, were mentioned. Consideration of real-world experiences, user-centred design, local culture, functionality, aesthetics, self-expression, and storytelling is important. Adaptation to cultural differences, local learning styles and working methods is encouraged. Self-awareness, specific competences, interdisciplinarity, internationality and arts and crafts learning are emphasised. The results underline the importance of creating opportunities for young people in the arts and crafts sector, marketing the sector, increasing understanding of the arts and crafts sector and promoting interdisciplinary cooperation at different levels of education.

On the other hand, challenges were also identified. Students from different professional backgrounds have sector-specific skill requirements that are crucial for problem solving and project management in craft and industry. Developing these skills requires careful curriculum design, collaboration, and adequate resources. Resources are needed for effective scheduling, operations, and management. Understanding the design principles, finding appropriate partners, and promoting multi-level cooperation require appropriate allocation of resources.

3.3. Dimensions of social inclusion in arts, crafts and design

Best practices provide a good picture of the modes and approaches used by VET centers to implement inclusive practices. There are different ways to define the concept of best practices, also referred to as good practices. No matter the definition used, there is a red thread connecting them all. The European Commission defined this red thread as those "strategies, approaches and/or activities that have been shown through research and evaluation to be effective, efficient, sustainable and/or transferable, and to reliably lead to a desired result" (European Commission, 2023). Put in more simple terms, good practices are those things that really work on the field. For the purposes of this study, we adopt the definition of best practice provided by the EC. We complement this definition with the 6 main

characteristics of best practices identified in the CRAFTS CODE project (Crafts Code, 2022) (Graph 7)

GRAPH 7

CRAFTS CODES partners were asked to try and keep their selected good practicies in line with the following criteria:

A good practice should be: **ATOMIC**

1 **AMBASSADOR** it functions as a "forerunner" in its field

2 **OBJECTIVE-ORIENTED** it needs to have a specific and well - described goal

3 **INNOVATIVE** it differentiates itself from what is currently seen as daily practice

4 **TRANSFERABLE** it can be "translated" to other fields and situations

5 **MEASURABLE** it has led to positive results and a clear value

6 **COMPLETE** possible matters of attention and problems are mentioned

In line with this definition, we collected MOSAIC VET partners' best practices in the area of social inclusion, by asking project partners to document and send us a description of their projects, initiatives and strategies that fall within this topic. We collected all good practices relating to this topic, including those indirectly connected to teaching, as these can very often encourage more subtle forms of educating towards inclusion. The analysis of case studies uncovered several dimensions of social inclusion.

DIMENSIONS OF INCLUSION

1. *Inclusive pedagogy*

One of the core dimensions of inclusive practices is pedagogy. The learning methods chosen by VET teachers in arts and crafts education reflect tailored and conscious practices that take into account the needs of all students.

> *Case study (Finland): **The inclusive work integration of immigrants through the governance** model of cross-sectoral collaboration involves facilitating cooperation between various public institutions and local authorities. The approach focuses on eliminating bureaucratic hurdles and improving multi-professional collaboration. Personalised study plans and a linguistically sensitive approach contribute to successful learning and integration for migrants. The model requires a shared understanding of challenges and a vision for integration. Transferring the model to different contexts may face challenges, such as the availability of individualised learning plans and effective stakeholder engagement. Omnia's good practice includes art students creating environmental art in public spaces.*

Another example is the Artigianelli project in Italy, which integrates multiple pedagogical strategies to address the development of students. These strategies follow a humanistic perspective according to which formation needs to be holistic and is therefore aimed at fostering a broad range of skills.

> *Case study (Italy): The ARTIGIANELLI project focuses on personal and group development through activities, reflections, and concrete experimentation.*

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More complex education programs which adopt an ecosystem approach and involve a variety of stakeholders, operate on multiple levels of inclusion across different environments: both student and working life. A good example is the model developed by Artigianelli in Italy:

*Case study (Italy): The Pavoniano Artigianelli Institute implements a **learning ecosystem model** that fosters interaction and collaboration between companies, educational institutions, and students of different ages. The Comitato Unico di garanzia (CUG) strives to create a working environment based on equal opportunities and the well-being of Unioncamere employees. These initiatives promote social inclusion and create pathways for success in education and work.*

2. *Inclusive education programs*

A second dimension given by the case study analysis refers to the tailoring of educational formats to meet the needs of a broad range of students. This is the case of the Social inclusion programme developed by CMA ARA in France, where courses meet the needs of diverse groups and include tailored programs and hands-on training (apprenticeships). Such programs foster safe learning spaces for students to develop at their maximum potential.

