

Co-funded by the  
Erasmus+ Programme  
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# Youth e-patrimony



3rd Edition  
Learning  
TOOL

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# INITIATIVES



## 1. INITIATIVES

Promoter: Solidarity Tracks- Greece

1st initiative: In November 2019, we are organizing 6 craft workshops for the educators of Elementary schools and kinder gardens. The aim of this activity is to put in practice ideas of craft to create useful things and educational toys with and for the kids using recycling & ecological materials. This workshop is carried by our volunteer with the support of our staff.

## 2. INITIATIVES

In 2017, Solidarity Tracks lanced a workshop for creating wooden toys for kids and youngsters. We did several exhibitions. We provided our toys to the young people during the Christmas holidays, and other open-door events that we organized. in the previous 2 years. In November 2019 we lanced a weekly workshop in our organization untitled "Play, learn in sustainable way" for kids and youngsters. The aim is to promote in larger way the sustainable toys & to improve the quality of the leisure activities of our youngsters. Add pictures



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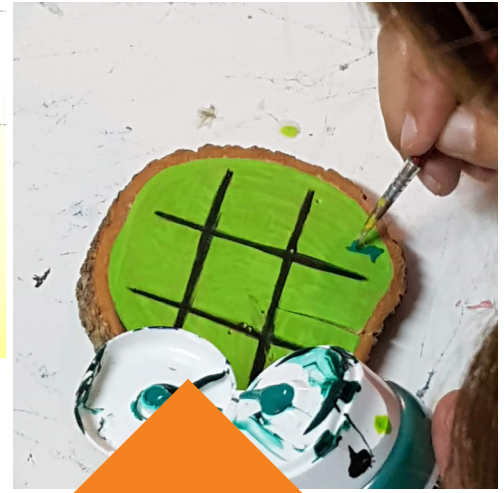
# Creative Workshops

Creation of games, toys & furniture for kids

6 workshops  
21, 23, 28, 30 October  
4, 6 November  
From 17:00 to 18:15

Participation Fee: 15 Euros for all the sessions we provide the materials read for the workshops

The activity will be carried at Solidarity Tracks office, Karavela Street 12, Larissa  
For inscription and more information please contact us: Tel: 24102 23221 E-mail: solidaritytracks@tamonopatia.org  
Co-Funded by the Erasmus+ Programme of the European Union



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# Creative Workshops

Creation of games, toys & furniture for kids

From 17:00 to 18:15

- 1 4 November
- 2 5 November
- 3 6 November
- 4 13 November
- 5-6 14-15 November

Participation Fee: 15 Euros for all the sessions we provide the materials read for the workshops.

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### 3 INITIATIVES

Promoter: Acabio-Italy  
BREADUCATION

[https://youtu.be/6\\_UuzodR1KU](https://youtu.be/6_UuzodR1KU)

<https://youtu.be/nbmBj97Ja8s>

### 4 INITIATIVES

Promoter: Lužánky -Czech Republic

We can prepare event DAFFF which is regularly every spring. This event focuses young artist and crafters which make fashioned interesting case flours decoration ceramic. The festival wants to support this young people introducing their product and website. Main purposes is introduce local art for people from Brno and to help them sell their products. The main purpose is not to sell the products but present the works of the artist. The organization of Lužánky inform about this event on both Facebook and their website.

Name: Anna Potůčková

Anna is young crafter who focuses on natural cosmetic. She started out as a fan of this approach to cosmetic. But later her interest was very serious and she tried to find more recipes. Now Anna creates her own recipes. Her main principle is using just natural ingredients without chemical additives. Anna published book about natural cosmetic with using just her own recipes. He prepares courses for public about natural cosmetic and she sells the book.



Membre delle Associazioni e Club per l'UNESCO  
Club per l'UNESCO di AMALFI  
Sustainable Gastronomy Day  
18 June

# BREADUCATION

ERASMUS + TRAINING COURSE  
funded by the European Union through the Erasmus+ Program  
Promoter: CLUB for UNESCO of AMALFI

## MAGAZINE

MULTILINGUAGE  
3-11 May 2019  
TRAMONTI (Amalfi Coast), ITALY

SOLIDARITY TRACKS  
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## 5 INITIATIVES

Promoter: Acorbio-Italy

We actually working for consolidate Project Re fiascone that involving 20 people between young and old. We are looking for creation artisanal lavatory for the produce tomato jars. New young people involve

We will help craft ceramic for young. We are looking for creation oven where the young artisans can cook. The owner creation. We will organize the special event where they can present and selling. Manufactured

We will be stimulated e patrimony networking for connect younger from different country. And the collaborate together for accretion new product and start new jobs.

