

Project Code: 2024-1-IT02-KA220-ADU-000244663

Training, journey and learn

WP 2.1 – RESEARCH AND DESIGN



Map of adult soft skills in ITALY

Summary

Introduction	4
Project objectives	4
Implementation.....	4
Expected results	4
1. National context.....	4
Overview of the adult education system	4
The local context, the Marmilla and the two tourist-cultural foundations	7
Challenges and opportunities in the local context, the depopulation of inland areas.....	12
2. Target groups (approx. 50 participants)	16
3. Skills analysis	17
Transversal skills relevant in the local context.....	17
Communication	17
Problem solving	19
Teamwork	21
Adaptability.....	22
Creativity.....	25
Other locally identified skills.....	29
Sector-specific expertise	30
Digital skills	30
Green skills.....	32
Other locally relevant sector expertise	33
4. Data collection methodology.....	35
Description of the tools used (e.g. questionnaires, interviews, focus groups).....	35
Participant and stakeholder engagement process	35
5. Results of the analysis.....	37
Presentation of the data collected.....	37
6. Local good practices.....	41

Project Code: 2024-1-IT02-KA220-ADU-000244663

Training, journey and learn

Examples of successful adult education initiatives in the territory	41
Examples of successful adult education initiatives in Sardinia	52
7. Suggestions for the development of new training itineraries	56
7.1 Itinerary: Communication and Interpersonal Collaboration.....	56
7.2 Itinerary: Emotion Management and Resilience	57
7.3 Itinerary: Leadership and Proactivity	58
7.4 Itinerary: Critical Thinking and Adaptability.....	59
7.5 Interconnections between the four routes.....	60
8. Conclusion	61
8.1 Challenges Emerged	61
8.2 Strategies for Addressing Identified Challenges	62
8.3 Appendices	62
9. Bibliography	64
10. Sitography	66

Introduction

The "Training Journey and Learn - TRIP" project aims to improve the quality of adult education through innovative methodologies based on experiential learning and travel. The project focuses on promoting social inclusion, supporting digital and green transitions, and developing soft skills. This presentation will outline the main objectives of the project and provide a detailed breakdown of the work packages, including activities, results and key performance indicators.

Project objectives

- Promoting experiential learning
- Improving the active participation of adults
- Develop soft skills
- Increasing cultural awareness
- Promoting European citizenship

Implementation

- Creating online courses on soft skills
- Implementation of travel-focused experiential learning activities
- Training for educators
- Development of a digital learning platform
- Organisation of virtual workshops

Expected results

- Development of innovative educational modules and tools
- Improving the skills of educators
- Promoting active engagement among adult learners
- Building sustainable partnerships and networks

1. National context

Overview of the adult education system

Project Code: 2024-1-IT02-KA220-ADU-000244663

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In Italy, as well as in Europe, the expression "Adult Education" refers to the complex of all those activities aimed at the cultural enrichment, retraining and professional mobility of adults. These activities can be organised by establishing a collaboration between school and local communities, involving the world of work and the main social partners active in a territory, either as an extension or as a supplement to education given at compulsory school age, or as a substitute for it for those who have left normal school early. This complex of activities can include all those organized forms of enrichment of a person's cultural background, whether they are formal activities aimed at acquiring a qualification, or activities undertaken to enrich one's personal cultural heritage¹.

An adult education system has existed in Italy since 1997 with an organization and an offer articulated in Permanent Territorial Centers (CTP) and in evening courses held by upper secondary education institutions.

In 2007, through a special ministerial decree, the process of reforming the system began, which was started in 2012 and ended in 2015/2016. The expression 'adult education' has been replaced by 'Adult education' which has a more limited domain as it considers only those educational activities aimed at the acquisition of a qualification, with the aim of raising the level of education of the adult population. In addition, with the reform, the Provincial Centres for Adult Education (CPIA) were established, which constitute the heart of the reform of this sector and which, together with the upper secondary schools for 2nd level courses, replaced, respectively, the existing CTPs and evening courses.

People aged 16 and over have access to the courses offered by the CPIAs (in exceptional cases, access is allowed to 15-year-olds). CPIAs offer programs that correspond to basic education until completion of compulsory education, as well as language courses for immigrants.

The offer in the adult education system includes:

- first-level courses (carried out by the CPIAs) aimed at obtaining the final qualification of the first cycle of education and the certification attesting to the basic skills acquired at the end of compulsory education in vocational and technical education;
- second-level courses (carried out by upper secondary level educational institutions) aimed at obtaining the diploma of technical, professional and artistic education;
- literacy and Italian language learning courses for foreign adults aimed at obtaining a qualification certifying the achievement of a level of knowledge of the Italian language not lower than level A2 of the CEFR (carried out by the CPIAs).

There is also an additional course to acquire the basic skills of primary education for those who do not have the final certification of primary school. The offer of adult education is also aimed at the

¹<https://eurydice.eacea.ec.europa.eu/it/eurypedia/italy/italiaistruzione-e-formazione-degli-adulti>

Project Code: 2024-1-IT02-KA220-ADU-000244663

Training, journey and learn

adult incarcerated population through the establishment of prisons of the CPIA and upper secondary institutions.

All the paths offered by the CPIAs are characterized by a flexible organization, which allows the personalization of study paths and the recognition of previous learning. Students can follow up to 20% of the total number of hours through distance learning. The adult education system is under the responsibility of the Ministry of Education and Merit (hereinafter referred to as the 'Ministry'). This type of offer is financed with national funds and is free of charge for participants.

From the quantitative-qualitative monitoring conducted by Indire on adult education, relating to the 2015/2016 and 2016/2017 school years, on 126 CPIAs, it emerges that in the 2016/2017 school year there were 108,539 students enrolled in the various training courses (+18.4% compared to 2015/2016). The number of foreigners enrolled in first-level courses (related to compulsory schooling) also grew, from 12,542 to 14,312 (+14.1%) and those enrolled in second-level courses (+16.9%).

The first level courses held in the CPIAs in 2016/2017 increased by 7% (1,057) compared to the previous year, the second level courses grew by 40% (1,336) and the literacy courses in Italian L2 by 17% (3,764).

The courses organized in prisons have also increased, by about 9% for level I, 4% for level II and by more than 20% for literacy courses. In 2016/2017, the number of students enrolled in first-level courses increased from 2,995 to 3,645 (+21.7%); the number of students enrolled in level II courses also grew, from 2,613 to 2,875 (+10.1%), and those enrolled in literacy courses (+8%).

In general, in the two-year period 2015-2017 there was an increase in the number of trainees in all types of adult education offer. From the latest statistical survey by the Ministry, the number of CPIAs is 130 centers distributed over all the regions of the national territory².

- Situation of adult education in Sardinia and early school leaving

In Sardinia, 17 thousand Sardinian young people between the ages of 18 and 24 said they had dropped out of school in 2023. The highest qualification they have obtained is the middle school diploma but after this they have not obtained other diplomas and have not completed professional training courses³.

Unfortunately, the island has the highest school dropout rate in Italy with 17.3%, a sharp increase compared to 2022, when it recorded 14.7% and a slight decrease compared to 2019, when it was 17.7%. This analysis was processed by the CGIA research office, which analyzed data from Eurostat and Istat.

² Data source: Monitoring, 2018, INDIRE and Focus "Main school data – Start of the 2018/2019 School Year", September 2018

³ <https://www.sardiniapost.it/senza-categoria/dispersione-scolastica-la-sardegna-prima-in-classifica-in-italia-per-abbandono-dopo-la-licenza-media/>

"The issue of educational poverty, reads the CGIA study, is very much felt in the South, but there is also an equally worrying presence in some geographical areas of the North - explain the experts -. It is clear that in the coming years these young people will find it very difficult to find quality and adequately paid employment; the challenges launched by the epochal changes taking place – such as the ecological and digital transitions – can only relegate them to the margins of the labor market, putting even companies in difficulty, which will struggle even more than they are now to find many highly specialized figures who achieve these skills after obtaining a diploma from a professional institute, an ITS or a degree from a polytechnic".

It is important to underline that, sometimes, the "escape" from the school desks during the high school years can be caused by dissatisfaction with the educational offer available. In this sense, it should be emphasized that the extraordinary inclusive work carried out by Vocational Education and Training institutes have become a point of reference for students of foreign nationality and for students returning from previous school failures.

The local context, the Marmilla and the two tourist-cultural foundations

The context in which the "Training Journey and Learn - TRIP" project falls is the sub-region of Sardinia called MARMILLA in which the two Italian Foundations are located, the Lead Partner Fondazione Altopiano della Giara and the Project Partner, the Villanovafranca Foundation. Both deal with the management of Museums, Archaeological and Naturalistic Sites in function of the tourist development of the territory and both are engaged in the fight against the depopulation of a territory with a fragile economy that is undergoing a strong transformation from a predominantly agro-pastoral economy that once characterized it towards the new cultural tourism economy that is booming.

Marmilla is a geographical subregion of Sardinia, located in the central-southern part of the region. It is bordered to the west and south by the Campidano, to the north-west by Mount Arci, to the north by the Giara di Genoni, Gesturi, Setzu and Tuili and by the Giara di Serri, to the east by the Flumini Mannu⁴.

The main activities in the area are agriculture and tourism.

The region of **MARMILLA** has been inhabited since ancient times as evidenced by the numerous monuments of the Nuragic age in the area. The fortress of Santu Antine in Genoni remains from the Carthaginian period, while in Roman times the centers of Biora (today's Serri) and Valentia (today's

⁴ <https://it.wikipedia.org/wiki/Marmilla>

Project Code: 2024-1-IT02-KA220-ADU-000244663

Training, journey and learn

Nuragus) were of some importance. In the Giudicato period the region belonged to the Kingdom of Arborea (curatorie of Marmilla and Part'e Alenza) and to the Giudicato of Cagliari (curatoria of Siurgus).

Tourism in Marmilla can leverage various factors ranging from environmental assets, to the numerous Nuragic centers in the area, to architectural works. The following are worth mentioning only by way of example:

Environmental assets:

- Giara di Gesturi, Genoni, Setzu and Tuili
- Jars of Serri, Siddi and Collinas
- Monte Arci Natural Park
- Geosite Duidduru a Genoni

Nuragic centers:

- Nuragic village of Su Nuraxi in Barumini,
- Nuraghe Cuccurada in Mogoro,
- Nuraghe Sa Fogaia Archaeological Area in Siddi
- Tomb of the Giants "Sa Domu e s'Orcu" in Siddi
- Domus de Janas "Sa Domu e s'Orcu" in Setzu
- Sacred Well on the Santu Antine Hill in Genoni
- Complex of Genna Maria in Villanovaforru,
- Fortress of Su Mulinu in Villanovafranca,
- Archaic Nuraghe Bruncu Madugui in Gesturi
- Nuragic Sanctuary of Santa Vittoria in Serri.



Architectural Works

- Romanesque churches of San Michele Arcangelo in Siddi, San Pietro in Villamar and San Giovanni Battista in Barumini
- Judicial castles of Las Plassas and Sanluri
- Sixteenth-century house Zapata di Barumini
- Villa Asquer and Villa Pitzalis in Tuili
- Portals of historic houses in the various historic centers

Museums and cultural centers:

- Villa Asquer and Museums attached to Tuili
- "Sa Corona Arrubia" Museum in Lunamatrona
- Ornithological Museum in Siddi
- Filo di Memoria Museum in Setzu
- Obsidian Museum in Pau

Project Code: 2024-1-IT02-KA220-ADU-000244663

Training, journey and learn

- Monte Arci Geomuseum in Masullas
- Museum "The Knights of the Hills" in Masullas
- Parc Museum in Genoni
- Cavallini della Giara Museum in Genoni
- Giara Museum in Gesturi
- Su Mulinu Archaeological Museum in Villanovafranca
- Women's Museum in Pauli Arbarei
- Museum "Turcus and Morus" in Gonnostramatza
- MudA Museum in Las Plassas
- Genna Maria Museum in Villanovaforru

The **GIARA PLATEAU FOUNDATION** is a non-profit private law entity, established in 2021 by the municipalities of Genoni, Gesturi, Setzu and Tuili with the aim of pursuing civic, solidarity and socially useful purposes and interventions for the protection and enhancement of cultural heritage and landscape⁵.

The activity of the Giara Plateau Foundation consists in the direct management of all the services related to the protection and enhancement of the areas of cultural and tourist interest of the four Founding Municipalities, with particular reference to the Giara Plateau, whose territory falls precisely between the municipalities of Genoni, Gesturi, Setzu and Tuili from which, in addition, the main four access roads branch off. Our staff, who guard the four accesses to the Giara Plateau 365 days a year, will be at your disposal at the four info points to provide you with information and indications on the routes and natural beauties of the Giara Plateau.

The Altopiano della Giara Foundation also deals with the organization and management of cultural, artistic or recreational activities of social interest, the dissemination of culture with the aim of promoting the development and protection of the territory of competence and operating as a body of guidance, planning, coordination and propulsion of initiatives aimed at economic renewal, social and cultural activities of the Giara Plateau area.

⁵ <https://fondazionegiara.org/identita-e-obiettivi/>

Project Code: 2024-1-IT02-KA220-ADU-000244663

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HOME CHI SIAMO COSA FACCIAMO TRASPARENZA MUSEI ESCURSIONI NEWS & EVENTI CONTATTI



EVENTI NEWS

Sagra de su Pani Arrubiu a Tuili
domenica 4 maggio - Primavera in
Marmilla 2025

Il 4 maggio a Tuili si terrà la Sagra de su Pani
Arrubiu nell'ambito della manifestazione
"Primavera in Marmilla - Rinascita in festa".
Scarica programma e mappa!

FONDAZIONE GIARA | 18/04/2025



Setzu: programma della Sagra de sa
Fregua e de su Pani Indorau - Primavera
in Marmilla

FONDAZIONE GIARA | 04/04/2025



Sagra dell'Asparago 2025 a Gesturi
domenica 30 marzo



Partnership progetto europeo ERASMUS +
"Training, journey and learn - TRIP"



Camminata Letteraria sull'Altopiano della
Giarra il 9 marzo

The **VILLANOVAFRANCA FOUNDATION – ARCHAEOLOGY & CULTURAL HERITAGE** – was created for the direct management of cultural services and in particular for the management of the Su Mulinu Civic Archaeological Museum, the structures attached to it and the archaeological site of "Su Mulinu" in Villanovafranca⁶.