*Case study (France): The CMA ARA **Social Inclusion Programme** includes a three-year contract for vocational training students, especially those with challenges with basic skills, young people and other diverse learners. The pedagogical organisation includes apprenticeship contracts with companies and personalised learning plans. The programme offers students support, assessments and specific learning booklets. In addition, the EFMA Skills Centre focuses on the development of basic and specific skills. The programme aims to create an inclusive learning space and secure apprenticeship pathways for students with disabilities. The aim is to reassure and support apprentices with disabilities, develop their basic skills and promote their further education.*

3. *Integration/support services for groups with special needs*

Providing support to groups with special needs (e.g. disabilities) as well as minorities (e.g. cultural, gender-related) and groups from difficult socio-economic backgrounds, is a fundamental concern for VET centers in arts and crafts. The case study from Armenia shows how Tumo Studios collaborates with other stakeholders to adapt their support to the needs of specific groups.

*Case study (Armenia): TUMO Studios work with Unison NGO, a non-profit organisation that supports people with **special needs**, to accommodate students sent by Unison according to their specific needs.*

Other times, student support services are catering for the needs of groups with different accessibility requirements. This is the case of CEGEP (Canada). The VET center's website provides tailored services not only to students but also to staff and other people interacting with them.

*Case study (Canada): **The Adapted services home page** informs all students on campus about the various available services, tools, and accommodations to facilitate their integration and success in learning at the Cégep. These services cater to students with sensory, physical, motor, learning, organic, neurological, mental health, and temporary disabilities. The adapted services also support teaching staff and other members who interact with*

students.

A particular focus is set on gender equality. Female entrepreneurs are often supported through different programs across a broad range of industries. This is also the case in arts and crafts sectors, where tailor-made programs target women in leadership roles. The Alta Quota project in Italy is a good example thereof.

> *Case study (Italy):* *The Alta Quota project by CNA aims to support female entrepreneurship and ensure social and economic inclusion through coaching, seminars, and awareness-raising projects.*

4. *Marketing/outreach support*

Another way of acting in an inclusive manner is by promoting students' work, to guarantee their visibility on the market. Access to the market is an important component of VET support systems for all students. A good example is the strategy adopted by Tumo Studios in Armenia, who offer tailored support to students across the entire professionalisation process, beginning with education, through to the marketability of students' work.

> *Case study (Armenia):* **TUMO Studios** *promotes social inclusion by* **increasing the visibility of students, craftspeople and partners** *in arts and crafts social circles through social networks and blog posts.*

A second example is the case study provided by the Chamber of Commerce in Bulgaria, where a digital platform facilitates access to employment and equal opportunities on the labour market. This is an important step for creating a more resilient professional community, especially in arts and crafts characterised by time-based work contracts and client commissions.

> *Case study (Bulgaria):* *The "Mobility of Workers and Un-Employed Uprade" project aims to stimulate integration in the cross-border area between Romania and Bulgaria regarding employment and labour mobility. The project resulted in the creation of a web-based platform as an information and advice tool. It has contributed to developing an integrated eligible employment and labour mobility area, providing comprehensive data, tools, and knowledge. The platform offers self-assessment tools for job seekers, information on labour legislation, career opportunities, and jobs in the cross-border region of Romania-Bulgaria. The project has also supported employment, promoted labour mobility, and conducted studies on employment improvement.*