Some links about projects

RE FIASCONE (tomato) for recovering old terraces and biodiversity

<https://youtu.be/s2cyUrsHHsY>

<https://youtu.be/mCcK95uhxxA>

<https://youtu.be/yPerviRVofO>

Ceramics

<https://youtu.be/TN9EcxKTSeQ>

Paper

<https://youtu.be/B6n9ioPrDd8>

<https://youtu.be/1ABpY7xlGRo>

[https://www.youtube.com/watch?v=6\\_UuzodR1KU&authuser=0](https://www.youtube.com/watch?v=6_UuzodR1KU&authuser=0)

<https://www.youtube.com/watch?v=nbmBj97Ja8s&authuser=0>

<https://www.youtube.com/watch?v=s2cyUrsHHsY&authuser=0>

<https://www.youtube.com/watch?v=mCcK95uhxxA&authuser=0>

<https://www.youtube.com/watch?v=yPerviRVofO&authuser=0>

<https://www.youtube.com/watch?v=TN9EcxKTSeQ&authuser=0>

<https://www.youtube.com/watch?v=B6n9ioPrDd8&authuser=0>

[https://www.google.it/url?sa=t&source=web&rct=j&url=http://www.acarbio.org/wp-content/uploads/2019/06/Magazine-Breaducation.pdf&ved=2ahUKEwjN4LA9tzIAhVKUIAKHaD\\_BxAQFjAeegQIBxAB&usg=A0vVaw3wjk\\_gB5-M5L7n1ftkftq3X](https://www.google.it/url?sa=t&source=web&rct=j&url=http://www.acarbio.org/wp-content/uploads/2019/06/Magazine-Breaducation.pdf&ved=2ahUKEwjN4LA9tzIAhVKUIAKHaD_BxAQFjAeegQIBxAB&usg=A0vVaw3wjk_gB5-M5L7n1ftkftq3X)

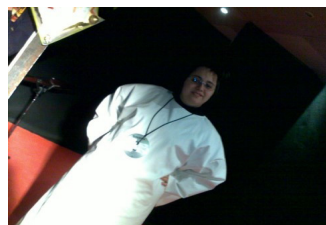
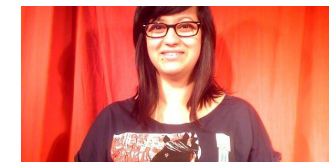
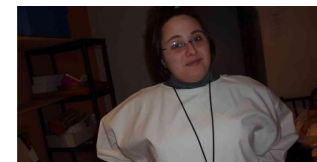
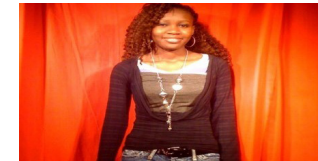
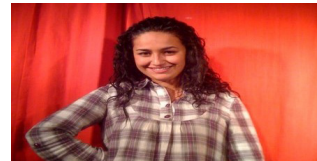
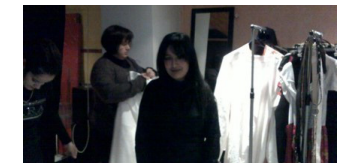
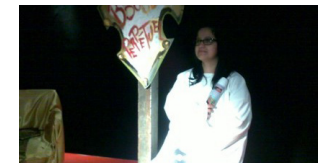
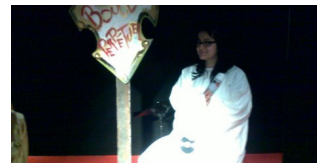


## 6 INITIATIVES

Promoter: 3.4.2 - France

Laughter without reason

Between 2007 and 2011, the laughter project allowed the return to employment and the training of several dozen young people. The techniques used are interactive theater and laughter for no reason. Interactive theater does not require theatrical experience. And allows to present parts quickly, in 1 month. Laughter for no reason restores confidence and brings a positive spirit to the young person. With his techniques he regains confidence and value. But especially the principle of the troop, allows each of them to break with isolation. The experience was very beneficial and allowed a return to employment of 70% of the participants. Each session lasted 6 months. During this period, young people presented interactive plays, participated in commercial activities. They were salaried with a full-time employment contract. This insertion project was called the Chantier Rire.



This clip present the work Laughter without reason during a training course With youth workers internationals.

