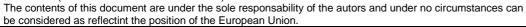## GENERAL INFORMATION

Title	**Culture for Inclusion and Success**
Key words	Disadvantage Students, Social and Academic Integration, Academic Success, Artistic Education
Objectives	(1) to promote social and academic Integration of students through the involvement in cultural and artistic activities; (2) to contribute to the holistic education of students and to the academic success, particularly of social disadvantaged students; (3) to respond to the needs and expectations of an increasingly heterogeneous academic population; (4) to develop transversal competences in students that facilitate the transition to the labour market; (5) To allow the contact of students with the most renowned Portuguese artists
Phase of studies *(Choose all phases it applies)*	Access X Retain X Graduation X Transition to work-life -
Type of degree *(Choose all degrees it applies)*	Bachelor's X Graduate X Master's X
Level *(Choose all levels it applies)*	International National Institutional X Faculty Group Individual
Name of the institution	Polytechnic Institute of Viana do Castelo
Location *(City and country)*	Viana do Castelo, Portugal
Target group/s	IPVC Academic Community (students and families, teaching staff and non-teaching staff), Secondary Education Students, Schools and General Community
Stakeholders involved	Academic Community, Artists, Schools, Municipalities and General Community.

Description of the organisational process *Actors, triggering evidence, campaigns, graph… (max. 300 words)*	IPVC Student Support Services have been working for the past ten years in the development of innovative approaches to promote the access to higher education, the success and employability of disadvantage students. The Cultural Center is a good example of the use of non traditional student support approaches to promote student success and employability, and indirectly, through the collaboration with secondary schools and its students, it is also promoting the access to higher education among the less motivated students which are normally linked to the disadvantage groups. In fact, art and cultural activities play and important role in the creation and reinforcement of ties among students and in the creation of school bonds. If higher education institutions are successful in implementing art and cultural programmes, they can contribute to the promotion of social and academic integration and, in this way, to the reduction of the number of students that dropout. This approach is particularly relevant in social and economically disadvantaged regions where most of the students don't have easy access to cultural and artistic experiences. In order to respond to the expectations and interests of students, the IPVC Culture Centre was designed in close collaboration with students associations in order to develop a concept that creates value for young people and for students, encouraging their engagement in activities. With this innovative programme the IPVC Student Support Services are promoting student success, the reduction of dropout situations among students and the employability of graduates, and indirectly, the promotion of the access to higher education It is clear nowadays that the involvement in art and cultural activities is essential to development of creative thinking and symbolism and may lead to new ways of thinking and innovative attitudes, which can be adjusted to solve problems.

A. FORMAL EVALUATION CRITERIA

A1. ACCESS TO INFORMATION *Provide sources of information (URL, websites, literature, materials)*	Social Services Website / IPVC Website http://portal.ipvc.pt/portal/page/portal/sas/oficina_cultural
A2. TIMEFRAME *Since when has it been in use? What is its maturity level (initial, intermediate, advanced)? Describe if there is evidence of its duration in the long rung. (max. 70 words)*	- It has been operating since september 2007 - advanced maturity level: - It have been produced 53 large events - International experiences were provided to students through participation in the EU funded project "European Citizen Campus"
A3. NUMBER OF STUDENTS *How many students are involved? Is the number representative considering the target group?*	- 8000 users - it is a representative number of the target group (IPVC Students and Secondary School Students)

A4. SCALABILITY ("volume") *Describe how it has been or can potentially be scaled up and practiced in a wider scale. Or, has it been or can it potentially be scaled down (e.g., from larger to smaller institutions)? (max. 70 words)*	It can be practiced in a smaller and larger scale.
A5. TRANSFERABILITY (from one context to another) *Describe how it has been or can potentially be transferred and applied to different (a) target groups, (b) institutions, and (c) societies. If possible, name also some practices that this initiative was developed from or has inspired to. (max. 70 words)*	It can be transferred to other higher education institutions.
A6. ASSESSMENT *Describe how it has been evaluated. How has it proved its relevance as the most effective way to achieve the objective? How it was successfully adopted? How it has had a positive impact on people? How the impact has been measured? Shortly describe how various forms of evaluations have been used in the assessment (A6.1 User evaluation, A6.2 Self-evaluation, A6.3 Peer evaluation, A6.4 External expert evaluation). Provide references, if possible. (max. 200 words)*	The number of activities and student engagement has been increasing, which we consider as evidence of the success of the project.
A7. CONTACT *Who can be contacted so as to seek support and networks for implementing the practice (name, position, e-mail)?*	Vítor Monteiro, Cultural Center vitormonteiro@ipvc.pt

B. CONTENT EVALUATION CRITERIA

B1. SOCIAL JUSTICE PRINCIPLES (see Nelson & Creagh, 2013)

B1.1 Self-determination Rate and Justify (max. 70 words)	Very weakly ☐	Weakly ☐	Well ☐	Very well ☒
(how students have participated to its (a) design, (b) enactment and (c) evaluation and how they can (d) make informed decisions about the participation)	This project has been designed in collaboration with students in order to create a cultural and artistic centre with value and adjusted to young people of academic and general communities.			