The mapped case studies show the implementation of various initiatives to promote social inclusion. These include increasing visibility through social networks and blog posts, collaborating with NGOs to accommodate students with disabilities, and stimulating integration in cross-border areas through a web-based platform. Adapted services cater to students with various disabilities and provide support to staff members. Inclusive work integration of immigrants involves cross-sectoral collaboration, personalized study plans, and a linguistically sensitive approach. As an example, a 3-year contract program for VET students and apprenticeship contracts with companies support social inclusion by providing personalized plans and developing skills. These initiatives contribute to social and economic inclusion, personal and group development, and equal opportunities in education and work.
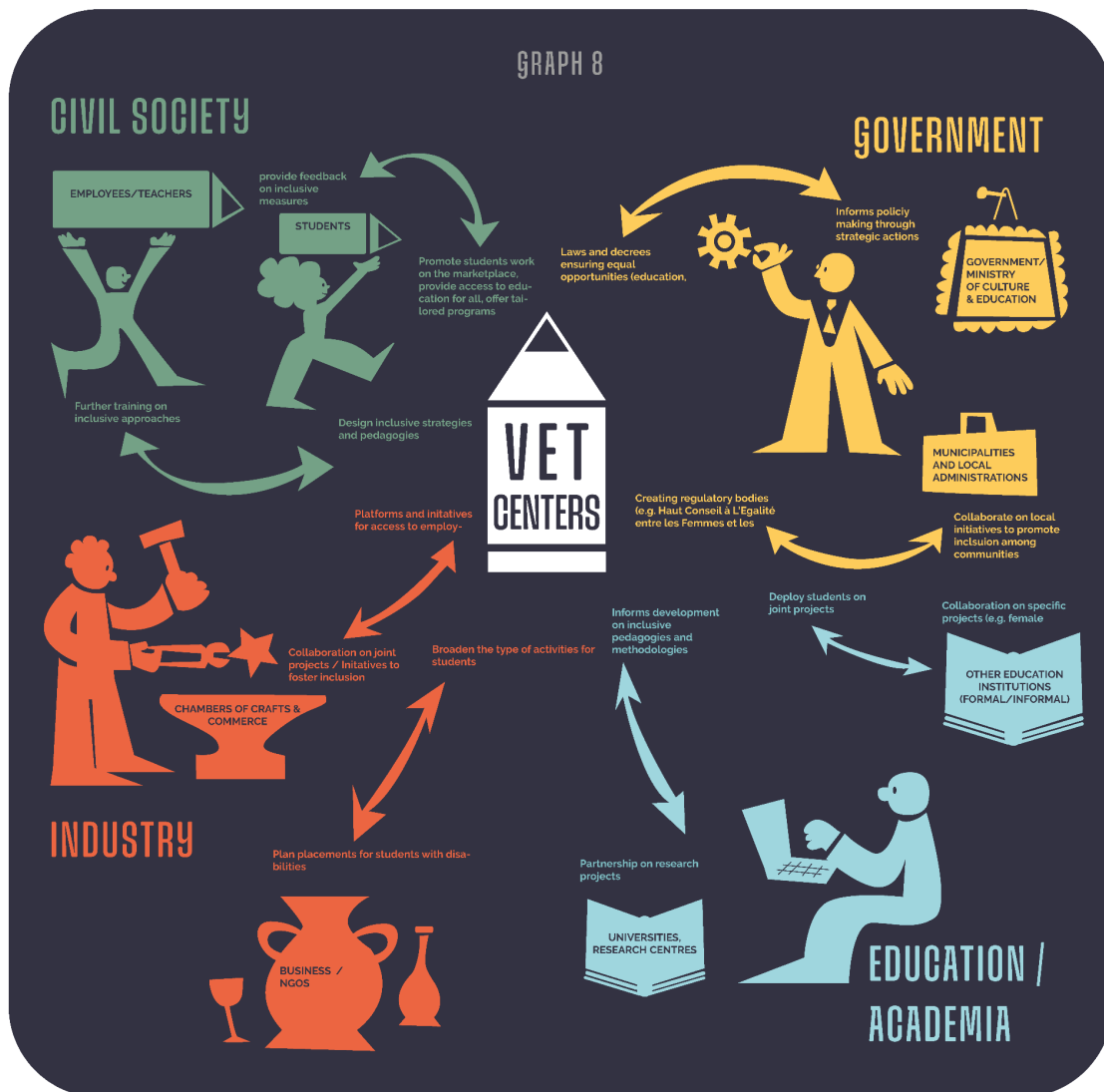
When mapping these initiatives, programs and laws we observed the collaboration and synergy with multiple stakeholders across the private and public domain. This indicates the existence of a specific value creation model for inclusive practices. We can construct this model by reworking the quadruple helix proposed in section 1.2 of this report to make it more specific for our topic (Graph 8).

In terms of inclusive practices VET centers engage with a variety of civil society members such as students and employees. VET centers develop inclusive pedagogies and strategies for students, they promote students' work and offer tailored education programs; students in exchange provide constant feedback on the measures and services implemented by VET centers.