<https://drive.google.com/file/d/oB68FUE1W8yC1RDVpV3pFchHntQUk/view?usp=drivesdk>



## 6 INITIATIVES

Promoter: Gazi University -Turkey

Gazi University is the bigger university in Turkey. We have some art and handcraft departments. At the same time we developed more EU and Local projects.

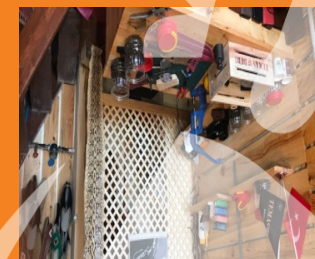
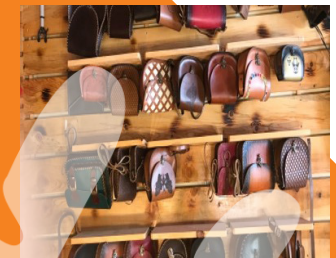
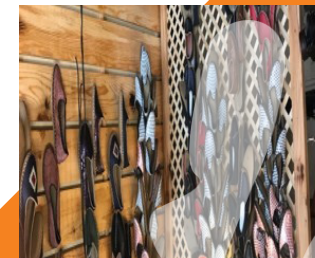
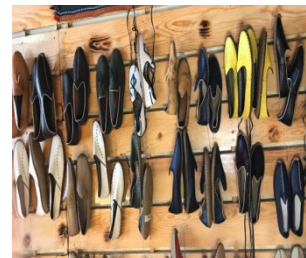
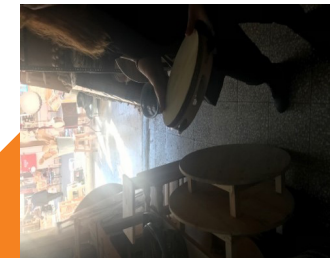
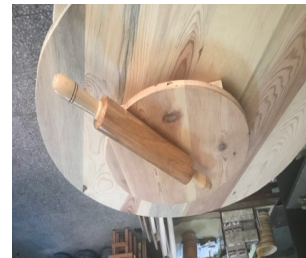
From the past to the present, many professions have passed, which enable people to take bread to their homes. There were such professions; they could not resist the developing technology and the changing cultural structure. There have also been professions that are not so lucky, although some still persist with love for years

Tin work is a kind of coating applied to the surface of a copper material by melting and pouring tin, which is a silver-like silver like white lead. Zinc, aluminum, steel and plastic kitchenware and hammam utensils became widespread in parallel with the decline of copper, tinnery has also declined and has started to disappear. In the past, there was a tin shop in almost every neighborhood of the city and town, in the streets close to the market places. The tin shops were usually located next to the coppersmiths or in a separate section within the coppersmith's shop itself. Most of these shops were closed in the 1950s and early 1960s.

One of the biggest problems of the masters is that the economic conditions, habits, life and consumption patterns that occur in our age change due to the fact that the profession cannot raise apprentices to reach other generations and that they cannot provide sufficient economic income. Here are the vanishing professions. Tailor, Copper works, Cutler, Oven producer, Drummer, different seller, traditional ceramist like carpenter, hand crafts etc. We are searching and try to continue this vocation. We want to raise awareness of young people and to spread some of them, to preserve traditional culture and to create new business opportunities. For this, we try to develop some projects.

## 7 INITIATIVES

Promoter Gazi University -Turkey



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# TOOLS for Learning





# TOOLS for LEARNING

1. Title of the tool: Youth entrepreneurship club "youthclub.eu"

Promoter: Solidarity Tracks organization (Greece)

Description of the tool:

What? "Youheclub.eu" is a network platform to support young people interested in social entrepreneurship with interactive trainings and with the help of experts.

For whom? This platform is for young people from different backgrounds and having different level of capacities.

Why? - To enable young people to acquire knowledge and competences about social entrepreneurship.

- To exchange good practices between youngsters members of the platform in the field of social entrepreneurship.

- To create partnership & to develop their network with their peers, experts and experienced people involved in this field around the world in order to be able to take social business initiative in their country/ community.

- To contribute for local development in different countries of the world through the reinforcement of the capacities of young people who wish to become social entrepreneurs.

How?