B1.2 Rights Rate and Justify (max. 70 words)	Very weakly ☐	Weakly ☐	Well ☒	Very well ☐
(how it is assured that all participants are treated with dignity and respect. How have their individual cultural, social and knowledge systems been recognised and valued?)	Cultural Center responds to all participants, without discriminating individual systems (cultural, social and knowledge).			

B1.3 Access Rate and Justify (max. 70 words)	Very weakly ☐	Weakly ☐	Well ☒	Very well ☐
(how it is assured that there is an active and impartial access to the resources (e.g., curriculum, learning, academic, social, cultural, support, and financial resources))	Cultural Center is available impartially to all elements of the academic and general communities interested in cultural and artistic activities and promotes artistic education, social integration and a positive experience in IPVC.			

B1.4 Equity Rate and Justify (max. 70 words)	Very weakly ☐	Weakly ☐	Well ☒	Very well ☐
(how if it openly demystifies and decodes dominant university cultures, processes, expectations and language for differently prepared cohorts)	Cultural Center is available impartially to all elements of the academic and general communities interested in cultural and artistic activities and promotes artistic education, social integration and a positive experience in the Polytechnic Institute.			

B1.5 Participation Rate and Justify (max. 70 words)	Very weakly ☐	Weakly ☐	Well ☒	Very well ☐
(how it has led to socially inclusive practices. How does it increase students' sense of belonging and connectedness?)	Cultural Center is socially inclusive because it has free access to all elements of academic and general communities, facilitating access to cultural and artistic activities, particularly in a social disadvantaged region, and promoting the participation of all students. Since artistic expression is a more creative and symbolic medium, it can be seen as a tool for social inclusion, since it allows all students, regardless of			

	their beliefs and means of origin, to identify themselves with projects and participate in the artistic and cultural program of the Cultural Center of the institute (stimulating the exploration of the creative potential of each one).
B2. COLLABORATION *Describe what kind of collaboration there is between various stakeholders. (max. 70 words)*	There is an active collaboration between internal and external communities as the Cultural Center is seen as a space to serve the interest of the community. Students have been particularly active participants in this project because, besides reference artists, the Cultural Center also invests on young artists and exhibitions of works made by students of IPVC, so there is a dynamic collaboration among all.
B3. STUDENT SATISFACTION *Describe the student perception of this initiative. Is there evidence of their satisfaction? (see also A6.1) (max. 200 words)*	Students have an active participation in Cultural Center, perceived as a space for everyone which promotes their involvement in cultural and artistic activities as well as the possibility of being exposed as young artists.
B4. STUDENT WELLBEING *How does it influence on students' (a) psychological, (b) social, (c) academic, and (d) physical wellbeing?* What kind of evidence there is? *(max. 200 words)*	The Cultural Center, as it promotes cultural and artistic activities with free access to academic and general communities, is contributing to a greater participation as a better understanding of artists and artistic expressions - furthermore, arts education promotes a greater understanding of visual culture and creative and symbolic thinking, as well as aesthetic experiences, which also contributes to the development of fundamental skills for socializing and even innovation. Being an open and free space to all citizens is not just an artistic education promoting project but also a social integration and wellbeing initiative.

C. FINAL REFLECTIONS
(based on the previous description of you good practice)

Success factors *What are the factors required for the successful implementation? (max. 200 words)*	Success can be measured by the increasing number of cultural and artistic events and visitors of Cultural Centre and by the extremely positive evaluations in the guestbook. It also has become a center with visibility in the cultural and artistic circuit, receiving artists of great importance and spreading their work, particularly in a social disadvantaged region.
Sustainability *What is needed for the practice to sustain? What resources are required? How it contributes to environmental, economic or social sustainability? (max. 200 words)*	It is financially sustainable because it involves fewer resources and artists give a contribution (artistic work) for the asset of the Cultural Center; it also has social sustainability, as it has free access and seeks to improve the quality of life of the community (promoting participation in cultural and artistic activities; contributing to the development of creative and symbolic thinking, aesthetic education and critical mass as well as to wellbeing and social integration).
Challenges *What are the constraints identified? How easy it is to learn and implement? (max. 200 words)*	The biggest challenges will be the installation of the space that will serve as cultural and artistic center (adjusted for exhibitions and other events) and the development of close relations with the press and the cultural and artistic circuit (a multidisciplinary team is required to enhance the Cultural Center in the region and, consequently, to reach as many people as possible).

Sources

Kunttu, K. 2005. The study ability model. The Finnish Student Health Service (FSHS). (http://www.yths.fi/filebank/692-ENG_OPISKELUKYKYMALLI_pdf.pdf)

Nelson, K & Creagh T. 2013. A Good Practice Guide: Safeguarding Student Learning Engagement. Queenslad University of Technology. Brisbane, Australia. (http://safeguardingstudentlearning.net/wp-content/uploads/2012/04/LTU_Good-practice-guide_eBook_20130320.pdf)