In terms of the relationship to public authorities, VET centers collaborate with local administrations on local initiatives that promote inclusion among local communities. In exchange, public authorities have the power to create dedicated regulatory bodies, which can ensure a framework and make sure legislation is implemented.

VET centers also have a close relation with chambers of crafts to which they provide collaborative partnerships on specific projects. VET centers benefit in exchange from the solutions developed by these entities such as the creation of specific platforms for access to the employment market. VET centers collaborate also with businesses and NGOs to plan placements and apprenticeships for their students, with a specific focus on inclusiveness.

Last but not least, the relation with education and academic structures is also important. Projects developed in collaboration with higher education bodies fall within this area and revolve mainly around aspects of skill development for inclusive practices. VET centers can improve their activities through the findings emerging from these projects, such as the inclusive pedagogies and programs they offer.

GRAPH 8

CIVIL SOCIETY

EMPLOYEES/TEACHERS

provide feedback on inclusive measures

STUDENTS

Promote students work on the marketplace, provide access to education for all, offer tailored programs

Further training on inclusive approaches

Design inclusive strategies and pedagogies

Platforms and initatives for access to employ-

Collaboration on joint projects / Initatives to foster inclusion

Broaden the type of activities for students

CHAMBERS OF CRAFTS & COMMERCE

INDUSTRY

Plan placements for students with disabilities

BUSINESS / NGOS

VET CENTERS

Laws and decrees ensuring equal opportunities (education,

Creating regulatory bodies (e.g. Haut Conseil à L'Egalité entre les Femmes et les

Informs development on inclusive pedagogies and methodologies

Partnership on research projects

GOVERNMENT

Informs policiy making through strategic actions

GOVERNMENT/ MINISTRY OF CULTURE & EDUCATION

MUNICIPALITIES AND LOCAL ADMINISTRATIONS

Collaborate on local initiatives to promote inclsuion among communities

Deploy students on joint projects

Collaboration on specific projects (e.g. female

OTHER EDUCATION INSTITUTIONS (FORMAL/INFORMAL)

UNIVERSITIES, RESEARCH CENTRES

EDUCATION / ACADEMIA

We further investigated the industry context, due to its double function: first as a *partner* of VET centers (developing joint initiatives and exchanges), then as a *destination* (the professional *milieu* for future students). It is therefore important to assess the ideas, needs and visions around inclusive work environments and skills in the arts and crafts sector. This latter aspect was addressed in MOSAIC using two approaches: a questionnaire that collected 300 responses from crafts businesses in relation to perceived skill needs; six focus groups organised in MOSAIC partner countries and involving local crafts and design businesses aiming to further deepen among others the perception of inclusiveness.