Through the service offered by the club (The platform: youthclub.eu):



## What our club is offering?

- On line constructive, collaborative & evolutionary courses through open educational resources about social entrepreneurship using interactive methods with the online support of pool of experts & mentors.
- Network with young people, experts and experienced people around the world interested &/ or involved in social entrepreneurship.
- Supporting young people who have reached the online courses to develop their business idea, to experiment it & to assess its result in their community.
- Supporting the members of the club to start up their social business.
- Providing a special support to the people with disabilities or /and with less opportunities to grow up & to take initiative through our club.
- Exchanging and promoting practices and experiences in the field of social entrepreneurship between the members of the club with the local decision-makers through our network.



## Why this tool is interesting?

- Because of the social, economic & environmental impact that this project can have in one community.
- Because this platform meets the basic need of young people that is the empowerment and access to employment.
- Because of the positive result achieved till now in local and international level thanks to this platform.
- Because our platform is strategic enriched and updated based on the needs and feedback of these members.



- Because our platform is universal and accessible for all categories of young people of different origins and abilities
- Because our platform offers effective solutions the integration and empowerment of young people and for the development of the communities with socio-economic and environmental problems.
- Because our platform permit to enhance youth participation in local life.

Relevant website, social media account, video or publication:

The platform: <https://youthclub.eu/>

The platform with online trainings: <https://e-learning.youthclub.eu/>

- Prezi presentation: <https://prezi.com/dvj5j5zdomc9/career-day-lefkada-join-the-club-go-for-your-future/>

- User's Guide of the platform for participants: <http://youthclub.eu/wp-content/uploads/Guide-for-ParticipantsYEC.pdf>

- Guide for mentors: <http://youthclub.eu/wp-content/uploads/Guide-for-e-mentor-YEC.pdf>

- Promo video: <https://youtu.be/Y17N5SsvCCs>

- Facebook page: [@youthentrepreneursclub.lefkas](https://www.facebook.com/youthentrepreneursclub.lefkas)

- Post card: <http://youthclub.eu/wp-content/uploads/postcard-frontback.jpg>

- Sticker: <http://youthclub.eu/wp-content/uploads/sticker-A4.jpg>



2. Title of the tool: The I.D.E.A: The Theatre for Inclusion, Diversity, Education & Art.

Promoter: Comapny 3.42 (France)

Description of the tool: This technical and educational tool, proposes and aims to multiply innova-tive non formal educational methods based on the theater and interactive activi-ties which overall aim is the inclusion of the youths.

Why this tool is interesting?

Theater is a mediation means which is conducive to creating bonds and ties among people. The thespian practice favors meeting people and develops social skills which encourage inclusion. The individuals learn to express themselves better and be better off with their own body.

In the field of the non-formal education and the youth, theater is a catalyst factor as regards developing competences and promoting the young people's social inclusion. As a matter of fact, given that young people with special needs and some form of handicap are often given less opportunities and get into a state of exclusion from social life, reducing thus their social skills, it is the theater which can offer them broader opportunities to express their wises.

The tool in question propose theatrical practices, exercises through non formal way for youth workers who are working with youngsters from different backgrounds working with refugees, immigrants, young people living in unprivileged areas and/or young people with special needs. These practices are alternative methods to improve the social inclusion of those young people with difficult and precarious lifestyle(or: background).

Relevant website, social media account, video or publication:

<http://www.tamonopatia.org/files/Idea/Tool%20IDEAp.pdf>

Compagnie 3.42

SOLIDARITY TRACKS  
www.tamonopatia.org

Erasmus+

# TOOL BOX

for inclusion, diversity, education and art

The

The I.D.E.A  
Theater for Inclusion, Diversity, Education & Art

### 3. Title of the tool: E-learning platform for ESC volunteers

Promoter: Solidarity Tracks (Greece) & AMSED (France)

Description of the tool: Our platform "e-esc.eu" is providing 20 interactive online courses for the local, european & international and volunteers.

#### Why this tool is interesting?

Our tool permit to the youth organization acties in volunteering activities to:

- Promote & adopt an innovative practices by working out learner-tailored and teamwork-centered paths of learning and making smart use of Information and Communication Technologies (ICT) and of free educational resources, in a broader context of an open, accessible learning to everyone.

- Allowing the beneficiaries of volunteering activities included the volunteers of European Solidarity Corps to develop their personal competences in the course of their service and join in an educational process which facilitates their transition from the world of volunteering into the professional world, by means of modules of e-learning which help them to acquire skills commensurate to their own needs (personal and professional), ensuring thus their potential as active citizens.

- validate the knowledge, skills and competences acquired by non formal education, through e-learning.