In addition, the activity of the Villanovafranca Foundation – Archaeology & Cultural Heritage – consists in the direct management of all the services related to the protection and enhancement of the areas of cultural and tourist interest of the Founding Municipality. The multi-decade management plan provides that the project is able to be self-sustaining thanks to the low maintenance impact of the works that have been carried out and thanks to a share of the income from ticketing and seasonal activities that are organized.

The final goal is to bring the cultural heritage of the Villanovafranca area to the attention of the tourist flows present for the other cultural attractions that insist in the same territory: the UNESCO site of Barumini of which Villanovafranca is part in its Unesco PDG (Management Plan), the cultural

⁶ <https://fondazionevillanovafranca.it/identita-e-obiettivi/>

Project Code: 2024-1-IT02-KA220-ADU-000244663

Training, journey and learn

system managed by the Giara foundation, the Museum and Castle of Las Plassas, the cultural system managed by the Sa Corona Arrubia Tourist Consortium, the Sardinia Miniature Amusement Park in Tuili, the Genna and Maria cultural heritage of Villanovaforru, the cultural system of Sanluri with the castle and bread museum, the cultural system of Sardara with the Villa Abbas museum and the sacred well of Santa Anastasia and all the other cultural and environmental attractions in the surrounding area.

The aim is to create an equipped cultural tourist center that is able to make the visitor stay in the territory rich in a qualified and diversified offer aimed at a fruition aimed at all users.

Among the objectives, the harmonization of use by tourists/visitors with the active involvement of the population in order to facilitate the processes of economic and social growth linked to culture and the environment. In particular, through this action, action is taken on the qualification of the offer as a whole to raise the level of cultural participation of the community and increase the attractiveness of the territories subject to intervention in terms of economic development and social cohesion.



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La Fondazione Villanovafranca

Scopri la Fondazione Villanovafranca

[LEGGI TUTTO](#)

Challenges and opportunities in the local context, the depopulation of inland areas

The phenomenon of depopulation is particularly accentuated in Sardinia, especially in inland areas like ours. For this reason, the Region, starting with the 2022 Stability Law, has ordered a series of measures to combat the phenomenon by allocating over 360 million euros for the period 2022-2025 intended for municipalities with a population of less than 3000 inhabitants⁷.

The municipalities in which the project is located are all well **below 3000 inhabitants** and are:

- **Genoni⁸ 730 inhabitants⁹**

The town is dominated by the small plateau of the hill of Santu Antine which rises up to an altitude of 590 meters. On the municipal territory there are numerous elements of interest from a naturalistic, landscape and archaeological point of view. Genoni is located near the Giara di Gesturi plateau: 1,700 of the 4,200 hectares of the plateau, in fact, fall within its municipal boundaries. The plateau, of volcanic origin, has a high naturalistic value and in 1995 it was proposed as a Site of Community Importance

- **Gesturi¹⁰ 1134 inhabitants¹¹**

The municipality is located at an altitude of 320 meters above sea level, in the historical region of Marmilla, bordering Barigadu to the north, Sarcidano to the east and Trexenta to the southeast. It is the northernmost village in the upper Marmilla, famous for the presence of the Giara plateau that overlooks it and for being the birthplace of the blessed Capuchin friar Nicola. It is an important place not only from a landscape point of view, but it is also an important religious center that also has interesting archaeological aspects.

- **Setzu¹² 129 inhabitants¹³**

It was part of the XXV Comunità Montana della Giara. It participates for 244 hectares in the territory of the Giara and its houses are the typical peasant houses of the Campidano known as Campidanese houses, with the entrance portal on the courtyard and in front of the house with the "husk".

⁷ <https://www.regione.sardegna.it/misure-anti-spopolamento>

⁸ <https://comune.genoni.su.it/>

⁹ <https://it.wikipedia.org/wiki/Genoni>

¹⁰ <https://www.comune.gesturi.su.it/>

¹¹ <https://it.wikipedia.org/wiki/Gesturi>

¹² <https://www.comunedisetzu.it/>

¹³ <https://it.wikipedia.org/wiki/Setzu>

Agriculture was one of the major sources of livelihood in the place. Setzu is the third smallest town in Sardinia and one of the smallest in Italy.

- **Tuili¹⁴ 903 inhabitants¹⁵**

The municipality is located at the foot of the Giara plateau, in the historical region of Marmilla. The area was inhabited since the Nuragic era, due to the presence of some nuraghes in the area. Later it was a Roman center. The villa, which was then of considerable importance due to its position in a very fertile territory, belonged to the Giudicato of Arborea and depended on the curatoria of Marmilla, on the border with the Giudicato of Cagliari. With the Aragonese conquest of the Giudicato of Cagliari, the territory of Tuili also passed under Aragonese rule, and in 1355 it was given as a fief by the King of Aragon Peter IV the Ceremonious to Matteo Doria. It remained in the Doria family until 1409, when King Martin the Younger granted the fief to Gerardo De Doni. From the De Doni family, the villa passed by marriage to the Aragall family (1450) and later, in 1481, to the Santa Cruz. After the extinction of the family, in 1659 the lordship was purchased by the Genoese merchant Ambrogio Martin. From the Martins it then passed to the Ripoll and then to the Ripoll-Sanjust, marquises of Neoneli, barons of Teulada and counts of Tuili, to whom the county was redeemed in 1836 with the suppression of the feudal system, so it became a municipality administered by a mayor and a municipal council.

- **Villanovafranca¹⁶ 1144 inhabitants¹⁷**

Considered one of the island's largest producers of Sardinian saffron PDO (together with San Gavino Monreale and Turri) and among the first Italian producers, it has a purely agro-pastoral economy and includes important Nuragic remains in its territory, such as the only intact Nuragic altar of the early Iron Age found in the Su Mulinu nuraghe. The current town was built in the Aragonese period (about the fifteenth century), and in 1541 it was incorporated into the Barony of Las Plassas, a fief of the Zapata family. It was redeemed from the last feudal lord, Don Lorenzo Zapata Spiga Vivaldi, baron of Las Plassas, in 1839 with the suppression of the feudal system. Since then it has become a municipality administered by a mayor and a municipal council.

- **Pauli Arbarei¹⁸ 538 inhabitants¹⁹**

The area was already inhabited in the Nuragic era, due to the presence of numerous Nuragic villages. In medieval times it belonged to the Giudicato of Arborea and was part of the curatoria of Marmilla. The territory is rich and this is demonstrated by the four buildings of worship of which there are traces: the parish church of San Vincenzo, the Church of San Sebastiano, which later became Monte

¹⁴ <https://www.comunetuili.it/>

¹⁵ <https://it.wikipedia.org/wiki/Tuili>

¹⁶ <https://www.comune.villanovafranca.ca.it/>

¹⁷ <https://it.wikipedia.org/wiki/Villanovafranca>

¹⁸ <https://www.comune.pauliarbarei.su.it/it/>

¹⁹ https://it.wikipedia.org/wiki/Pauli_Arbarei

Project Code: 2024-1-IT02-KA220-ADU-000244663

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Granatico; the church of Sant'Agostino, still used for worship; the church of Sant'Elena, destroyed, became a private home. The main occupational activities are agriculture and pastoralism.

The regional measures relating to depopulation provide support for families residing or moving to the municipalities covered by the measure for each child born or adopted, non-repayable contributions for the purchase or renovation of first homes and for the opening of businesses or business transfers in the areas concerned. A further benefit provided is the tax credit in favor of companies in the territories.

Among the objectives, to encourage residents not to abandon the territory and to relaunch the economy and consumption through an approach that combines infrastructural interventions with interventions in support of social and personal services, as well as ad hoc actions aimed at increasing job opportunities, also through the creation of new businesses.



The depopulation of inland areas is one of the most serious issues that threatens the economic and social sustainability of many regions, in Italy and in the rest of the world. In Sardinia, as in many other parts of Italy, the distance from the main urban centers, the lack of essential services and the scarcity of job opportunities in rural areas are at the root of the progressive depopulation that has afflicted these lands for decades. There are concrete solutions - never put in place so far - that through an integrated and far-sighted approach could reverse this process and restore vitality to inland areas. To put them into practice, an analysis is needed that is not limited to a simple

Project Code: 2024-1-IT02-KA220-ADU-000244663

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demographic data but that considers Sardinia as a whole, its territory, its geography, and its history²⁰.

Sardinia, with its 24,100 km² of surface, is a region characterized by a varied and complex geography (much more than it appears, explains Maurice Le Lannou). The Gennargentu mountains, which cut through the heart of the island, together with the valleys, hills and fractures, determine an unbalanced distribution of the population, concentrated mainly along the coasts, while the interior remains mostly isolated and therefore increasingly uninhabited. This geographical conformation, which does not allow for quick or easy solutions, forces us to reflect deeply on the possibilities of development and the solutions to be adopted.

The main causes of depopulation in the Sardinian inland areas are many. First of all, the growing urbanization, which attracts the younger generations to the cities in search of opportunities for work, study and social life. Secondly, the lack of essential services such as health, education and transport makes it difficult to stay in rural areas. In addition, the ageing population in inland areas, which has a significantly higher ageing rate than in urban areas, is one of the most serious challenges. According to ISTAT data, between 2014 and 2019, Italy's inland areas saw a decrease of about 1.5 million residents, with the phenomenon of aging becoming increasingly worrying. The rate of ageing in inland areas is around 196.2, compared to 178.8 in urban areas, a sign that the lack of opportunities contributes to a rapid decline.

The depopulation of areas far from the sea is not a challenge that concerns Italy alone. Other countries such as Japan, Spain, Portugal and Norway have also addressed the problem with targeted policies. In Japan, for example, tax incentives have been introduced for families who choose to move to rural areas, with the aim of combating the decline in the population in the countryside. The Japanese government has also invested in digital infrastructure to improve connectivity in the most isolated areas. In Spain, development policies have focused on vocational training in rural areas, with specific programmes for sustainable agriculture and ecological tourism. Portugal has focused on youth entrepreneurship, encouraging the creation of start-ups in inland areas, through tax breaks and cultural heritage enhancement programs. Another significant example comes from Canada, with the "Rural and Northern Immigration Pilot" program, which has incentivized immigration to rural communities, partially solving labor shortages and stimulating the local economy. In Norway, the Bygdeutviklingsprogrammet initiative has promoted the creation of small local businesses, halting population decline in some areas.

These examples are just a few of many that demonstrate how well-structured policies can reverse the trend of depopulation. Or at least try.

²⁰ <https://www.cagliaritoday.it/blog/spopolamento-delle-aree-interne-strategie-e-soluzioni-per-la-sardegna.html>

2. Target groups (approx. 50 participants)

It should be noted that the field has been restricted to the 6 municipalities mainly interested in the project in order to geographically narrow the field of investigation and to give territorial homogeneity to the field research. The municipalities are Genoni, Gesturi, Setzu, Tuili, Villanovafranca and Pauli Arbarei.

- Identification of the main local target groups
 - a) Local tour operators (direct and indirect)
 - b) Members of local politics and associations
 - c) Professionals and people of local culture
 - d) Other interested persons
- Specific characteristics and needs
 - a) Local tour operators (direct and indirect)
 - Tourist Guides working in the Foundations
 - Museum guides and operators
 - Restaurateurs, bartenders, pubs
 - Owners of B&Bs, holiday homes, guest houses, hotels
 - Small merchants (grocery stores, retailers, pharmacies, petrol stations, etc.)
 - b) Members of local associations
 - Mayors and Administrators of the Municipalities of the Territory
 - Foundation Trustees
 - Presidents or members of cultural or sports associations
 - Presidents or members of Proloco
 - University of the Third Age
 - c) Professionals and people of local culture
 - Teachers
 - Writers
 - Musicians and artists
 - Dancers
 - Retired seniors
 - Engineers and other professionals
 - d) Other interested persons
 - Residents of the various countries
 - Ordinary people who indirectly experience the tourist phenomenon
 - Tourists who come periodically to the various countries
 - Immigrants and emigrants

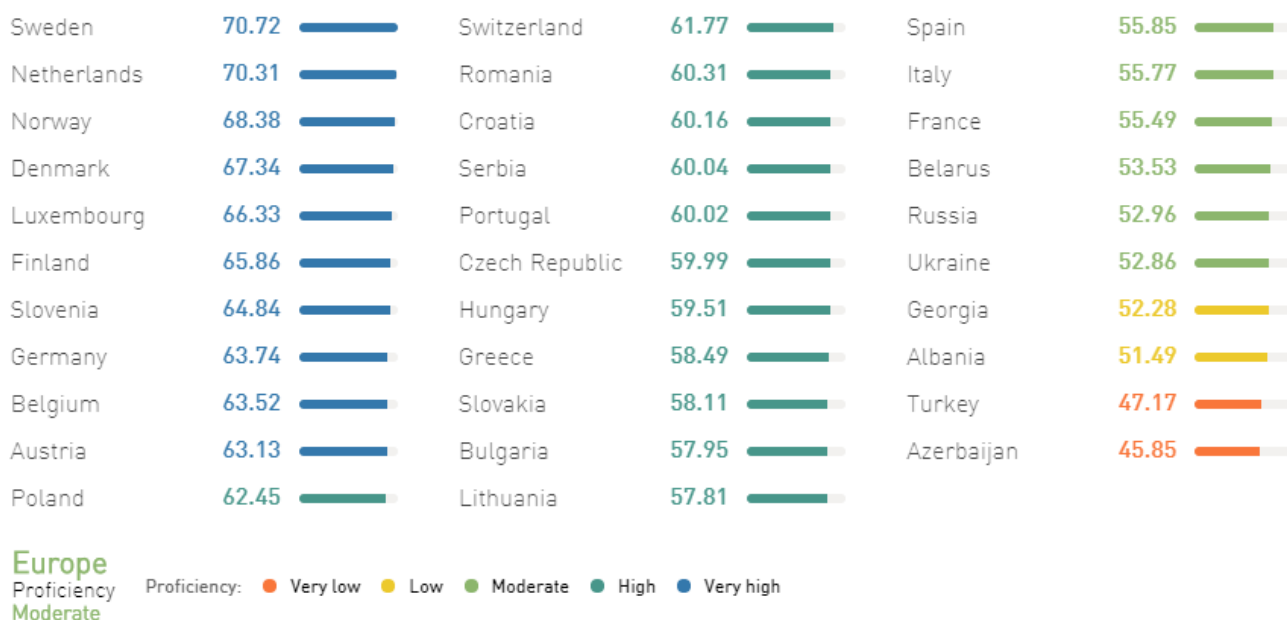
3. Skills analysis

Transversal skills relevant in the local context

Communication

English proficiency levels in Italy have undoubtedly grown in recent years, especially compared to other countries such as former Soviet colonies or Turkey. However, together with France and Spain, Italy is far behind the countries of Northern Europe, and also compared to the countries of Central Europe.