The questionnaire analysed the importance that businesses assign to different aspects of inclusion: the awareness about inclusive topics, laws and regulations (human rights), intercultural skills, soft skills (can-do attitude, open-mindedness, tolerance and communication). Findings show that while there is not clear-cut indication that companies consider they should be more aware about inclusion, there is more unanimity regarding the awareness about human rights and legal aspects. Companies consider less soft skills, maybe because they appear as too generic and less pertinent for inclusion. Among respondents, Armenia is the country that most appreciates that knowledge about these topics is necessary (e.g. can-do attitude and tolerance). There are also differences among countries: in Italy and
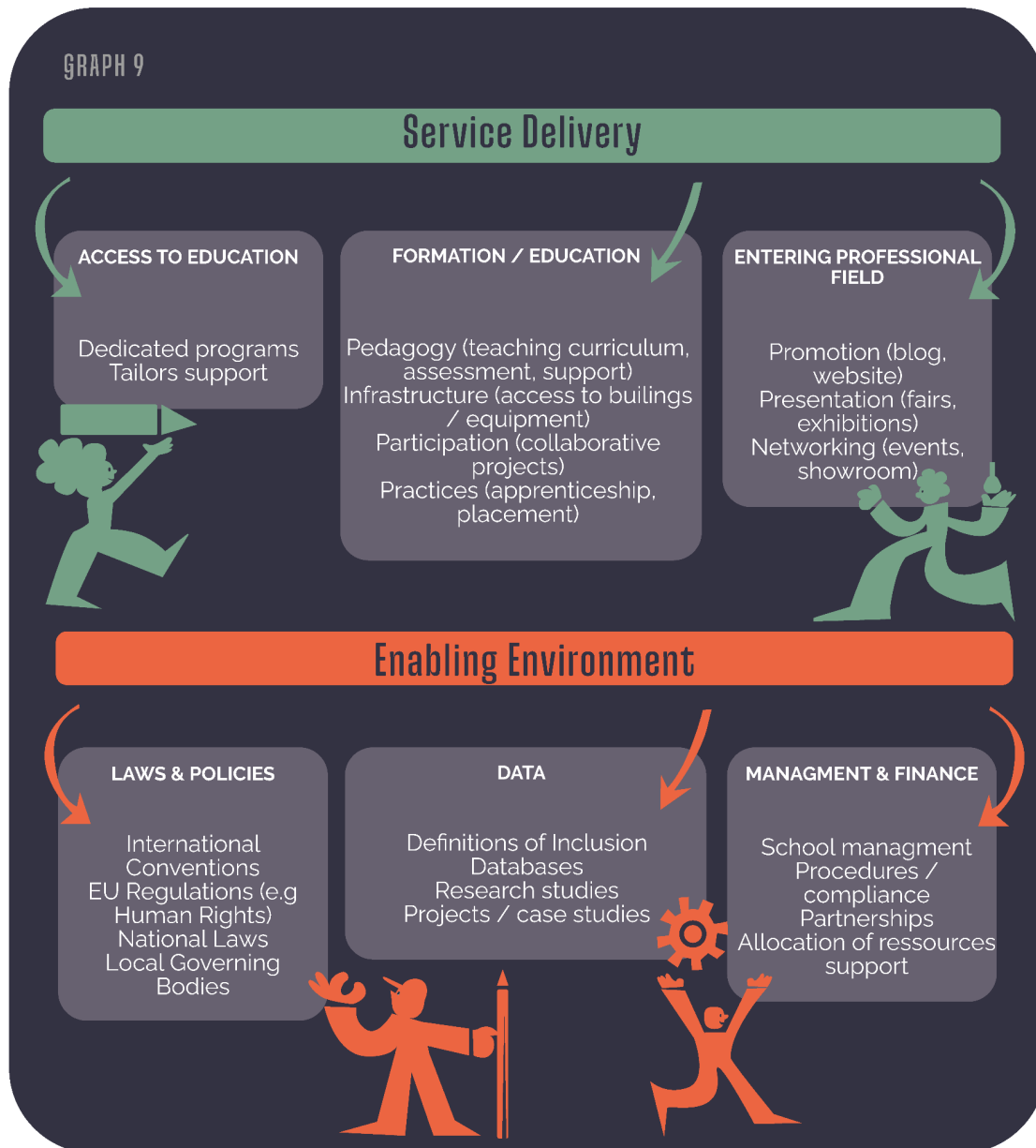
France *r*espondents didn't consider they need to possess more knowledge about inclusive topics, while in Armenia, Finland and Canada they said they do (Bulgaria is on the edge). Conversely, legislation and human rights are topics that all companies consider they should know more about. There are differences also in terms of sub-sectors. For example, arts & design are most aware about inclusive topics and jewellery about legal matters. The wood sector is the least aware about human rights/tolerance aspects and the traditional crafts sector the most aware one, on these matters. Strikingly, mostly jewellery businesses believe that staff should be more knowledgeable about tolerance to be more inclusive. All these differences between countries and sub-sector point to a very heterogeneous field, where ideas about inclusion vary to a very large degree. This underlines the subjective nature of the topic of inclusion. Also in the focus groups, inclusion seemed to raise divided opinions. Countries like Armenia and Bulgaria acknowledge the importance of inclusion of disadvantaged groups, yet they also point out the difficulties interfering with such practices (e.g. lack of training, recruitment/working conditions issues, hierarchical structures, outdated education systems and mistrust/looking at inclusion as a trend rather than as a necessity). In other countries opinions about inclusion are very divided: there are those who see a difficulty in operationalizing inclusive measures (allocation of resources), others regard it as a constraint and limiting productivity of staff and others again find themselves unprepared to face such a big topic. All in all, inclusion poses numerous challenges to companies across countries.