- Improving the capacities / competences of the partner-organizations which are active in the volunteering field as well as in non formal education, making use of the potential of e-learning and particularly of the "Moodle" application.

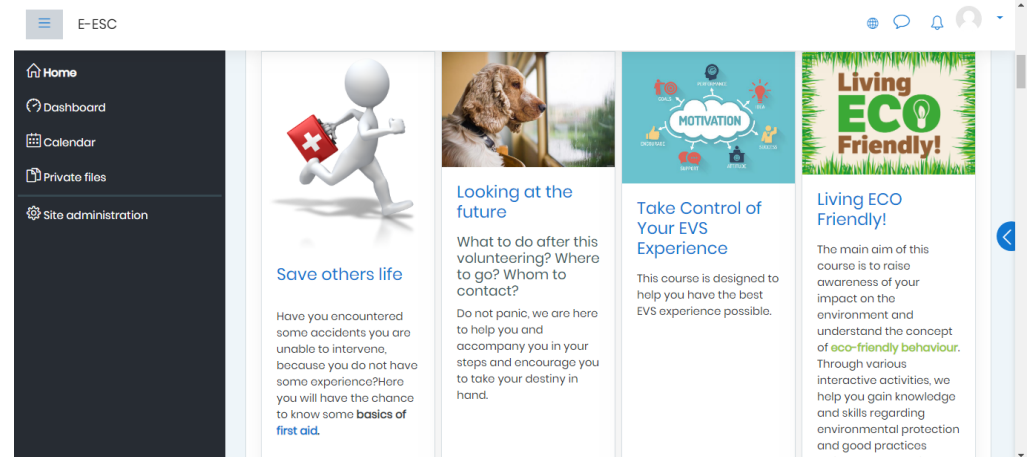
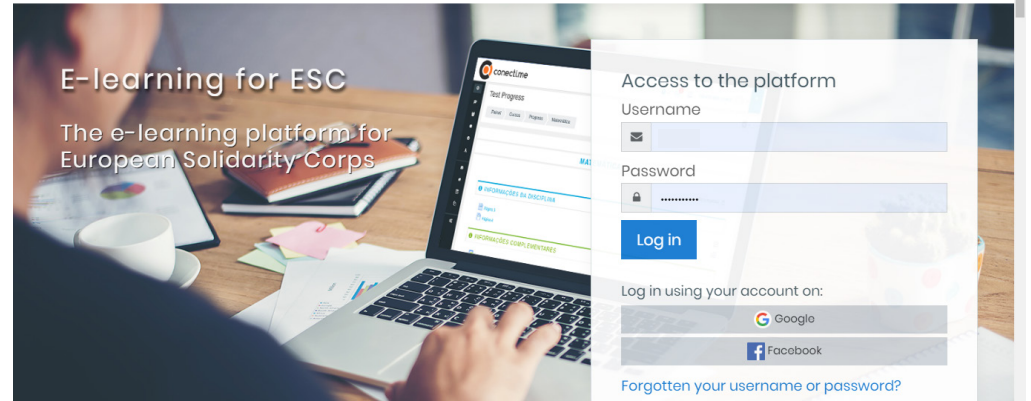
- Improving the participation in the learning process and boosting the ties between international volunteering, the European Solidarity Corps and the "employability" (improving the potential for young people to land a real job, by working out a high quality system of continuous on-line education).

To ensure the quality of our volunteering projects.

Relevant website, social media account, video or publication:

<https://e-esc.eu/>

E-ESC



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# Meeting with YOUNG CRAFTER



## About coincidence, the spirit of ceramics and following a passion: Ada di Ravello

Ada Franzesi started as an artisan at the age of 17 under the name and label "Ada di Ravello". Her inspiration comes from curiosity and fun at work. The ceramic pieces stand out mainly for the unique technique and are requested by the restaurants of the Amalfi Coast. At the moment for health reasons she devotes herself to the passion for audio books and the laboratory is temporarily managed by her father in the same recognizable style. Find out more at <https://www.facebook.com/adadiravello>, <http://www.adadiravello.it/> and in Ravello (SA), Amalfi Coast, Italy.

Q - How old are you and where are you from?

Ada - I am 25 years old and I am from Ravello in the Amalfi Coast, origins from Salerno. I am working already in the third generation. My father and my grandfather were in the sector, but not as artisans. They worked in factories on the industrial level, while I am the first in the family to have had a craft laboratory, where I made everything myself, from decoration to production.

Q - What is your educational background?