Sweden, for example, ranks first in Europe in terms of English proficiency, followed by the Netherlands and Norway. We are also behind Romania, Croatia, Serbia, Hungary. To be precise, Italy is in place no. 34, followed immediately after by France²¹.



²¹ <https://englishlive.ef.com/it-it/blog/linglese-della-vita-reale/conoscenza-inglese-degli-italiani/>

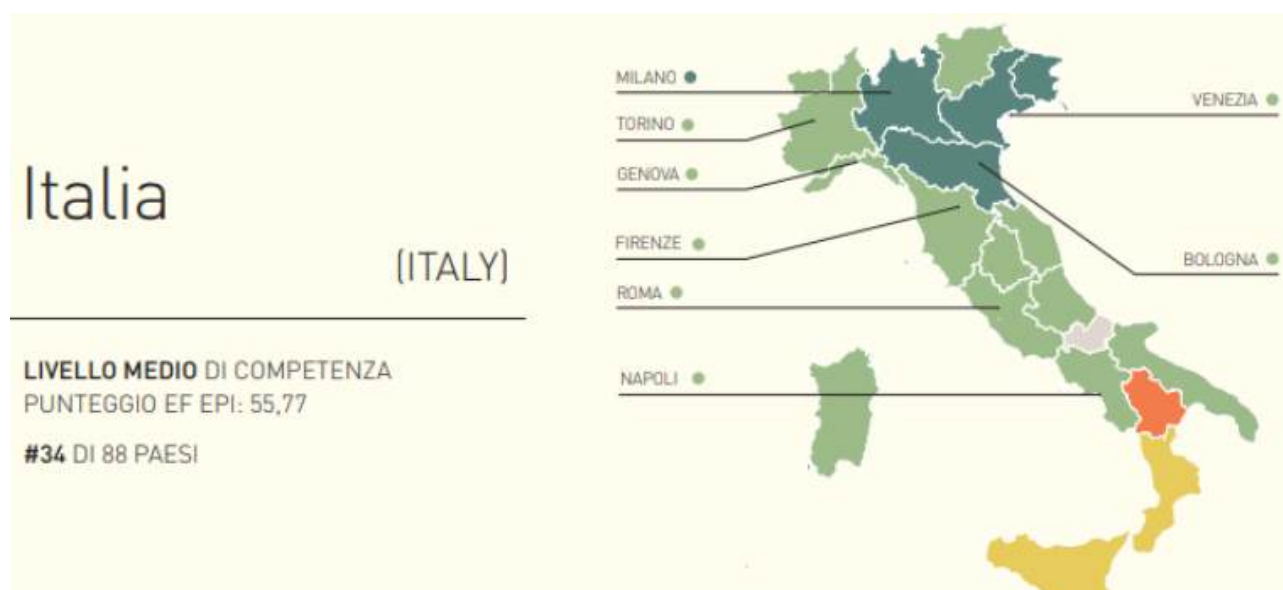
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However, there are big differences between north and south, with a very high knowledge of English in Lombardy, Emilia-Romagna, Friuli-Venezia Giulia and Veneto, Calabria, Sicily and Basilicata are at the bottom of the ranking.

Italians are generally not very well-versed in English, and are at a disadvantage compared to the most efficient countries in this field also because films are dubbed into our language, as is also the case in France, and English is studied late, around the age of 11, with teachers who are not native speakers.

Compared to 2017, in any case, the number of adults who speak English has increased, but there is still a lot to do to become competitive and take advantage of all the job and growth opportunities that this language offers! Learning English is essential for working, traveling, studying abroad and being competitive, in a world where English is the universal language for circulating ideas, goods, information and capital.



Knowledge of English in Sardinia, as in Italy, is growing, but it is still not at the level of other European countries. The "Sardinia Speaks English" program of the Autonomous Region of Sardinia aims to improve the dissemination and use of English. There are several English language schools and training centers that offer courses for all ages

Most Sardinians, especially adults, are bilingual as they speak both Sardinian²², which is a Romance language like French, Spanish, Italian, Romanian, Ladin etc. and, of course, Italian.

²² https://it.wikipedia.org/wiki/Lingua_sarda

Project Code: 2024-1-IT02-KA220-ADU-000244663

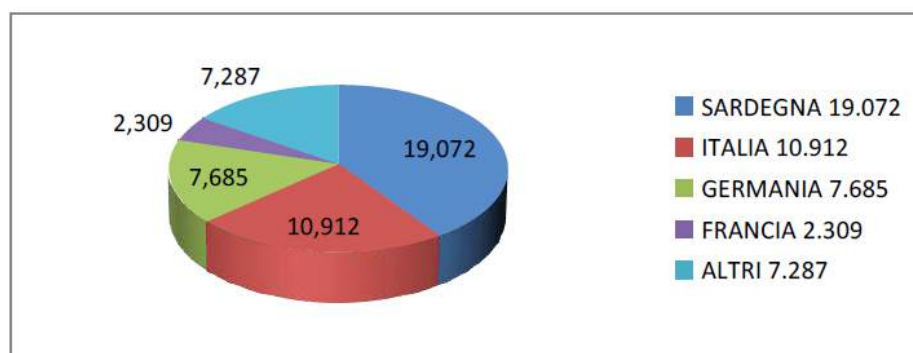
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This basic bilingualism, however, does not translate into an equal competence in the knowledge of foreign languages, especially English. Many, on the other hand, speak French better, as a third language, as until the 80s mainly French was taught in school and not English.

Since it is a region with a strong tourist vocation, the lack of knowledge of foreign languages becomes an obstacle to be overcome as soon as possible²³.

N° VISITATORI PER PROVENIENZA

Totali



As shown by this statistic referring to **the presences on the Giara Plateau** throughout the year 2024, the presence of Germans, who speak English well, and French is very significant, but there is no shortage of all the other nations (7,287 people) who are mainly Spanish, Swiss, English, Americans and also, lately, people from Eastern Europe and the East.

Problem solving

In Sardinia, problem solving is addressed in various contexts, from training courses to educational workshops. The CSV Sardegna Solidale, for example, offers courses that teach how to face, manage and solve problems.

The Sassari Chamber of Commerce also organizes workshops for female entrepreneurs, with particular attention to problem solving and time management. In the school environment, the Problem Solving Olympics promote this ability in children²⁴.

²³ <https://www.ef-italia.it/epi/regions/europe/italy/>

²⁴

https://www.google.com/search?q=problem+solving+in+sardegna&oq=problem+solving+in+sardegna&gs_lcrp=EgZja

Project Code: 2024-1-IT02-KA220-ADU-000244663

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Here are some additional details:

Context in Sardinia:

- Problem solving is an important aspect in the economic, social and cultural development of Sardinia, contributing to the personal and professional growth of individuals and the progress of communities.
- Its promotion in various contexts, from training courses to educational workshops, testifies to the importance of this expertise in the region.

Training Courses:

- CSV Sardegna Solidale organizes distance learning courses, such as "Problem solving: the ability to face, manage and solve problems in association", as reported on their website.
- These courses are designed to develop the skills of analysis, planning and implementation of solutions.

Educational and Innovation Laboratories:

- Sardegna Ricerche offers the 10lab, a space that promotes dialogue between researchers, businesses, schools and citizens.
- The 10lab organizes educational workshops, exhibitions and activities that promote creative learning and problem solving.
- The aim is to develop key skills such as creative thinking, collaboration and the ability to manage risks.

Problem Solving Olympics:

- The Problem Solving Olympiad involves middle and high school students.
- Participating teams face real problems and must find innovative solutions, developing the capacity for analysis, planning and implementation.

Approach to Problem Solving:

- Problem solving involves a structured approach that includes understanding the problem, predicting consequences, planning actions, monitoring the process, and evaluating results.
- It is important to identify the goal to be achieved, analyze the causes of the problem, identify the possible solutions and choose the most effective one.

HJvbWUyBggAEEUYOTIHCAEQABjvBTIHCAIQABjvBTIKCAMQABiABBiiBDIHCAQQABjvBdIBCTk2MzRqMGoxNagCCLACafEFp2CiMS6EUT4&sourceid=chrome&ie=UTF-8

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Project Code: 2024-1-IT02-KA220-ADU-000244663

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- Barriers to problem solving can be irrelevant information, functional fixity, mental set, and unnecessary constraints.

Teamwork

Teamwork in Sardinia can be promoted through team building activities, both for companies and small groups, which take advantage of the natural beauty of the island to strengthen ties and improve performance.

Specific team building activities in Sardinia:

- **Outdoor experiences:**

Walks in the woods, relaxation on the beach or by boat, sports activities such as biking or trekking, excursions on the Giara and among the Marmilla hills, archaeological tours, religious paths, are examples of activities that encourage collaboration and fun.

- **Cultural and food and wine tours:**

Exploring the beauties of Marmilla by minivan and on foot, or a food and wine tour for small groups, offer opportunities for socialization and knowledge of the area, promoting teamwork in different contexts.

- **Events and incentives:**

Customized events can be organized in unique locations, such as in the Villa Asquer, or with entertainment activities and itineraries on land and at sea to create an unforgettable experience and strengthen team bonds.

- **Working in outdoor environments:**

Teamwork can also be implemented through activities that require physical collaboration, such as organizing outdoor events, where communication and coordination are key.

The benefits of teamwork in Sardinia can relate to the creation of authentic bonds. Team building activities in Sardinia offer a unique opportunity to create strong bonds between team members, fostering a positive and motivating work environment.

They can also incentivize skills development: working together to achieve a common goal helps develop skills such as communication, problem solving, mutual trust, and leadership.

Project Code: 2024-1-IT02-KA220-ADU-000244663

Training, journey and learn

As a result, there will be an improvement in performance, in fact, a well-coordinated and motivated team is able to achieve better results, optimizing time and resources and improving productivity.

In addition, in Sardinia, you can have unique and unforgettable experiences thanks to the natural beauty of Sardinia, in fact, the proposed activities create an unforgettable experience, which strengthens the sense of belonging and motivation of the team.

Just by way of example, we can see some organizations that offer team building services in Sardinia:

- Sardinia Natour: Offers customized proposals for companies, with attention to the specific needs of each customer.
- Nadir Sardinia: It offers tailor-made days characterized by adventure and teamwork, immersed in the natural and cultural beauties of Sardinia.
- Sardinia Tourist Guide: They offer team building tours and experiences, with activities such as kayak tours and city tours of Cagliari, as reported on their website.
- Sardinia Adventure: They organize events, incentives, and team building activities, with a focus on outdoor activities and personalized experiences, as described on their website.
- Chia Laguna Resort: It offers team building activities in an environment of well-being and relaxation, with a dedicated team that takes care of organizing personalized events.

In summary, teamwork in Sardinia can be an enriching and educational experience, thanks to the many opportunities for outdoor activities and the natural beauty of the island.

Adaptability

A person's adaptability refers to their ability to modify their behavior and strategies to adapt to new situations or circumstances, both in the social and work contexts. In other words, it is the ability to be flexible and react positively to changes while maintaining an open and proactive attitude.

In this sense, the Sardinian context and its nature as an island does not favor the adaptability of its inhabitants who often maintain a closed mentality and reluctant to change. **Insularism** is described in the lexicon codified by geographers as the propensity of the islanders to cultivate their cultural specificity in order to affirm their peculiar character²⁵.

This tendency ends up determining a sort of political, economic and historical-cultural isolation with respect to the continent. This definition is close to that of regionalism in its meaning of over-valuing the regional dimension. The demands of the islanders have not only a regional but also a national and international scope since they impose a reformulation of the power relations within the elites and a restructuring of the national politics of popular consensus. The rise of independence

²⁵ <https://it.wikipedia.org/wiki/Insularismo>

movements is an expression of the need to make a change in the ruling class to respond to the needs expressed by the population.

In Sardinia there is "**Su connottu**" which in the Sardinian language means "the known" or "the custom", but in this context it refers to a set of customs, traditions and rules shared by the community, especially regarding the use and management of cultural and natural resources. It is a concept linked to collective memory, Sardinian history and culture, and is often associated with a sense of belonging and resistance.

More specifically, "su connottu" can be understood as a system of management of natural resources that concerns the traditional rights of use of land, woods, water and other natural assets, handed down from generation to generation. But also a set of traditions and customs that include agricultural practices, pastoral practices, traditional festivals, popular beliefs and many other aspects of daily life.

It is a strong principle of resistance and vindication. "Su connottu" was also the battle cry of some protest movements, such as the Nuoro revolt of 1868, which demanded a return to the traditional land management system²⁶.

In summary, "su connottu" represents an important component of Sardinian cultural identity, which is based on historical memory and the defense of traditions. It is a concept that emphasizes the importance of respect for nature and community, and that can be interpreted as an invitation to return to the roots, to regain possession of the past and to protect the future.

Adaptability does not go well with "su connottu", indeed, psychologically it is almost the opposite. Adaptability, in fact, can be defined as *"the process through which an individual adapts to the physical and social environment, modifying his or her behavior patterns or operating on the environment itself to transform it according to his or her needs"*.

Furthermore, there is no shortage of movements in Sardinia that refer to **the independence demands**, or more moderately to requests for greater political and fiscal autonomy, but in the administration of island politics they have always been relegated to the corner due to multiple factors: the fragmentation of the independentist-autonomist area and the lack of credibility of that political class that has tried to put itself at the head of this area have meant that the Sardinian people have slowly disaffected with the cause, unlike other nationless peoples who over the years have achieved important successes and recognition both in Italy and in the rest of Europe²⁷.

²⁶

https://it.wikipedia.org/wiki/Rivolta_de_Su_Connotu#:~:text=A%20Nuoro%20il%2026%20aprile,non%20produsse%20alcun%20atto%20concreto.