Before concluding the analysis, we need to stress the importance of images included in the best practice documentation provided by partners. Images are powerful tools for meaning-making and therefore relevant when analysing how the topic of inclusion is represented beyond words. As a result, these images are reflective of the way in which MOSAIC partners use imagery to present and represent specific ideas around inclusion.

Analysed images are not very significant for the context they represent and their illustrative role. Some documents contained very few images (e.g. 2-5) and others many (e.g. 48). Some of the images do not accomplish an aesthetic function, but rather a functional one. This is why the majority of images have been most probably produced by institutions themselves and only a minority represent stock images (generic images). The ideas reflected by these images are varied and broad, reflecting the analysis of concepts which also cover multiple ideas. These images often speak about collaborative and artistic work and learning spaces. More representative images depict migrants learning to read and write French, groups of students inside social support centers and groups of people from different cultural backgrounds (generic image).

3.4. A framework for mapping dimensions of social inclusion across the VET education

Findings show that inclusive practices go beyond pedagogy and tailoring courses to the needs of students. Based on the mapped practices and the contextual data, we propose a framework for a systematic mapping of dimensions of inclusion in the arts and crafts VET system (Graph 9).

GRAPH 9

Service Delivery

ACCESS TO EDUCATION

Dedicated programs
Tailors support

FORMATION / EDUCATION

Pedagogy (teaching curriculum, assessment, support)
Infrastructure (access to builings / equipment)
Participation (collaborative projects)
Practices (apprenticeship, placement)

ENTERING PROFESSIONAL FIELD

Promotion (blog, website)
Presentation (fairs, exhibitions)
Networking (events, showroom)

Enabling Environment

LAWS & POLICIES

International Conventions
EU Regulations (e.g Human Rights)
National Laws
Local Governing Bodies

DATA

Definitions of Inclusion
Databases
Research studies
Projects / case studies

MANAGMENT & FINANCE

School managment
Procedures / compliance
Partnerships
Allocation of ressources support

Our research has evidenced the fact that there is an enabling context for inclusive practices. The context is composed of several factors, generated by legislation, evidence/research data and the managerial system. Laws enforce diversity through specific regulations on human rights, equality and gender parity. These are organised either at international level, such as the case of conventions, but also at European and National level. However, these laws are not specific for arts and crafts and therefore compliance is not

self-evident. As the normativity and modern understanding of the topic of social inclusion is pretty recent, data collected through research showed that very strict definitions of inclusion (mostly those referring to disability, parity etc) are already acknowledged by entities, while broader understandings of the concept (mostly those related to social systems, wellbeing, participation) are more problematic. Besides these two factors, there is also the structural aspect that can enable or hamper the adoption of inclusion. The ways in which school management is organised, the availability of resources, as well as potential partnerships that VET centers can establish, defines very much their ability to put in place inclusive practices.

In terms of the services delivered by VET centers, as mentioned before, inclusive practices are embedded throughout different stages of education. Before even starting training, VET centers can establish different ways in which they can grant access to education. They can offer tailored support for those with special needs and set up dedicated programs, which meet the needs of minorities and groups with accessibility needs. During education, VET centers can develop inclusive pedagogies, set up accessible infrastructure, as well as foster student participation and hands-on learning for those with special needs. VET centers can provide inclusive support also towards the end of the education period, when they ensure access to the employment market for students with specific requirements. They can do this through dedicated promotion, presentations and networking events.

4. Conclusion

The importance of social inclusion within arts and crafts vocational education is expected to evolve in the future, driven by societal attitudes, policy changes, and the collective efforts of educational institutions, communities, and stakeholders. Arts and crafts, through their ability to cultivate new forms of knowledge and consciousness, are uniquely positioned to contribute to fostering an equal, diverse and fair society. However, as this study shows, addressing social inclusion is challenging, first and foremost because of the difficulty surrounding its conceptualisation - how social inclusion is perceived, which dimensions of inclusion are important and how these are enacted by means of concrete measures and initiatives.