Ada - I graduated from the classical high school, then I studied Visual Art in Bologna. I chose this course because it seemed to fit my habits, character and what I was doing at that moment without however precluding myself from other possibilities. I often change ideas and occupation, I like to change, so in this sense I chose a study course that also allowed me to get a more or less artistic training in 360 degrees. In fact, it turned out well, because even now at the radio (Current occupation, comment) I can use many of the skills that I have achieved at university. So, it turned out fine.

Q - How did your family react when you wanted to dedicate yourself to art in a serious way?

Ada - It happened almost by accident, there wasn't the one clear



moment of deciding. The story developed when a friend of my father's asked my father for helping setting up a small laboratory. He had a passion for ceramics, in his youth he also used to work with ceramics, and he wanted to retake this passion. So my father helped putting up this laboratory, and I used to go and play there with the ceramics, since he was a friend of the family. I used to go also with friends to experiment with the ceramics until one summer, I was in the fourth year of high school, I needed some money to go on vacation. I decided to make a small selection of the best pieces that had come out from that winter and I tried to sell them. To my parents it seemed like a good idea. I found customers by directly going to the people in town, with the box of the pieces, saying "Hello, good morning, I'm Ada, I'm 17, ... Can I show you something, are you interested in a particular pottery?". My pieces stand out also by the eye, and this is the feature that brought me the most forward, that my ceramics was very recognizable. Practically from there it became an occupation, because I had a good response from the shops of the Coast and they confirmed me also for the summer after that. Later we moved and had set up another laboratory, an extra oven, and it became something more articulate and less amateurish."

Q - And now your dad takes care of the laboratory?

Ada - Yes. He follows the same line, the same drawings and techniques. Clearly, he draws them a little differently, so if you compare them to one of mine, you see that they are done by different artists. However, he does nothing different from what I did. And for now, he will continue, at least until I really recover my back, because at the moment the physical ceramic work is still not possible for me. It also seems paradoxical, at 25, but so it is. I had to undergo surgery to solve my problem on the back caused by the hard work and lifting required by my profession.

Q - What other hobbies and passions do you have?

Ada - I hope that working ceramics professionally can also become a hobby. It is indeed a passion. It is something that allows me to express myself, and above all to show myself, in a certain sense. It's in the colors, the nuances, it shows the humors. There is a difference between





the pieces I decorate in the morning and the pieces I decorate in the afternoon. In the morning sometimes they are all the same, because I am tired. Before I really wake up, they all go out in series. But then, in the afternoon, they become more creative, as if I opened up.

For the moment I focus on my studies again. I am specializing in audio books, another one of my passions, playing with my voice. I'm making vocal trainings, in canon, interpretative, advertising, and more. So, my life has changed quite a bit.

Q - So you also sing?

Ada - Yes, I mostly sing popular music. Pizzica, Tammuriata, Tarantella,... I have given myself to folklore. I've always been passionate about it, went to festivals. Now I'm doing all this work on the voice, and so what I sing is folklore lyrics and songs. They also fit really well to my vocal extension.

Q - Do you do this in collaboration?