²⁷ <https://www.liberopensiero.eu/28/11/2015/politica/indipendentismo-sardo-tra-campanilismo-e-voglia-di-riscatto/>

Project Code: 2024-1-IT02-KA220-ADU-000244663

Training, journey and learn

Alongside the use of paramilitary force by the Basque and Irish independence movements, other movements have arisen that have made democracy – and not just demagoguery – their irreplaceable foothold, as in Catalonia or Scotland.

In Sardinia we have not gone in either of the two directions taken by the main examples that come to us from Europe, because – in fact – a revolutionary project has been lacking. It seems that the Sardinian people have lacked first of all that cultural elite – cultured, lively and courageous – capable of carrying out not only a long-term strategy for desperate resistance to foreign domination and for the longed-for conquest of independence but above all capable of identifying – and adequately promoting – the deep reasons and purposes of independence.

According to some research, one in two Sardinians would be sensitive to the issues of independence, while the autonomist-independence area would gather a total consensus of 28% among Sardinians.

This area is so vast and heterogeneous that it includes pro-independence parties and autonomist parties, opposed to any alliance with national parties and in favor of alliances of purpose, parties expressly aligned to the left and parties that pursue regionalism.

The only common basis, from which everyone would like to draw and on which everyone would like to found a troubled path of unification, seems at this point to be made up of clichés and inaccuracies that are also very recurrent. From imaginative historical reconstructions of the Nuragic civilization, about which many aspiring Sardinians seem to know much more than historians and archaeologists, to the presumption of the innate superiority of the Sardinian over the "continentals".

A final aspect, which is also difficult to eradicate, is the so-called "campalism" that has its roots in the two issues we examined earlier. Parochialism means the "exaggerated and exclusive" attachment to one's own city or town, to its customs and traditions "which often leads to a preconceived hostility towards different countries and customs". It had its origin in the Italian peninsula in the twelfth century and its name derives from the bell tower, the structure that then characterized the specific appearance of each city and / or town, which is why it is used especially in sociology to synthesize the socio-cultural, ideological, economic as well as sporting divisions between rival locations; some of which remained almost unchanged even after the Unification of Italy (1861).²⁸

It must be said that the Sardinian also manifests this insecurity in the exact opposite attitude, that is, the disproportionate pride of one's origins and one's land—the most evident form of which is the ubiquitous flag of the four Moors waving at a concert or an event.

²⁸ <https://it.wikipedia.org/wiki/Campanilismo>

Creativity

Creativity is a distinctive feature of Italian identity, rooted in history and culture. Italy, with its excellence in art, design, fashion and automotive, demonstrates how creativity can generate economic and cultural value. The ability to innovate and create original solutions is a key element of Italian success in many sectors.

The creativity of the Sardinians is no less and manifests itself in many forms, from traditional craftsmanship, such as crochet and ceramic and metal craftsmanship, to contemporary artistic expression such as murals. Sardinian craftsmanship, in particular, is an important testimony of a unique cultural heritage that has been handed down from generation to generation.

For a tourist of the roots, a journey to discover Sardinian craftsmanship is a unique and unrepeatable experience, which allows you to connect with your origins and find a piece of yourself²⁹.

Ceramics: simplicity and clean lines

Sardinian ceramics, with their simplicity and clean lines, are an expression of a mastery that has its roots in everyday life. Coming from workshops scattered throughout the territory, the ceramics stand out for their functionality, adorning houses and tables with vases, plates and jugs made on the lathe and glazed with natural colors.

Gold and coral jewelry: echoes of sacredness

Sardinian jewels represent an authentic art form, with the traditional processing of gold and coral filigree. Flat wedding rings, decorated with gold or silver drops, are a symbol of bond and tradition. The centers of Alghero and Bosa are renowned for their production of precious jewels that tell stories handed down from generation to generation.

Weaving: the art of looms

Weaving plays an important role in Sardinian craftsmanship, with vertical and horizontal looms that give life to carpets, blankets, tapestries and furnishing fabrics. The choice of raw materials, the skill in weaving and the variety of products testify to a textile tradition that adapts to daily needs and celebrates the art of weaving.

Woven baskets: from necessity to art

The production of baskets, born from the need for containers for collection and home furnishings, is presented as an art in continuous evolution. Materials such as woven wheat straw, raffia, dwarf palm and wicker take shape in the hands of artisans.

Metalworking: Knives and more

²⁹ <https://italeasardegna.com/lartigianato-in-sardegna-un-viaggio-tra-tradizione-e-creativita/>

Metalworking, especially knife making, reflects the geographical diversity of the island. Sardinian knives such as the "pattadese" of Pattada or the knife of Gavoi carry with them the history and functionality of tools used for generations.

Woodworking: between chests and masks

Woodworking gives life to unique products, such as the Sardinian chestpan in chestnut, walnut and oak, the straw chair by Assemini and the traditional masks of Mamoiada and Ottana used during the carnival. Items such as cutting boards, ladles and wooden pipes show the versatility and craftsmanship of local artisans.

Exploring craftsmanship in Sardinia means immersing yourself in a world of creativity and tradition. From the ceramic workshops of Assemini to the goldsmiths' workshops of Alghero, each place tells a unique story through its creations. Craftsmanship in Sardinia is not only an artistic manifestation, but a bridge between the past and the present, a way of preserving and transmitting the cultural roots of a people. In every woven basket, in every precious jewel and in every carved wooden object, Sardinian craftsmanship continues to tell a unique story, offering anyone who has the privilege of admiring it an unforgettable journey between tradition and timeless creativity.

Literature

Nereide Rudas, a great Sardinian scholar, writes: "I would like to propose a preliminary reflection on a topic that is scarcely treated. The theme of this reflection is the root of the creative activity of the Sardinians, explored from my disciplinary perspective. (...) I wondered why such a small human group, so isolated and so dispersed on its own territory, could have expressed so many creative talents in the different fields of thought and art. Sardinia has not limited itself, in fact, to being the homeland of a single great creative personality. If the island had, for example, been the birthplace only of **Grazia Deledda**, Nobel Prize for Literature, or **Antonio Gramsci**, one of the most widely read authors in the world today, or Salvatore **Satta**, a great European novelist of the 20th century, this single event would have been important and significant in itself. But this was not the case because the "miracle" was repeated".

Although the creativity of the Sardinians is so evident and unusual and although one should have many good reasons to know, encourage and promote it, it has not been specifically studied so far. The "strange" creativity of the Sardinians is even more surprising, if we consider that in the last century creative personalities have been mostly concentrated in a specific geographical and cultural area with an even narrower demographic base and even higher rates of isolation. If, for example, one scrolls through the list of authors of this century collected in the most famous and accredited literary reviews and anthologies, one can easily observe that the writers are distributed, by place of birth, preferentially in the so-called "inner area", where the original language and an indigenous

Project Code: 2024-1-IT02-KA220-ADU-000244663

Training, journey and learn

culture have been preserved for the longest time. These writers, unanimously recognized, amount to about 40 units, of which more than 63% belong to the internal area³⁰.

The birth of Sardinian philology dates back to the turn of the twentieth century, i.e. relating to textual productions of the Romance languages historically spoken and written in Sardinia. The initiators of this philological and literary approach were Max Leopold Wagner and Giuliano Bonazzi for literary texts; for official documents and for texts of a historical legal nature, Enrico Besta and Arrigo Solmi were initiators. And in the twentieth century the contribution in the same line of historical legal research was that of Alberto Boscolo and his school starting from the mid-sixties.

Grazia Deledda, Nobel Prize for Literature in 1926. Grazia Deledda's work made Sardinia known in the world, especially after the writer was awarded the Nobel Prize for Literature in 1926.

An important contribution to literary culture came from Antonio Gramsci and Emilio Lussu. Important anthropologists have written about Sardinia, among the most recent: Ernesto de Martino, Alberto Mario Cirese, Franco Cagnetta, Michelangelo Pira, Clara Gallini and Giulio Angioni.

After the Second World War, figures of writers such as Giuseppe Dessì emerged with his novels, the best known of which is *Paese d'ombre*, Strega Prize 1972. In more recent years, Maria Giacobbe's autobiographical novels *Diario di una maestrina*, Gavino Ledda's *Padre padrone*, Premio Viareggio (first work) 1975 and Salvatore Satta's *Il giorno del giudizio* (The Day of Judgment) had a wide echo.

In the last decades of the millennium, the works of Sergio Atzeni, Salvatore Mannuzzu, Bianca Pitzorno, Marcello Fois, Giulio Angioni, Salvatore Niffoi and several others appeared, considered at the origin of a *nouvelle vague* or New Sardinian literature. At the same time, new writers in Sardinian were active, such as Gianfranco Pintore, Salvatore Pintore, Giuseppe Tiroto, Franco Fresi, Gian Paolo Bazzoni, Franco Pilloni, Nanni Falconi and others.

In the new millennium, Flavio Soriga, Alberto Capitta, Giorgio Todde emerged in the context of New Sardinian literature. Michela Murgia, writer, essayist and political activist, was a figure of great prominence. Author of novels such as *The World Must Know*. Tragicomic novel of a precarious telephonist, born as a blog, where the author recounted one of her youthful work experiences, as an operator in a call center. In 2009 he published *Accabadora*, which was awarded the Dessì Prize and subsequently the Mondello Prize and, in September of the same year, with the Campiello Prize. In the same year he published the essay *Ave Mary*. And the church invented the woman, in 2012 a short novel *The Encounter*, set in Cabras.

Artists: painters, sculptors, musicians, advertisers, inventors.

³⁰ <https://www.fondazionesardinia.eu/ita/?p=13289>

Project Code: 2024-1-IT02-KA220-ADU-000244663

Training, journey and learn

In Sardinia, many artists have left a significant imprint on Italian and international art. Among the most famous are Costantino Nivola, Pinuccio Sciola, and Maria Lai, who have innovated with their paintings, sculptures, and textiles.

Famous Sardinian artists:

- Costantino Nivola: Sculptor, known for his concrete works and for his work as an artistic director of American magazines.
- Pinuccio Sciola: Contemporary artist, famous for his stone sculptures and innovative use of materials.
- Maria Lai: Textile artist, recognized for her works that explore the relationship between the individual and the community, such as the "seams" that have linked several Sardinian villages.
- Other Important Artists: Giuseppe Biasi: Painter and sculptor, with a strong link with the Sardinian tradition.
- Filippo Figari: Painter, known for his landscapes and his works representing Sardinia.
- Mario Delitala: Painter and sculptor, author of works that explore the human figure and the relationship with nature.
- Eugenio Tavolara: Painter, with a strong bond with Sardinian culture and its roots.
- Mauro Manca: Painter, author of works that explore nature and the Sardinian landscape.

As for the music from Marisa Sannia through Ice and Tazenda, arriving at the winners Marco Carta, Valerio Scanu and Mahmood, there are several artists who have brought **Sardinia to Sanremo**³¹.

Among the creatives, Sardinia can boast, for example, the **advertiser Gavino Sanna**³². Among the advertising campaigns he has created are those for: Pasta Barilla, Mulino Bianco, Pasta De Cecco, Tuborg, Giovanni Rana, Fiat, Simmenthal, Ariston, the 2004 electoral campaign for Renato Soru, the 2009 electoral campaign for Ugo Cappellacci, Renato Soru's opponent.

In Sardinia, there have been several **inventors and innovators** who have left their mark throughout history, such as Augusto Bissiri, an internationally renowned inventor, and Nanni Casula, known for his toys, but also people like Daniele Pinna, who are among Italy's innovative young talents, according to La Nuova Sardegna. Let's not forget that the "**Settimana Enigmistica**" and the "**Dado Star**" were born in Sardinia. The magazine was founded in Milan on January 23, 1932 by Giorgio Sisini, an engineer of Sardinian origin and puzzler³³ while it was a Sardinian chemist who immigrated

³¹ <https://www.unionesarda.it/spettacoli/sanremo-tutti-i-sardi-che-hanno-partecipato-al-festival-ve-li-ricordate-p5q8gg6y>

³² https://it.wikipedia.org/wiki/Gavino_Sanna

³³ https://it.wikipedia.org/wiki/La_Settimana_Enigmistica

to Brianza, Giovanni Nughes di Santu Lussurgiu, who in 1948 created, at STAR, the recipe for the kitchen cube³⁴.

These are just a few examples of the inventors and innovators that Sardinia has produced throughout history, helping to enrich the world with their ideas and creations.

Other locally identified skills

1) Knowing how to practice Olive Growing

In the area everyone has olive trees that they still punctually harvest and bring to cold pressing and sale. Sardinia is a land of ancient agricultural traditions and the cultivation of the olive tree occupies a prominent place in the culture and economy of the island. Thanks to its Mediterranean climate and nutrient-rich soils, it is the ideal place for the production of high-quality extra virgin olive oil. Sardinia offers a varied and high quality olive growing panorama. With a range of native cultivars, each with unique characteristics, the island produces oils that stand out for their flavor, aroma and quality.

2) Ability to dance the Sardinian Dance

In the area everyone or almost everyone, some better and some worse, know how to dance the Sardinian dance accompanied either by the launeddas or by the accordion or accordion. With the generic expression of Sardinian dance we mean the set of folk dances of Sardinia. The Sardinian dance represents one of the highest artistic expressions in Sardinia because it is an ancient dance performed with rhythmic steps and different in every region of the island.

There is no tradition present in the island's festivals, other than the choral one of the tenors, such as that of the dance. Sardinian dances are a constant at festivals. They accompany the lively moments and are performed not only by folk groups, but also by those present. Sardinian dances, in fact, are handed down from generation to generation.

During the performances, it happens to see dancing, alongside the expert dancers, a youth ready to learn the steps of the most famous dances. The Sardinian dance is a moment of union, lightheartedness and entertainment. It is also the ideal opportunity to admire the beauty and variety of traditional clothes, different in every part of the island and worn by folk groups.

34

[https://it.wikipedia.org/wiki/Star_\(company\)#:~:text=Fu%20un%20chimico%20sardo%20immigrato,ricetta%20del%20dado%20da%20cucina.](https://it.wikipedia.org/wiki/Star_(company)#:~:text=Fu%20un%20chimico%20sardo%20immigrato,ricetta%20del%20dado%20da%20cucina.)