The aim of this study was to better understand how a systematic mapping of inclusive practices inside arts and crafts vocational education can consolidate and clarify the dimensions of social inclusion that are currently circulated within this field. In doing so, we drew on the research conducted in the MOSAIC project, involving more than 15 partners from 7 countries, each possessing a different understanding and application of social inclusion aspects inside vocational arts and crafts education. The contextualisation was fundamental within the MOSAIC research, as it enabled us not only to list the variety of strategies, methods, initiatives and projects rolled out as examples of inclusive best practices, but first and foremost to understand on which dimensions of inclusion they build. Our research surrounding the legal context, the professional context and the pedagogical frames in which inclusive approaches emerge, have brought to the fore an enabling context that influences the evolution of inclusive approaches. This context also determines the organisation of service delivery of VET centers, i.e. the range of inclusive services that are offered by these institutions (alone or in collaboration) across the formation period (including before and after). The resulting framework can be used as a tool for the systematic mapping of socially inclusive best practices in vocational arts and crafts education.

Findings show that inclusive laws and legislation address for the moment very generic aspects; they need to be fine-tuned in order to become actionable by the industry. This is expected to shape stronger inclusive practices inside VET education. The industry is also expected to pay increasing attention to different dimensions of social inclusion (equality, diversity, inclusion) and VET centers will have to embed social inclusion as a central part of their governance structure, as well as their educational and operational strategy. As this happens, we will probably witness the emergence of practices that not only address diversity of all kinds, but acknowledge the moral, economic, and social reasons to make diversity, inclusion and equality central to VET centers' work. However, for such practices to become effective and not just part of a fragmented approach to tackling the many dimensions of social inclusion, work should be performed both at collective and individual levels. First, VET centers should create long-term, cohesive strategies that tackle social inclusion challenges. Continuity and consistency should be at the core of implementing coordinated and collective efforts in this direction. At an individual level, VET centers should tailor their strategy and operations to meet their internal needs. We are already seeing developments in this direction, in the form of creation of dedicated tools and toolkits through which arts and crafts bodies can fine tune their inclusion practices to best meet their internal needs. For example, the Crafts Council in

the UK (Crafts Council, 2023) has developed a toolkit for social change that is freely available for arts and crafts bodies to adopt, in order to better manage their actions. The report findings point to the following potential directions in which inclusive best practices could evolve in the future:

- developing curriculum and teaching methods that are designed to incorporate diverse cultural references, histories, and practices, which match a culturally responsive education model. Such methods should consider the recognition and valuing of diverse cultural perspectives, traditions, and artistic expressions.
- setting up learning environments and materials that accommodate a wide range of learning styles, abilities, and preferences. Inclusive best practices may involve providing multiple means of representation, action and expression, and engagement, ensuring that learners with diverse needs can access and participate in the educational experience.
- creating opportunities for students to collaborate with individuals from diverse communities or organisations outside the educational institution, as well as with community organisations. It emphasises collaborative and co-creative approaches, encouraging students from different backgrounds to work together on projects. It also fosters participation in public art projects, or using arts and crafts as a means of activism or advocacy.
- providing accessible learning materials, resources and technologies that support different learning styles and abilities, as well as training on inclusive instructional design and accessibility guidelines for teachers. Especially new digital technologies could be exploited more to support accessibility, integration and other inclusion aspects.
- Offering guidance, assistance, and mentorship to students from underrepresented groups, helping them navigate challenges, develop their skills, and connect with opportunities in the field. These can be part of broader mentorship and support systems.
- enhancing the flexibility of learning pathways (programs) to accommodate diverse backgrounds, schedules and commitments. Options include: part-time or evening programs, online or blended learning options, recognizing prior learning experiences or skills obtained outside of traditional academic settings.
- a better integration of service provision across the entire timeline of education, including moments previous to starting education, up to the movement of entry of students in professional life.

While these directions offer an outlook for the future development of best practices, they also raise important questions about how we can ensure that these can trigger real change. How can we effectively design initiatives whose impact we can measure on the long term? What kind of structures or governing bodies do we need for this and who can develop them?

This report has provided some insights into these important questions. It has shown for example that legislation, although taken on board by countries, remains relatively abstract at the level of the industry. It has also shown that matters of inclusion are specific to each entity and that they largely depend on the available resources of implementing organisations. Findings draw attention to the importance of governing structures as well as of people in leading roles for enacting inclusive strategies. However, some questions require further investigation. A good example are those issues revolving around the type of regulating

structures - in-house governing departments, advisory councils etc - that VET ecosystems need in order to better plan and coordinate inclusive actions. Conducting more research into these aspects is necessary for accelerating the transition to a fair, inclusive and equitable arts and crafts sector.

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Project Partners

Associated Partners