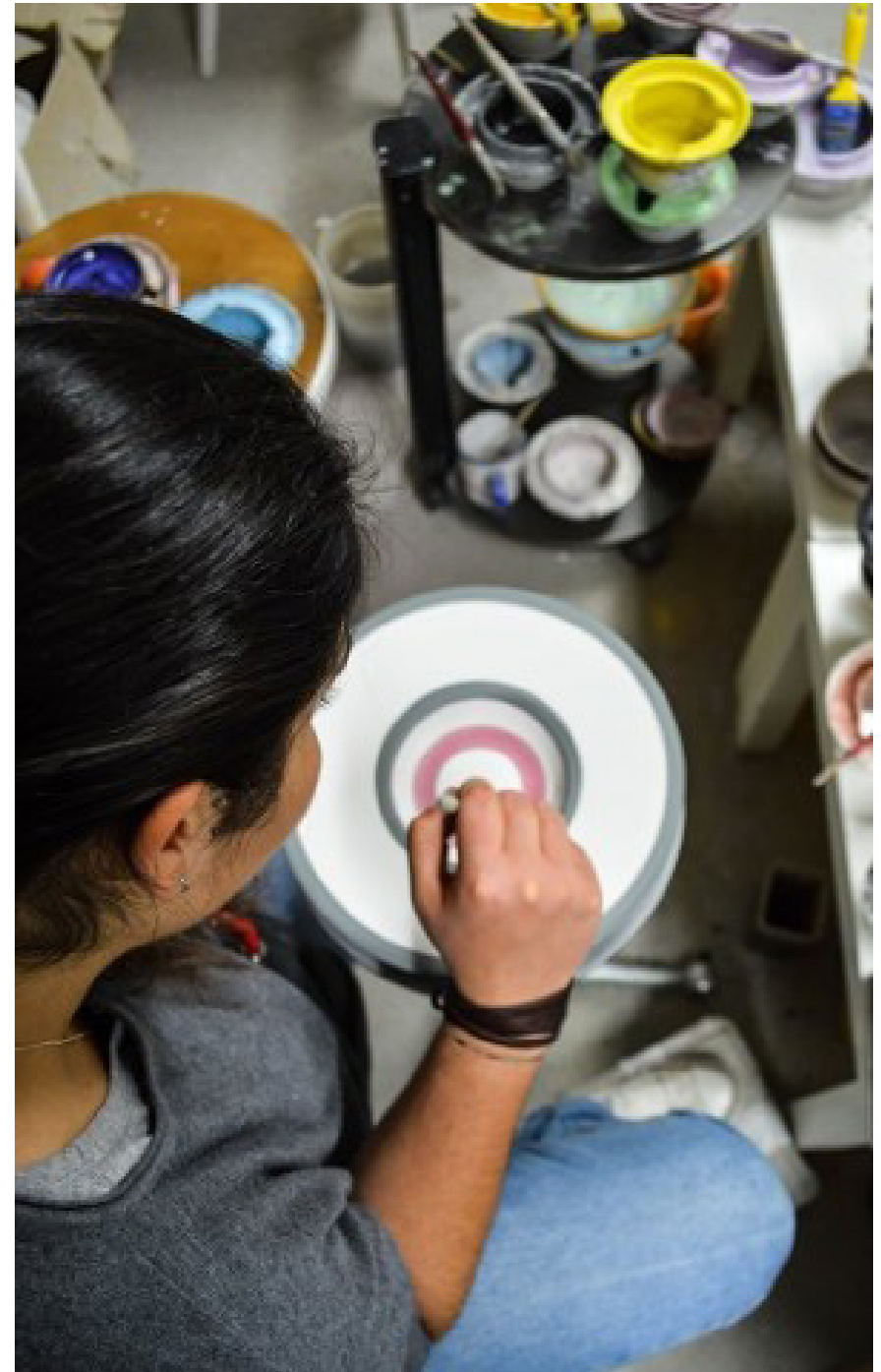
Ada - No, this is all about my initiative, I do it by myself. All I do with the radio, on the other hand, the promo recordings, the audio books, etc., I do in cooperation with a production company in Rome. It would also be nice to have a collaboration with a local group on popular music, but at the moment I don't have the time.

Q - Going back to the ceramics, at what moment did you found the business?

Ada - After my first sales I continued. I started with the registration of the VAT number as soon as possible. At the beginning my father supported me.

Q - Where does your knowledge about ceramics come from?

Ada - From my family, my childhood. Then I decided to turn it into a job, and I am also a curious person, so I went to see different laboratories and did courses in particular techniques around Italy, in Faenza, Deruta, Caltagirone. I also went to have fun, if I was interested in a particular



technique, such as raku, lusterware, reduction, I went to do courses.

So the base came from my family, but everything I put into it was also from a desire to have fun and to not make it feel like a job. It is a very physical job, and it also leads you to be alone. At full production speed, you are practically a full day in a laboratory alone. You need to have nerves for this. But it also gives you the possibility of thinking, the possibility of pulling out everything you want, precisely because you are not tied to other influences. Since you sometimes feel like a worker on an assembly line, it was important for me to make it remain a hobby in some sense, to keep the fun in it. Moreover, I've always tied it to other types of work, and so I didn't see it as my main job but an additional one. I was not tied to any schedule, I could all summer work in a restaurant as a waitress, just to alternate and rotate (in winter, however, you're in the laboratory, to produce and then sell in the summer). Not being tied to any schedule allowed me to use my time in many ways, also work in the middle of the night in the laboratory if I wanted. And so it didn't seem like a job, although I still produced things that I later sold.

Q - How did you describe or characterize your artistic style?

Ada - I would say that my style is "naif", a little revisited combination of classic and modern. I do take elements of our ceramic tradition and revisit them, modernize them and reread them in a certain way.