Sector-specific expertise

Digital skills

Sardinia from a digital point of view has always been one of the most avant-garde regions in Italy.

In 1994 Grauso founded the **first large Italian Internet provider in Cagliari**, third in the world in terms of size: **Video On Line (Vol)**, with the aim of launching the challenge to the Internet in Italy, a country that, at that time, was still poorly literate from a computer point of view.

Vol managed to fit into an emerging technological trajectory, but failed to consolidate itself economically in the market. The factors that made possible the birth of the Italian Internet access provider were the considerable investments in research and development and the presence of an entrepreneur who was very sensitive to new technologies. The project was ambitious and wide-ranging, since it aimed to expand not only on the national market, but also and above all on the international one. However, the venture ended after only two years, in April 1996, when, due to considerable operating losses, the Sardinian publisher was forced to sell Video On Line to Telecom Italia.

Some exponents of the world of the Internet and new media (above all **Carlo Rubbia**, Nicholas Negroponte and Renato Soru) saw in Grauso one of the most innovative and far-sighted personalities of Italian entrepreneurship, able to contribute to the development of a sector that was known in Italy only by insiders.

42 years have passed since **the birth of Crs4 in Sardinia**, a little less since the advent of the first Italian internet provider, Video on line born and raised in Sardinia from an idea of Nicola Grauso up to the advent of Tiscali with Renato Soru and the first online newspaper (according to the world on the net after the Washington Post): the Sardinian Union.

Tiscali was born in Cagliari in January 1998, in Sardinia, thanks to the entrepreneur Renato Soru, former co-founder of Czech On Line. Its birth was triggered by the deregulation of the Italian telephone market. In 2003, Tiscali moved its registered office to the Tiscali Campus, on the outskirts of Cagliari, contributing to the birth of a Sardinian telematic district.

Since its inception, the CRS4 has been equipped with a high-performance computing center that has been constantly updated over the years: from the first IBM 9000 mainframes, to the parallel IBM SP1 and SP2 machines, Connection Machine 5, Parsitech and finally numerous clusters for computing.

In 2003, a new line of activity related to biosciences was introduced with the acquisition of one of the most important genomic sequencing platforms in Italy, directly connected to the computing center.

Project Code: 2024-1-IT02-KA220-ADU-000244663

Training, journey and learn

The center employs about 150 people and its lines of activity today range from Artificial Intelligence to visual computing, quantum computing and modeling and simulation.

Today there are 221 startups that are included in the databases of the Register of Companies on the island. Almost 30% more, when **Sardinian startups** were stuck at 171. In recent years, investments have also increased: from 20 million in 2020 to almost 40 the following year. These are some of the numbers of the 2022 report #SIOS22 Sardinia Edition - Reloaded, the annual appointment of the cycle of meetings organized by StartupItalia.

The main sector of activity concerns services (76.4%). This is followed by industry and crafts with 11.3%. And then again trade (7.2%) and agriculture (3.6%). Going into even more detail about the activities, in the majority of cases (80 startups out of 221) we are talking about software production (36.1%). Then research and development (12.2%) and information services with 6.7%.

In 28.9% of cases, startups have between 0 and 4 employees. A very small improvement can be felt in the presence of women in startups. If last year there were 24 startups that had a prevalence of women in their team, today there are 32, 14.4%. As for the value of production, 40.7% falls within a range ranging from 0 to 100 thousand euros; while 12.6% are in the range between 100 thousand and 500 thousand euros.

FiberCop, the company that manages the most advanced and extensive network infrastructure in the country available to operators, accelerates on **fiber optics in Sardinia** and intensifies the cabling interventions envisaged by the "Italy 1 Giga Plan" as part of the PNRR (National Recovery and Resilience Plan).

To date, the works have already been started in 204 municipalities in the region, divided as follows at the provincial level: 13 Cagliari, 43 Nuoro, 28 Oristano, 58 Sassari, 62 South Sardinia. 156,234 civic buildings have already been connected out of the 351,355 expected by June 2026, over 44% of the total. The goal of the Plan is to bring ultra-fast connections to all 377 Sardinian municipalities.

The investment in Sardinia is part of the program of interventions envisaged by Lot 1 of the call for proposals with a total value of over 500 million euros which include the public contribution through PNRR funds and the share of direct investment by FiberCop.

"The new infrastructure we are building will allow you to surf at a speed of 1 Gigabit per second," said Francesca Petriacci, Head of Operations Area Center at FiberCop, "which means enabling a wide range of digital services that will benefit citizens, businesses and local administrations: among these is the possibility of enhancing the network to carry out **smart working**, 4K streaming, telemedicine and the typical services of smart cities such as traffic flow management, public lighting and environmental monitoring. This is a large-scale intervention that requires the collaboration of all the parties involved, i.e. institutions, local authorities and businesses, and particular attention also to the orographic characteristics of the territory".

The **training need** now concerns digital professions. First of all, linked to tourism, the **Social Media Manager (SMM)**. A Social Media Manager (SMM) is a professional who manages a company's or

brand's online presence on social media. He is responsible for planning, creating and sharing content, interacting with the community and analyzing performance to achieve communication and marketing goals.

The main tasks of an SMM are:

- Content planning and creation: Develop and implement a content strategy that is consistent with business goals.
- Management of social platforms: Curate and optimize profiles on the main social networks.
- Community interaction: Responds to comments, handles requests, and creates a dialogue with users.
- Results analysis: Monitor campaign performance and identify areas for improvement.
- Online reputation monitoring: Keeps tabs on your brand's reputation on social media.

The figure of the Social Media Manager (SMM) must be accompanied by that of digital marketing, or digital marketing, which refers to the use of online strategies and channels to promote products, services or brands, with the aim of reaching a specific audience and generating tangible results such as increased web traffic, leads and sales. What does it consist of?

- Online campaigns: Includes online advertising on platforms such as Google Ads, social media (Facebook, Instagram, etc.) and display advertising.
- Content marketing: Creating and distributing content (articles, videos, infographics, etc.) to attract and engage audiences.
- SEO (Search Engine Optimization): Optimizing your website to improve your ranking in Google search results.
- Email marketing: Using email to communicate with your audience, promote products, and generate leads.
- Social media marketing: Management of social profiles to create engagement and reach target audiences.
- Data analysis: Use of web analytics tools to monitor campaign performance and optimize strategies.
- Automation: Using tools to automate processes such as sending emails, managing ad campaigns, and managing social media.

This figure is important because it allows you to reach a global audience or specific target, at low cost. In addition, you can track the results of your campaigns in real-time and optimize them based on data, and it allows you to personalize your messages based on your target customer profile. Online campaigns can be optimized to achieve the desired results with a limited budget.

Green skills

Sardinian culture, which has ancient roots and a strong connection with nature, can influence the environmental awareness of Sardinians. In the municipalities under investigation, everyone has one

or more plots of land that sometimes also count many hectares of land. In addition, everyone goes to the countryside not only to take walks but to collect asparagus or mushrooms as custom and tradition dictate.

Older people, who have lived in Sardinia for many years, tend to have a greater knowledge of nature, thanks to the transmission of traditional knowledge. More educated people can have a greater awareness of biodiversity and environmental issues.

Access to books, magazines, documentaries, websites, and other informational materials can help increase knowledge about nature. Some Sardinians are passionate about nature, hiking, birdwatching or nature photography. These individuals tend to learn more about the flora, fauna and landscapes of Sardinia. People who have spent a lot of time outdoors, such as farmers, shepherds, or fishermen, have a deeper understanding of nature.

Other locally relevant sector expertise

- **Knowledge of the Sardinian language**

In Sardinia, about 68.4% of the population declares to know and speak some variety of the Sardinian language. In reality, the percentage is even higher in smaller municipalities, with 85.5% of people declaring that they can speak Sardinian.

More specifically, Campidanese is spoken by about 670,000 people and understood by about 942,000. Logudorese and Nuoro are spoken by about 330,000 people and understood by about 553,000. In total, it is estimated that about 1.35 million people in the world speak Sardinian.

Project Code: 2024-1-IT02-KA220-ADU-000244663

Training, journey and learn

• Archaeological knowledge

All Sardinians and especially those in this area where there is a Nuraghe recognized as a UNESCO World Heritage Site are passionate connoisseurs of the Nuragic Civilization and archaeology in general. The archaeology of Sardinia is rich in sites that testify to the presence of different civilizations since the Paleolithic, with particular attention to nuraghi and Neolithic sites.

A fifth of Italy's archaeological areas and parks are located in Sardinia. This emerges from the report published by Istat, relating to museum sites and cultural heritage throughout Italy, taken up today by the Sseo (Sardinian Socio-Economic Observatory) portal which put together and depicted the numbers with an infographic.



4. Data collection methodology

Description of the tools used (e.g. questionnaires, interviews, focus groups)

Data collection methodology refers to the techniques and procedures used to collect information for research purposes. Data collection methods included:

Questionnaires: Used to collect data from a sample of individuals through closed or open-ended questions.

Interviews: Conversations planned to gain insights.

Observations: Collecting data through direct observation of behaviors or events.

Focus Groups: Group discussions to explore opinions and perceptions.

Documents and records: Analysis of existing materials to collect data.

These methods have been both quantitative and qualitative and will be critical to ensuring the reliability and validity of the research.

Participant and stakeholder engagement process

Stakeholder engagement has become a crucial element for modern organizations, which seek to align with the expectations of their stakeholders and improve their performance.

The Stakeholder Engagement Standard was followed, which offers a comprehensive and accessible model for all organizational dimensions, supporting quality participation through a consultative process³⁵.

The system promotes transparency and understanding of stakeholder expectations, facilitating better performance reporting and competitive advantages. This process is fully integrated into corporate strategy, governance and operations, ensuring that stakeholder engagement becomes an integral part of the organisational culture.

³⁵ [The stakeholder engagement model: the AA1000 Standard - Studio Bongiorno](#)

Project Code: 2024-1-IT02-KA220-ADU-000244663

Training, journey and learn

The Phases of the Process were:

- 1. Planning.** The planning phase is crucial to ensure effective engagement. It starts with stakeholder profiling and mapping, which allows you to identify and understand relevant stakeholders. This step is followed by determining the most suitable level and method of engagement for each stakeholder. It is essential to establish and communicate the limits of disclosure, clearly defining what information will be shared. Subsequently, an engagement plan is prepared, documented and shared with stakeholders to collect feedback. Finally, quality and impact indicators are established to assess the effectiveness of the process.
- 2. Preparation.** Preparation involves mobilizing the resources needed for engagement, ensuring that everything needed is approved and available. It is important to develop the capacities of both managers and stakeholders by identifying and filling any gaps. Another critical aspect is identifying and preparing for the risks of engagement, assessing and addressing potential issues to ensure a safe and productive process.
- 3. Implementation of the Engagement Plan.** During this phase, it is essential to invite stakeholders to involve by providing them with clear and timely information. Information sharing must be managed in a way that ensures informed participation, with accessible and well-structured materials. Documenting the involvement and its results allows the process and its outcomes to be recorded in detail. An action plan is then developed in response to the feedback received, ensuring that actions are clearly communicated to stakeholders in an inclusive and consistent manner.
- 4. Review and Improvement.** The last phase involves monitoring and evaluating the interaction, systematically assessing the quality of the involvement and the results obtained. This allows you to continuously learn and improve processes, using assessments to optimize future engagements. The process ends with the development and implementation of the action plan, involving different business functions and integrating it with the overall strategy. Finally, it is important to publish an interaction report, disclosing the global results and demonstrating how stakeholder engagement contributes to the overall value of the organization. Adopting the Stakeholder Engagement Standard is critical to effectively integrating stakeholder engagement into the corporate culture. This approach not only improves organizational performance, but also generates added value, demonstrating a concrete commitment to transparency and accountability.

5. Results of the analysis

Presentation of the data collected

The analysis of the interviews collected as part of the TRIP project, conducted in the territories of Pauli Arbarei and Villanovafranca, gives an articulated picture of the training needs of the local adult population. The data were collected through questionnaires and structured interviews, with questions on previous training experiences, skills developed, needs for improvement, obstacles encountered and expectations with respect to the project.

Profile of the participants:

- Wide variety of ages (from 19 to 75 years old), with backgrounds ranging from students and young workers to retirees, museum operators, teachers, traders, civil servants, entrepreneurs and professionals.
- Diversified levels of education: from middle school to technical diplomas, degrees, vocational training and specialized courses.

Previous training experience:

- Many participants attended refresher courses, security, foreign languages, computer science, professional training and courses specific to their sector (e.g. aesthetics, pastry, marketing, museology).
- Some say they have never had structured training experiences, especially among younger people or those who work in less regulated sectors.

Skills developed:

- The most acquired skills concern teamwork, the management of interpersonal relationships, awareness of one's actions, specific technical skills, problem solving, empathy and organizational skills.
- Interpretation of results.

Training needs expressed:

- The most recurrent request concerns the improvement of **digital skills**: many interviewees, of all age groups, feel the need to acquire or strengthen the use of digital tools, both for work and personal needs.

Project Code: 2024-1-IT02-KA220-ADU-000244663

Training, journey and learn

- Strong interest in the development of **communication skills**: effective communication is perceived as fundamental both in the professional and social spheres, with particular attention to public communication, group management and the relationship with users/customers.
- A significant part of respondents indicate a desire to improve **language skills**, especially English, in order to be able to interact with tourists, foreign colleagues or simply to access more opportunities.
- Other needs that emerged include leadership, task management, ability to lead groups, historical/cultural knowledge, and industry-specific skills (e.g., baking, business accounting, digital marketing).

Obstacles encountered:

- The most cited obstacles are the **lack of time** and **adequate or easily accessible training offer** (timetables, distance, scarcity of courses in the area).
- Some report economic difficulties, logistical obstacles or the fear of not being up to it, especially in the approach to new technologies.
- To a lesser extent, motivational barriers and a sense of isolation are mentioned, especially in smaller or rural settings.

Expectations and suggestions:

- The TRIP project is viewed positively for its ability to offer **experiential learning** and **opportunities for cultural trips**, considered fundamental experiences for personal and professional growth.
- It is suggested to promote targeted courses, both face-to-face and online, workshops, practical meetings and activities that enhance the territory and its specificities.
- The demand for training tools that promote social inclusion and the creation of networks between participants, also at European level, is important.
- Identification of priority skills.

From the analysis of the responses, a hierarchy of training needs clearly emerges, which can be summarized as follows:

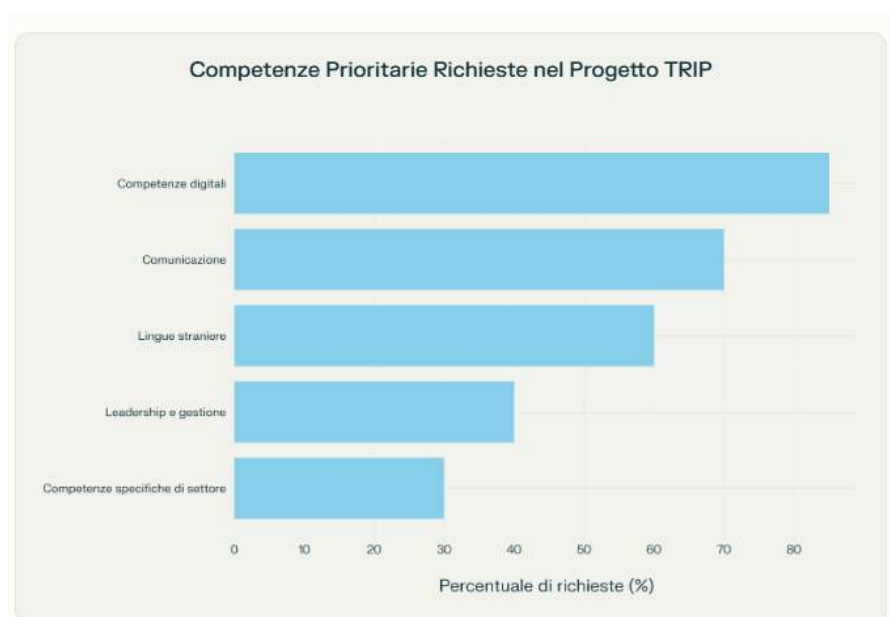
Project Code: 2024-1-IT02-KA220-ADU-000244663

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Competenza Prioritaria	Frequenza e Motivazione
Competenze digitali	Richiesta trasversale, percepite come fondamentali per lavoro e vita quotidiana, spesso ostacolate da mancanza di offerta o timori personali 2D 3D 4D 5D 6D .
Comunicazione	Centrale per la gestione di gruppi, il lavoro di squadra, la relazione con il pubblico e la crescita personale 2D 3D 4D 5D 6D .
Lingue straniere	Soprattutto inglese, necessarie per apertura internazionale e turismo, ma anche per l'accesso a nuove opportunità 2D 3D 4D 5D 6D .
Leadership e gestione	Richiesta da chi ha ruoli di responsabilità o desidera crescere professionalmente 3D 4D 5D 6D .
Competenze specifiche di settore	In base al profilo (es. marketing, contabilità, panificazione, storia locale) 2D 3D 4D 5D 6D .

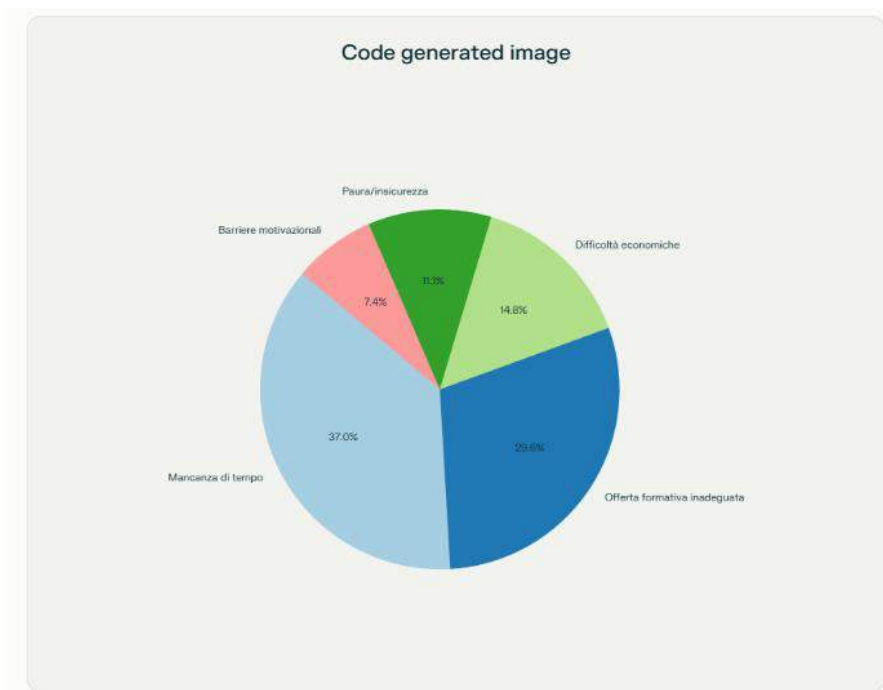
Digital, communication and language skills represent the transversal priorities for the adult population involved in the TRIP project.

Training in these areas, integrated with experiential methodologies and practical activities, responds to both professional needs and personal growth, promoting inclusion, adaptability and enhancement of the territory.



Project Code: 2024-1-IT02-KA220-ADU-000244663

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Competenza	Percentuale di richieste
Competenze digitali	85%
Comunicazione	70%
Lingue straniere	60%
Leadership e gestione	40%
Competenze specifiche di settore	30%

Project Code: 2024-1-IT02-KA220-ADU-000244663
Training, journey and learn

6. Local good practices

Examples of successful adult education initiatives in the territory



GUIDED TOURS FOUR ENTRANCES of the Giara plateau³⁶

Discover this corner of paradise with us to learn about its geological, archaeological, botanical and faunal characteristics.

³⁶ [Giara Excursions - Fondazione Giara](#)

Project Code: 2024-1-IT02-KA220-ADU-000244663

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GENONI. From Zeppara Manna, an ancient volcanic crater at a height of 580m above sea level, you can admire the Giara from above in a spectacular panorama. The centuries-old mastic trees will frame your walk among pinnettas and cuilis, ancient pastoral buildings, until you reach Pauli Majori de Susu, a seasonal swamp with a unique and precious ecosystem, where you can see the famous Giara Horses, the last wild horses in Europe.

GESTURI. In our "island" within the island it will be possible to meet the undisputed King of the Park, the famous Cavallino della Giara, admire the typical paulis and take a journey through time to the Middle Bronze Age, visiting the settlement of Bruncu Madugui, "the father of all nuraghi".

SETZU. During your guided tour, among the paths of extraordinary beauty in a fairytale and silent environment, you will admire the famous Giara Horses, which graze at the Pinnettas of Cuili Aggiu or Su Bruncu de su Proccu, ancient pastoral settlements in the shape of Nuragic huts, or you will see them drinking undisturbed in the Pauli Nuracciassu, an oasis of peace with a unique charm. We will accompany you to the domus de janas Sa Domu 'e s'Orcu, a tomb carved into the rock dating back to the recent Neolithic and at the same time a small home of fairy creatures who watch over the sleep of children.

TULI. On the walk among holm oaks, downy oaks and cork oaks, we will visit the archaeological site of Santa Luisa where man, since the Neolithic, has found resources and defense. We'll enter a living museum of natural sciences full of endemic species and floristic species peculiar to the Plateau. You will have the opportunity to see the splendid Giara Horses, free and wild in their Park.

ITINERARI SPECIALI

La Fondazione su richiesta propone anche degli **itinerari su misura**. Tra questi si segnalano, ad esempio, la **Visita al Retablo** del Maestro di Castelsardo di Tuili, la **Passeggiata tra gli uliveti** a Tuili, l'itinerario sui **Cammini Religiosi** a Gesturi.

[SCOPRI DI PIÙ](#)**ITINERARI INTEGRATI**

La Fondazione, in collaborazione con i Musei del Territorio, propone degli **itinerari integrati** come, ad esempio, il progetto **Gemelle diverse** una giornata tra le *Giare della Marmilla*, tra cavallini selvatici e *orchi*, con la coop. *Villa Silli di Siddi*.

[SCOPRI DI PIÙ](#)

Project Code: 2024-1-IT02-KA220-ADU-000244663

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PARC. Archaeological and Paleontological Museum of Genoni. A family day out at the museum³⁷

What children do. The appointment, by reservation, is at PARC. Once they have met the educators, the children begin their educational workshop on fossils. The workshop includes a geological and paleontological explanation of Sardinia and the territory of Genoni, then we talk about fossilization and the geological time scale. Once several games have been played to learn the concepts previously explained, the children are ready to simulate the work of the little paleontologist. The section of the museum dedicated to educational laboratories is equipped with scientific equipment such as microscopes, microchisels and computers. Everything is used safely and with the constant accompaniment of specialized operators. In the case of a single family, the activities are carried out all together.



What parents do. Adults, while children carry out the workshop, visit with the museum guides, the Civic Museum of the Cavallino della Giara and the former convent of the Observant Friars. The first part of the day ends with a visit to the PARC and lunch all together. Lunch can be packed at one of the picnic spots, such as the garden of the former convent or under the olive trees of the PARC. If you prefer lunch sitting comfortably in a restaurant, you can book at the Cuaddus e Tellas Farmhouse. In the case of a single family, the activities are carried out all together.



³⁷ [Home - PARC Museum](#)

Project Code: 2024-1-IT02-KA220-ADU-000244663

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OFFERTA MUSEALE



In **GESTURI**, in the center, you can admire the numerous churches, the patrician villa, the ancient portals, the house of the Blessed Fra Nicola and the "Giara Museum". The museum itinerary develops along three exhibition rooms rich in content and a popular teaching room. The religious route starts from here. Its archaeological sites attest to human presence since the Neolithic age³⁸.

Genoni has a territory occupied since the Neolithic age. In the center the ruins of the seventeenth-century convent stand out. In the Duidduru area you can visit the geopaleosite. It has two museums: the PARC Museum, specialized in paleontology and archeology and the Museo del Cavallino della

Giara, which exhibits the ethnography of the town with a section dedicated to the horses of Giara.

The domus de janas and the nuraghi testify that the territory of **Setzu** has been inhabited since ancient times. The center has preserved the typical peasant houses and two churches. The "Filo di Memoria" Museum is connected to the Domus de Janas Sa Domu 'e s'Orcu, located on the ridge. The "thread" conceptually links the museum to the anthropology, nature, history and archaeology.

The numerous archaeological sites of **Tuli** testify to the presence of man since ancient times. Its historic center with numerous nineteenth-century portals is known throughout the island. Villa Asquer, designed by Cima, houses two museums, the Museum of Musical Instruments and the Olive and Oil Museum. The Altarpiece of the Master of Castelsardo is kept in the Parish of San Pietro Apostolo.

³⁸ [Museums - Fondazione Giara](#)

Project Code: 2024-1-IT02-KA220-ADU-000244663

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ITINERARI URBANI



ITINERARIO URBANO A GESTURI

[SCOPRI DI PIÙ](#)

Visita al centro storico di Gesturi e **percorso storico-devozionale** del Beato Nicola nel paese natio. Si potranno ripercorrere i passi di *Frate Silenzio* visitando la *casa natale* e alcune delle *sette chiese* che impreziosiscono il centro storico.

ITINERARIO URBANO A SETZU

[SCOPRI DI PIÙ](#)

Visita al centro storico con le **case a corte**, i loro portoni e la tipica *lolla*. Sono presenti la **chiesa seicentesca** dedicata a *San Leonardo* e quella di *San Cristoforo*. È possibile visitare l'ex **Monte Granatico** probabilmente risalente al 1762 e l'abitazione dell'illustre scrittore e sceneggiatore **Marcello Marchesi**.





ITINERARIO URBANO A TUILI

[SCOPRI DI PIÙ](#)

Visita al centro storico, ben custodito e tutelato, alle *chiese di Sant'Antonio Abate* del 1500 e alla *parrocchiale di San Pietro*, il cui primo nucleo costruttivo risale al 1400. La chiesa si trova di fronte alla **Villa Asquer** e ospita il celebre retablo del **Maestro di Castelsardo** risalente al 1500.

THE NURAGHE SU MULINU of VILLANOVAFRANCA

Known as one of the richest archaeological areas on the island, that of Villanovafranca has returned, over a period of about thirty years, hundreds of ancient finds that have allowed the creation of the Civic Archaeological Museum.

The numerous archaeological sites are an imperishable expression of the culture of Villanovafranca. Among these we remember at least Paberi, Tuppediti, Prànu sa Fèurra, Barbaraxinu, Cùccuru S'Arriu, Trattàsi, Barràka is Dragònis, but the most important is certainly Su Mulinu. In fact, of the various sites located throughout the territory, the Su Mulinu complex, which was chosen to title the collection, is the result of eight excavation campaigns, one of which is currently underway.

Dated to 1500 BC, the complex is distinguished both by the peculiarity of the fortress structure and by the continuity of settlements that from the second millennium BC will continue until the seventh century AD.

The Nuragic complex of Su Mulinu is located in the immediate vicinity of the modern town of Villanovafranca. The white Nuraghe, in light marl, as in a lesson in the history of Nuragic architecture, bears extraordinary witness to the evolution of the construction techniques used over the centuries by the Nuragic populations.

Disclaimer: Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Education and Culture Executive Agency (EACEA). Neither the European Union nor EACEA can be held responsible for them.

Project Code: 2024-1-IT02-KA220-ADU-000244663

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The fortress, built with limestone and sandstone boulders, documents the presence of different techniques and construction phases that lead to the construction of the current three-lobed bastion and the antemural wall with towers and curtains equipped with loopholes.



It is characterized by an ancient elongated room with an ogival roof, the tholos (false domes), a rectangular room covered with a platform, the circular towers of different eras served by loopholes of various sizes, the corridors and stairs that are articulated in a functional way to communicate between the rooms and the most recent buildings of the Sardinian, Punic and Roman periods, external to the imposing central complex.

The real peculiarity that distinguishes the site is the imposing Nuragic altar, referable to the first Iron Age, found inside the nuraghe and considered until recently the only example in the whole island. The archaeological excavation, still in progress, has therefore highlighted an exceptional temple function of the monument, evidenced by the discovery of an extraordinary altar-basin modeled in the shape of a nuraghe.