The pieces are all recognizable pieces, they are characterized by particular enamels, particular colors, a particular effect. I would say the drawing is relative, because the decor I use is based on old ceramic decorations by "Ernestine", a ceramics designer who founded a production company from the 50s (and she played an important role for reviving Ceramics in her time). Since my grandfather had practically started there, he had these old drawings and sketches from Ernestine. I got inspired by them, changed them a little, updated them to modern forms, and so with my technique and the drawings came out very recognizable pieces, up to the point of becoming a signature. And this also helped me a lot in the social media, because everyone who sees a piece, even it wasn't written, it was clear that it was mine.



And this means that beyond the glaze and effect I was talking about, I use only four colors - Blue, Yellow, Green and Orange.

Q - How did you choose these colors?

Ada – Firstly, they mostly got well abided and secondly, their chemical composition allows to be used with the crystalline. The technique I use is making an “cracked-effect”, and this effect is called craquelee. Not all colors can be used with the crystalline necessary in this. In winter I often experimented and from all these experiments I managed to extract these 4 colors. To remain then in the technique, I also have to use these colors, unless I do more experiments to find others.

Q - Who is your favorite designer?

Ada - Gio Ponti. It was an important Italian designer, made optical things, a little '60s style, that are very much found in ceramics. Those are also very recognizable. For me, the style and the shapes also represent a bit my childhood. My grandfather was also inspired by him. So at home it was all full of books, catalogs, images, and those kept impressing me as a child. Growing up, I discovered that he was a great Italian designer. Vases, carafes, pitchers. Staying almost monochromatic, he mostly experimented with shapes.

Q - And in your own art?

Ada – Flowers and other traditional elements, always the ones from Ernestine’s ceramics. Same drawings and forms. I use her old sketches. I also intend to make a catalog or a book of the material, because I think it is also part of the heritage of humanity.

Q - Your inspiration, where does it come from?

From the joy in the work, and from the culture and landscape that surround me, the colours and the tastes. Also, I always liked to do many different things, try out new things, combine various of my passions. In other projects I also worked together with food because I often produced ceramic for restaurants. In private villas I also sometimes worked as a personal cook, I did many different jobs. This is something



that characterizes me a little, that continues in my career.

Q - Your definition of a well-made pottery?

Ada – If it has its own spirit. As you then become more proficient, you realize, that so much of the ceramic around can also have a defect. But that does not matter, what matters is that the piece carries something, that it has a spirit. In fact, I also believe that the defect brings additional value.

Q - What do you like about your work?

Ada - Not having to be in contact with an audience, nor a customer. I enjoy the days in the laboratory, feel the music and be on my own, being able to put some ideas of mine into the pieces. Then, the thing I don't like is going to the customers.

Q – Anything that would have been useful to know before?

Ada - That it can be useful to do some stretching in the morning, take care of your health, and that fine particles are bad for your health. I worked too much without masks or anything. I had types of headaches that may have been caused by fine dust. And with my back at the moment, I am not able to practice. At the age of 18, you feel indestructible.

From an entrepreneurial point of view, I actually liked to discover things. Learn slowly, step by step. Also, because the numbers of the pieces were really small, which from an entrepreneurial point of view was not too complicated. At first of course it was a bit stressful, because it was new, but in this my father could help me.

Q - What advice would you give to someone who is thinking about doing craftsmanship?

Ada - Don't give up when faced with difficulties. Crafting is often risky, we talk about small numbers of pieces, but still structures, investments, machines are needed. So, my advice would be not to let obstacles bring you down. Keep the courage to go ahead and carry on with your project, because it's amazing and great having put those obstacles behind you



and seeing your own pieces in someone's shop or someone's window.

## TITLES OF THE PICTURES, FROM 2016

Ada Franzesi and in the background the superb Ravello

Ada while painting in her attic

Decoration of a dish

Hand decorated plate

Coffee cups with ceramic saucer

"TRADITION" - Agerola biscuited bread on a bed of rocket and onions with beef heart

"FIOR DI FANTASIA" - Quenelle with sheep's milk ricotta and chopped pistachios and brown sugar



## Name: Anna Potuřková

Anna is young crafter who focuses on natural cosmetic. She started out as a fan of this approach to cosmetic. But later her interes was very serious and she tried to find more recipes. Now Anna creates her own recipes. Her main principle is using just natural ingredients without chemical additives. Anna published book about natural cosmetic with using just her own recipes. He prepares courses for public about natural cosmetic and she sells the book .



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