For the altar, made of tuffaceous sandstone by superimposing three distinct elements, a dating to the IX-VII century BC is proposed. The use of the nuraghe and the vast surrounding settlement probably began in the middle of the second millennium B.C. (XVI-XV B.C.), continuing, with alternating events, until the Alto Giudicale age (eleventh century A.D.).

THE ARCHAEOLOGICAL MUSEUM OF VILLANOVAFRANCA

Today, thanks to various excavation campaigns, Su Mulinu has been partially brought to light and made available to the public and the finds found are carefully exhibited at the Su Mulinu Civic Archaeological Museum, located in the historic center of the town, at the premises of the Ex Monte Granatico.

Inside the museum, kept in beautiful and airy glass cases, you can admire tools, objects and furnishings that illustrate the history of the settlements and colonizations that have affected the municipal territory of Villanovafranca. Many of the finds are datable to the third millennium BC and include a series of vases, bowls and fragments of weapons.

The Museum, which was founded in 2002, exhibits artifacts that span a chronological span ranging from the Prehistoric Age to the Early Middle Ages, arranged in three sections.

Project Code: 2024-1-IT02-KA220-ADU-000244663

Training, journey and learn

The first (six showcases, three storage platforms and seven educational boards) is dedicated to the archaeological evidence of the area and presents ceramic, metal, glass and lithic finds dating back to between the fourth millennium BC and the third century AD, acquired starting in 1986 as a result of surface surveys, judicial seizures or donations from private individuals. A series of didactic panels illustrate the use and method of realization of each individual object, demonstrating the craftsmanship of the populations of Nuragic and pre-Nuragic Sardinia.



The reconstruction of the Nuragic altar that once must have been in the main room of the Nuraghe Su Mulinu, in the shape of a nuraghe (it is thought for ritual reasons), is very beautiful. This characterizes the second section, consisting of the archaeological finds found in the Nuragic fortress, where the presence of the cast of the Nuragic altar found in the Su Mulinu nuraghe stands out. This "piece" is unique in all of

Sardinia and is one of the most extraordinary discoveries made in recent decades by Sardinian archaeology, in terms of monumentality and historical-religious implications. The reproduction of the votive altar, accompanied by explanatory boards that indicate its current structure and the evolution it has undergone over the centuries, introduces the exhibition itinerary that is articulated on the ground floor. The collection on display includes 528 pieces including ceramic, glass, lithic and metal artifacts classifiable between the fourth millennium BC and the third century AD.

Among these are some bronze buckles belonging to the early Middle Ages, a pintadera from the Punic period, whose function was to decorate bread to be used for sacred rites and the representation of a flute player, made of clay.

Continuing the visit in the basement, the plastic reconstruction of the Su Mulinu archaeological complex, complete with millenary stratifications, introduces the tactile path, in the third section of the museum, dedicated to the blind and accompanied by a tactile shelf containing copies of the most significant finds. Jugs, oil lamps, and other ceramic copies are available to the blind with the help of a didactic support in Braille.



Guided tours of the museum are available by reservation, including a tactile path and an excursion to the Nuraghe Su Mulinu. Tourists are always advised to visit the Su Mulinu Civic Archaeological Museum to complete the visit of the Nuraghe of the same name, located only about 1.5 kilometers from the town.

PAULI ARBAREI WOMEN'S MUSEUM³⁹

In the small Women's Museum of Pauli Arbarei you can consult audiovisuals that introduce the history of the town through the testimony of the women who lived there and who tell the objects, poor but indispensable, that have allowed this community to thrive in serenity and joy for many centuries.

From the hands of women starts a path that leads us into the past of a hard and tiring existence but not at all gloomy and sad. On the contrary, we will discover that the life of the village was full of feelings and affections, full of events and festivals that animated its inhabitants throughout the year.



We will see women mothers playing with their children, women working at the loom at home and with the scythe in the fields, fascinating, fashionable women, who knew how to conquer and let themselves be conquered on holidays, among the dances of the country, modern women, attentive to the development of the world and progress, religious and pious women, bearers of values and guardians of a healthy and pure civilization.

The philosophy that guides the exhibition refers to the sixteenth-century wunderkammern in which, the first impact, upon entering, caused a sense of wonder, and the objects were all immediately visible, except then, under an expert guide, to slowly discover their meaning and functioning. The message is conveyed on several levels, in layers. In the background appear ancient photos, evocative of the places of the past. Alongside them, short captions refer to the ten themes around which the museum is designed, giving order to the exhibition. Finally, physically, the objects are easily accessible, they can be touched and manipulated, to make this brief immersion in the past even more realistic.

The present exhibition system, which we will call traditional even if innovative in conception, is then transformed into a multimedia language thanks to the help of touch tables that contain films and photos not necessarily exhibited in the museum's panels. In this way, those who are on site can deepen the visit by staying longer. The same applies to those who want to consult the website that offers full texts, photos and videos, creating the prerequisite for a visit to Pauli Arbarei.

THEMATIC ITINERARIES IN THE AREA

³⁹ [Women's Museum](#)

Project Code: 2024-1-IT02-KA220-ADU-000244663

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In the territory it is possible to organize different types of itineraries: *Geographical*, country by country, in the various neighboring municipalities, or *Thematic*.

The **Geographical Itineraries**, often more than one per country, are divided into *rural* and *urban* and last half a day. The rural ones are easily accessible by car and only rarely include short stretches on foot; for urban ones it is advisable to park the car and let yourself be guided by the signs of the *Historic Centers* or by the courtesy of the inhabitants.

The **Thematic Itineraries**, the result of a precise and individual cultural choice, are more demanding and certainly require greater organization. It is advisable to program them with the support of museum guides.

This report gives an account of some of these itineraries.

1. The **Circuit of prehistoric cults**. It starts from the "basin-altar" of Villanovafranca, which projects us into prehistory, to discover a mystical-religious consciousness that animated the ancient inhabitants of Sardinia, between magic, idolatry and animism. In the primordial places where the rites of incubation, the ordeals or the cults of the Waters were practiced, when the magnetism of cosmic and telluric energies was still perceived. It touches several *Domus de Janas* (Setzu and Segariu), a *megalithic tomb* (Gonnostramaza), five *Tombs of the Giants* (Collinas, Lunamatrona, Siddi, Las Plassas) and two *sacred wells* (Sardara and Las Plassas). The duration is two days, the difficulties are minimal.

2. The **Circuit of Nuragic Fortresses**. Starting from the Nuragic Complex of *Su Mulinu* in Villanovafranca, the route leads to a world of prodigious warriors, but also skilled architects and an organized people who lived their civil being with dignity within the community. The route winds through the *paid nuraghi*, managed by cooperatives, and in advanced stages of excavation, and *free nuraghi*, not managed by cooperatives but usable and still subject to excavation campaigns. The first are three: *Su Mulinu* in Villanovafranca, *Su Nuraxi* in Barumini and *Genna Maria* in Villanovaforru (duration one day, minimal difficulty). The second courses are many. These include the **sub-itineraries** of the 6 nuraghi of the *Giara di Collinas*, the 17 of the *Giara di Siddi*, the 3 of the *Sardara Alignment*, along the road leading to Pabillonis, and the *Archaeological Route* of Lunamatrona (duration three days, medium difficulty). Among the other usable are *Concali* in Collinas, *S. Marco* in Genuri, *Su Nuraci* and *Cuccuradaa Mogoro*, *S. Pietro* in Ussaramanna (duration one day, medium difficulty).

3. The **Circuit of Medieval Churches**. Starting from the visit of the Churches of Villanovafranca, a path is made that seeks the Churches of the Marmilla, small architectural jewels built by *Pisan*, *Aragonese* and *Sardinian workers*, which are often isolated in the most evocative places of the countryside, to recall ancient monastic spiritualities. Many are oriented to the west and often refer to symbolic numerologies of biblical memory: one or two naves, three pilasters, four walls, seven

Project Code: 2024-1-IT02-KA220-ADU-000244663

Training, journey and learn

arches, single, double and triple lancet windows. Every town has at least one, so the complete itinerary, although of minimal difficulty, requires at least five days of intense visit. Among the most important, because they have been studied and published, are at least *S. Giovanni* in Barumini, *S. Narciso* in Furtei, the *Carmin* in Mogoro, *S. Gregorio* in Sardara, *S. Michele* in Siddi and *S. Pietro* in Villamar (duration one day, medium difficulty).

4. The **Circuit of the Giudicali Castles and Noble Villas**. Considering that Villanovafranca was incorporated into the *Barony of Las Plassas* and that it later became a *fief of the Zapatas*, starting from the village of Villanovafranca you could follow a very special itinerary, among castles and noble villas. The territory, in fact, was a borderland between the Giudicato of Arborea and that of Cagliari. Here the Sardinians have written many chapters of their history, in the places that were the scene of important events: peaces, conspiracies, loves and battles between Sardinians and Aragonese. Historical figures such as the *Sardinian Iudex Barisone I*, *Mariano IV*, *Eleonora d'Arborea*, *Brancaleone Doria*, *William III Viscount of Narbonne* and the Aragonese Kings *Peter IV the Ceremonious*, *John I the Hunter*, *Martin the Younger* etc. stayed here. The itinerary includes a visit to three medieval castles *Eleonora d'Arborea* in Sanluri, *Castrum Marmillae* in Las Plassas, *Monreale* in Sardara and the two historic villas of *Casa Zappata* in Barumini and *Villa Asquer* in Tuili (duration two days, medium-high difficulty).

Project Code: 2024-1-IT02-KA220-ADU-000244663

Training, journey and learn



5. The **Circuit of the Retables**. Starting from the Retablo di San Lorenzo, with the seventeenth-century wooden statue in *gold estofado* and *silver gridiron*, tourists are offered a journey back into the little-known Sardinian Renaissance. At the time of the *Italian Renaissance*, Spanish had already been spoken in Sardinia and Southern Italy for a century. At the same time as that Renaissance, another one flourished in these lands. While *Raphael* was painting his *Madonnas* (1505-1508), *Michelangelo* was hanging on the scaffolding of the *Sistine Chapel* (1512) and *Titian* was finishing the *Assumption of the Frari* (1518), in almost every town in Sardinia a *Retro Tabula Altaris* was placed in the High Altar: the **Retablo**. The territory of Marmilla boasts some masterpieces of what could be defined as the *Sardinian-Iberian Renaissance*. It would be interesting to complete the itinerary in chronological order, in the following way: *L. Cavarò* in Gonnostramatz, *Master of*

Castelsardo and school in Tuili, *P. Cavarò* in Villamar, *A. Mainas* in Lunamatrona, Sanluri and Furtei, those of an anonymous person in Barumini, Collinas and Villanovafranca. It is then advisable to complete the visit to Cagliari, at the *Pinacoteca Nazionale*, to see the Retablo di *S. Eligio* by the *Master of Sanluri* and the two Ussaramanna panels by the *Master of Oliena* (duration three days, medium difficulty).

As a corollary, a **second itinerary** of those more recent altarpieces, already seventeenth- or eighteenth-century and in Baroque taste, often wooden and not pictorial, is proposed. The villages of Furtei, Mogoro, Sanluri, Sardara, Segariu, Tuili and Villamar are involved (duration three days, medium difficulty).

6. The **Circuit of the Estofado de Oro**. Still starting from the wooden statue of San Lorenzo, in *estofado de oro*, a slightly more cultured itinerary is proposed, for connoisseurs: that of the seventeenth-century wooden statues. The Spanish Empire is on the verge of collapse and Europe is devastated by plagues and shaken by wars. It is the century of the counter-reformation and of theatricality that hides suffering behind masks. The painted Saints of the sixteenth century come out of the altarpieces and conquer the third dimension, in a Sardinia where the War of the Saints is

Project Code: 2024-1-IT02-KA220-ADU-000244663

Training, journey and learn

underway, to the sound of skeletons and relics. The itinerary touches the municipalities of Barumini, Collinas, Furtei, Mogoro, Pauli Arbarei, Sanluri, Sardara, Siddi, Tuili, Villamar and Villanovafranca (duration four days, medium difficulty).

Examples of successful adult education initiatives in Sardinia

Rosas Museum and Mine. A corner of paradise for a unique holiday

A journey between past and future. Through a picturesque country road that winds through verdant hills, you reach a unique place, where history and nature are harmoniously intertwined. The Mining Village of Rosas, a jewel of the past brought back to life, welcomes visitors with the intact charm of a mining village dating back to the nineteenth century, now transformed into an immersive experience in the heart of south-western Sardinia.

Located in unspoiled nature, the Mining Village of Rosas is the ideal place for those looking for an oasis of peace, culture and authenticity, away from the hustle and bustle of everyday life. Come and experience an adventure between nature, traditions and history.



Ecomuseo Miniere Rosas

The 10lab of Sardegna Ricerche.

The 10lab offers schools and adults a choice of activities designed according to the most innovative and modern standards in the field of science communication: educational workshops, temporary exhibitions, discussion games, maker activities, Living Labs and events. The 10lab is the center for the promotion of scientific culture and innovation of Sardegna Ricerche. It is a space that, through exhibitions, educational workshops and construction activities, promotes the development of creativity, scientific reasoning and skills related to technological innovation in students and citizens of all ages and backgrounds.



The 10lab is managed by Sardegna Ricerche in collaboration with Dotik, a company that deals with scientific dissemination and science education. The staff is made up of professionals in the field of science communication and museology with extensive international experience. The 10lab is a place

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Project Code: 2024-1-IT02-KA220-ADU-000244663

Training, journey and learn

to directly experience scientific phenomena and creative and innovation processes. It is not a place to learn passively, but where you can get involved by experimenting, inventing, discussing.



Ceramics and educational workshops: at the ISRE museum in Nuoro an immersive journey led by Sandrine Lescaroux.

The ceramics museum, inaugurated in Nuoro on July 20, 2023 in the historic house of Senator Giampietro Chironi in Piazza "su connottu", is an exhibition museum open to design ideas as a completion of a much larger design that sees ISRE as a flywheel to enhance the art of ceramics unknown to many.

Equipped with classrooms, kilns and laboratories, in kicking off the ceramics courses, it highlights that part of the applied arts of which the Nuoro Francesco Ciusa, with his enlightened creative ability, sublimates millenary forms of art that draw from the pre-Nuragic and Nuragic periods. At the beginning of the twentieth century Ciusa gave life to the revival of the art of ceramics with Fancello, Tilocca, Nivola, Altara, Melis brothers and many others. Immersive artistic, cultural and craft itineraries are held inside the museum aimed at unleashing talents, in a place of inspiration where you can observe the works of the greatest Sardinian, national and international ceramists from the 800s to the mid-900s".

The pottery courses offered from January to May for a number of 10-12 people per workshop, are free, open to adults and children, beginners and advanced. The themes and techniques proposed are related to a work present in the rooms of the museum that rises to a sprout of culture. At the end of the course, a certificate is issued and the students will even be able to exhibit their creations in the museum rooms.

Museum of the Traditional Toy of Sardinia. Educational workshop for the creation of musical instruments with recycled materials⁴⁰.

⁴⁰ [Home-](#)

Project Code: 2024-1-IT02-KA220-ADU-000244663

Training, journey and learn



A fascinating journey into the world of music and sustainability, where children will discover how to transform municipal solid waste into unique musical instruments. During the workshop "I don't throw you ... I PLAY YOU!", participants will be guided by Marco Serra in the creation of instruments inspired by tribal and popular traditions, using recycled materials such as bottles, boxes, caps and other objects commonly considered waste.

This workshop not only stimulates creativity and manual skills, but also raises children's awareness of the importance of reuse and sustainable development. Through the art of creative recycling, they will learn to give new life to materials otherwise destined for waste, transforming them into functioning musical instruments. At the end of the session, participants will have the opportunity to play the newly created instruments together, experiencing the joy of collective music.

Each child will take home the instrument built, a special memory of a day in which creativity and environmental awareness come together in harmony.

- **Lessons learned and success factors based on experiential learning and travel**

When we talk about traditional learning, we refer to an established educational model, characterized by lectures, textbooks, and standardized assessments. The students, seated at the desks, receive information from the teacher, who acts as the main source of knowledge. This approach, while effective in many contexts, has some limitations.

On the other hand, experiential learning is based on the idea that students learn best through practice, observation, and interaction. It is a model that encourages exploration and self-reflection, allowing students to put into practice what they have learned in real-world settings. As John Dewey, one of the pioneers of progressive education, said: "Learning is a social process, not an isolated act."

Not all contexts are suitable for experiential learning. It is essential to choose situations that stimulate students' curiosity and interest. Here are some examples of ideal contexts:

- **Labs and Workshops:** Hands-on activities that encourage creativity and problem-solving.
- **Community Service Projects:** Experiences that connect students with the community, promoting empathy and a sense of social responsibility.

Project Code: 2024-1-IT02-KA220-ADU-000244663

Training, journey and learn

- **Study trips:** Opportunities to explore new cultures and environments, enriching the cultural background.
- **Simulations and Role-Playing:** Techniques that allow students to experience real-life situations in a controlled environment.

Incorporating experiential learning into everyday teaching may seem like a challenge, but there are many practical strategies that teachers can adopt:

- **Collaborative Projects:** Encourages students to work together on projects that address real-world issues.
- **Company Visits:** Organize visits to local businesses to give students an insight into the dynamics of work.
- **Outdoor Activities:** Use nature as a classroom, encouraging students to explore and learn in a different context.
- **Feedback and Reflection:** After each experience, encourage students to reflect on what they have learned and how they can apply it in the future.

Incorporating experiential learning doesn't mean abandoning the traditional approach entirely. On the contrary, the two methods can coexist and enrich each other. The important thing is to find a balance that allows students to get the most out of both experiences.

It is necessary to imagine a classroom in which students are not only passive receivers of information, but protagonists of their learning. Experiential learning offers this possibility, transforming education into a compelling and engaging journey. It's not just about gaining knowledge, it's about developing skills that will last a lifetime, preparing young people to face an uncertain future with confidence and creativity.

In an ever-changing world, education must adapt and innovate. Experiential learning is one of the most promising ways to prepare the new generations to become aware and competent citizens. Because, after all, every experience is an opportunity to grow.

7. Suggestions for the development of new training itineraries

In the light of the analysis conducted as part of the "Training, Journey and Learn - TRIP" project and the data that emerged from the questionnaires, focus groups and interviews administered to the participants, it was possible to identify a series of soft skills that are significantly lacking in the adult population involved.

In particular, critical issues emerged in the following areas:

- ✓ interpersonal communication,
- ✓ management of emotions,
- ✓ collaboration in groups,
- ✓ critical thinking,
- ✓ adaptability and leadership.

The proposed training intervention aims not only to fill these gaps, but also to enhance the resources and cultural contexts of the Marmilla area and the partner municipalities.

Below are four experiential training itineraries, each centered on a set of key skills, structured to offer a complete, transformative experience and strongly anchored in the principles of experiential learning and travel as an engine of personal and professional development.

7.1 Itinerary: Communication and Interpersonal Collaboration

Objectives:

- Enhance active listening skills and empathy.
- Strengthen assertiveness and constructive conflict management.
- Encourage cooperative work among peers, including in intercultural contexts.

Methodology:

- Experiential workshops with simulations and role-playing.
- Non-violent communication (NVC) exercises
- Group travel and interactions with local communities.

Project Code: 2024-1-IT02-KA220-ADU-000244663

Training, journey and learn

- Guided activities in museums and archaeological sites, with observations and shared narration.

Duration:

- Two weeks: 5 days of online training + 9 days of field experience.

Teaching tools:

- Individual reflective diary.
- Self-assessment forms.
- Observational grids used by trainers.

Expected outputs:

- Improvement in the quality of interpersonal relationships.
- Increased communication awareness.
- Creation of a shared communicative product (e.g. podcast, video, collective diary).

7.2 Itinerary: Emotion Management and Resilience

Objectives:

- Develop awareness of one's emotions and strategies to regulate them.
- Strengthen resilience in the face of challenging or uncertain contexts.
- Promote self-care and care for others in the group.

Methodology:

- Outdoor training: reflection-oriented experiences in nature (e.g. conscious walks, narrative trekking).
- Group activities with moments of guided silence, journaling and mindfulness.
- Meetings with people who bring transformative experiences (e.g. migrants, local artists, local elders).

Duration:

- 40 hours: 10 hours of online emotional and cognitive preparation + 30 hours in the field in residential mode.

Project Code: 2024-1-IT02-KA220-ADU-000244663

Training, journey and learn

Assessment tools:

- Pre/post experience questionnaires on stress management.
- Weekly self-assessments.
- Peer review.

Expected outputs:

- Emotional portfolio with narration of the challenges faced.
- Growth in interpersonal confidence and frustration tolerance.
- Collection of good practices of shared resilience.

7.3 Itinerary: Leadership and Proactivity

Objectives:

- Promote the development of collaborative and participatory leadership.
- Strengthen the sense of responsibility and personal initiative.
- Stimulate the attitude to the planning and management of community activities.

Methodology:

- Group activities in unknown contexts with rotating roles.
- Trips to neighboring territories for comparison with good practices of active citizenship.
- Simulations of decision-making situations with realistic scenarios.
- Training on facilitation techniques and basic project management.

Duration:

- 50 hours divided into 3 phases: design (10 h), field experience (30 h), evaluation and follow-up (10 h).

Assessment tools:

- Observational rubrics by tutors.
- Individual and collective storytelling.
- SWOT analysis of the projects conceived by the participants.

Project Code: 2024-1-IT02-KA220-ADU-000244663

Training, journey and learn

Expected outputs:

- Prototype of a civic initiative to be carried out in its own territory.
- Growth of awareness of one's leadership style.
- Integration of design skills into everyday life.

7.4 Itinerary: Critical Thinking and Adaptability

Objectives:

- Develop critical analysis skills and objective evaluation of information.
- Strengthen cognitive and behavioral flexibility in the face of change.
- Promote the systemic approach in solving complex problems.
- Stimulate innovation and creativity in the search for alternative solutions.

Methodology:

- Guided tours of archaeological sites and museums with an investigative approach (analysis of sources, comparison of historical interpretations).
- Design thinking workshop applied to the territorial contexts of Marmilla.
- Immersive experiences in different cultural contexts to stimulate the comparison of perspectives.
- Collaborative problem solving workshops based on real cases in the area.
- Structured debate activities on local development and sustainability issues.

Duration:

- 45 hours distributed in: 15 hours of online theoretical-practical training + 30 hours of field experience with alternation between individual and group activities.

Teaching tools:

- Concept maps for systemic analysis.
- Evaluation matrices for comparing alternatives.
- Critical diaries for metacognitive reflection.
- Creativity and innovation toolkit.

Project Code: 2024-1-IT02-KA220-ADU-000244663

Training, journey and learn

Assessment tools:

- Pre/post training case study analysis.
- Portfolio of innovative solutions proposed.
- Peer assessment on the ability to adapt demonstrated.
- Self-assessment of the metacognitive skills developed.

Expected outputs:

- Development of a social innovation project for the Marmilla area.
- Improvement of the ability to critically read complex situations.
- Increased flexibility in approaching problems and openness to change.
- Creation of a network of good practices for territorial adaptability.

7.5 Interconnections between the four routes

The four training modules are designed to integrate synergistically:

- **Module 1 (Communication)** provides the necessary relational foundations for all other paths
- **Module 2 (Emotional Management)** develops the inner stability required to face challenges and changes
- **Module 3 (Leadership)** transforms individual skills into leadership skills and positive influence
- **Module 4 (Critical Thinking)** completes the picture by providing the cognitive tools to navigate complexity

All itineraries must comply with some common methodological principles to ensure consistency with the values of the TRIP project:

- **Experience-based learning:** travel and contact with new contexts must be treated as opportunities for discovery and active reflection.
- **Daily debriefings:** each day ends with a moment of collective elaboration led by an expert facilitator.

- **Continuous skills monitoring:** through simple digital tools (e.g. Google forms, journaling apps) and narrative assessments.
- **Inclusiveness and adaptability:** itineraries must be accessible to people with different levels of expertise, training and cultural backgrounds.
- **Territorial relevance:** each activity must be linked to identity elements of the territory (e.g. museums, landscapes, traditions, people), to enhance the local heritage.

These itineraries represent the heart of the educational intervention envisaged by the TRIP project and are designed to be replicable, adaptable and scalable also in other national and European contexts, maintaining a strong consistency with the objectives of Adult Education promoted by the Erasmus+ program.

8. Conclusion

8.1 Challenges Emerged

During the territorial analysis and the administration of qualitative and quantitative survey tools, several challenges were identified that hinder the development and strengthening of transversal skills in adult participants. These critical issues, if not addressed with targeted educational strategies, risk compromising the effectiveness of training itineraries. The main challenges encountered are:

- **Low initial level of awareness of their soft skills:** many adults involved in the project did not have a clear vocabulary to identify, describe and assess their soft skills. This shortage has made it necessary to carry out preliminary work on skills literacy.
- **Cultural resistance to non-formal learning:** in some age groups or socio-cultural contexts, there has been a strong distrust of alternative educational methodologies, such as role-playing, guided reflection or collaborative work. Experiential educational practices were initially perceived as "non-serious" or "not very useful".
- **Difficulties in self-assessment and peer feedback:** the practice of constructive feedback, which is fundamental in reflective learning pathways, was unfamiliar. In several cases, participants expressed discomfort in making judgments about themselves or receiving them from others.

- **Poor digital mastery:** some of the participants showed difficulties in using even basic digital tools, such as online platforms, Google forms or logbook apps. This required adaptation of the tools and constant support during the activities.

8.2 Strategies for Addressing Identified Challenges

In order to respond effectively and in a structured way to the difficulties identified, the following operational strategies are proposed, already partially tested in the pilot contexts of the project:

- **Preventive training of local facilitators:** it is essential to invest in the methodological training of educators and facilitators working in the area, so that they are able to read the needs of the group, adapt the language, manage relational dynamics and propose calibrated activities.
- **Adoption of simple and guided digital tools:** the selection of intuitive tools, possibly also available offline and accompanied by short visual or audio tutorials, allows you to reduce digital performance anxiety. The use of apps for guided reflection or for monitoring skills is effective if accompanied by moments of tutoring.
- **Active involvement of local stakeholders:** enhancing the network of actors present in the area (employment centers, cultural associations, social cooperatives, public bodies) allows not only to expand the impact of the activities, but also to legitimize them socially. Collaboration with external stakeholders can result in interventions, testimonies, learning spaces or co-design of initiatives.
- **Strengthening participatory evaluation:** evaluation should not be an external process imposed from above, but rather a tool at the service of the participant. The TRIP paths include moments of self-analysis, mutual observation and shared design of success indicators, promoting a sense of responsibility and ownership.
- **Use of narratives and testimonies:** To overcome resistance to change and stimulate transformative learning, it was useful to present life stories, real experiences and local positive models that show the impact of soft skills in daily life.

8.3 Appendices

Project Code: 2024-1-IT02-KA220-ADU-000244663

Training, journey and learn

The following appendices document the methodological basis, the materials used and the results obtained in the research and experimentation phase.

Data Collection Tools:

- Semi-structured interviews with open-ended questions on skills perception, expectations and obstacles.
- Standardized self-assessment questionnaires, administered in the initial and final phases.
- Participant observation during workshops and field activities, with thematic grids.

Raw data and statistical analysis:

- The results of the questionnaires were collected in excel tables and analyzed through descriptive statistical tools (mean, standard deviation, percentage change).
- The qualitative analysis focused on identifying recurrences in stories, keywords, emotions expressed, and problem-solving methods.

Qualitative evaluations:

- Each participant compiled a weekly narrative diary, which was then subject to thematic coding.
- The final focus groups showed a growth in mutual trust, awareness of one's limits and the enhancement of experiences.
- Case studies of good practices have been drawn up that illustrate the individual evolution in the path.

Stakeholders involved:

- Public bodies: CPIA, Municipalities, Departments of Culture and Social Policies.
- Cultural and youth associations, community libraries.
- Social gathering centers and educational cooperatives.
- Erasmus+ partner organisations (Fondazione Altopiano della Giara, Fondazione Villanovafranca, CRAS, Conil Romania).
- Educators, trainers, cultural mediators and facilitators.

These components constitute the integrated framework of the research and actions of the TRIP project and represent a solid basis for the consolidation and replicability of the model at European level.

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Training, journey and learn

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