European Commission

CREATIVE EUROPE 2014-2020

GENDER EQUALITY, SUSTAINABILITY AND DIGITALISATION: CULTURAL COOPERATION PROJECTS FOR A UNION THAT STRIVES FOR MORE

European Education
and Culture
Executive Agency

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A. CREATIVE EUROPE CULTURE: EUROPEAN COOPERATION PROJECTS

Creative Europe is the European Commission's framework programme supporting the culture and audio-visual sectors. It aims to safeguard, develop and promote European cultural and linguistic diversity and to promote Europe's cultural heritage, as well as to strengthen the competitiveness of the sector. The Creative Europe programme for 2014-2020 had a budget of €1.46 billion and counted with the Culture and Media sub-programmes as well as a Cross-sectoral Strand.

The Culture sub-programme aimed to help cultural and creative organisations to operate transnationally, to promote the cross-border circulation of works of culture, and to support the mobility of cultural players. It provided financial support to projects with a European dimension aiming to share cultural content across borders. The Culture Sub-programme covered a wide diversity of cultural and creative sectors from performing arts, cultural heritage, books and publishing to architecture, design, fashion or visual arts. Its guiding principle was to foster collaboration and cooperation in Europe and beyond, most of all through its call European Cooperation projects.

During the period 2014-2020 eight European cooperation projects calls for proposals were published (one every year plus a targeted call for the European Year of Cultural Heritage 2018). Two categories of projects were included: smaller scale (minimum 3 partners from 3 different countries receiving a max EU grant of 200 000 euro representing 60% of the budget) and larger scale (minimum 6 partners from 6 different countries receiving a max EU grant of 2 000 000 euro representing 50% of the budget).

Within this framework, cooperation projects gave European cultural organisations of all sizes the possibility to co-produce, cooperate, experiment, be mobile and learn from each other. Indeed, in addition to the objectives mentioned earlier, it also contributed to audience development and the promotion of innovation and creativity in the field of culture. During the seven years, additional priorities were added, such as contributing to the social integration of migrants and refugees by enhancing intercultural dialogue and raising awareness of common history and values as legacy of the European Year of Cultural Heritage 2018.

Cross-sectoral cooperation is essential to break down silos and build on

cultural and creative operators' diversity. Through its funding, more than 3 760 organisations have worked together through 647 cooperation projects, giving rise to many co-creations and co-productions, and bringing European creativity and talents to a wider audience. To respond better to the needs of small organisations searching for partners in Europe, from 2018 to 2020 calls earmarked nearly 40% of their total budget to quality "small-scale" cooperation projects. This helped build capacity for cultural organisations with little experience of working at European level, involve more grassroots organisations and provide room for experimentation and innovation.

European cooperation projects in figures

COOP1 small
92.437.190,75 €
490

COOP2 large
197.759.595,57 €
128

COOP3 EYCH 2018
4.759.647,58 €
29

TOTAL
294.956.433,90 €
647

% of COOP versus total grant Culture
74%

Total grant Culture
399.388.694,37 €
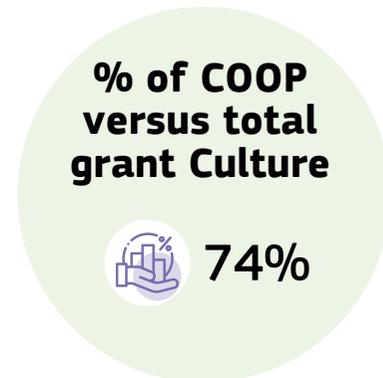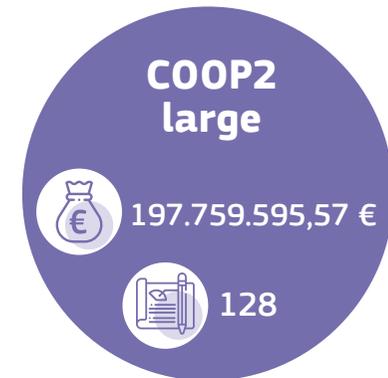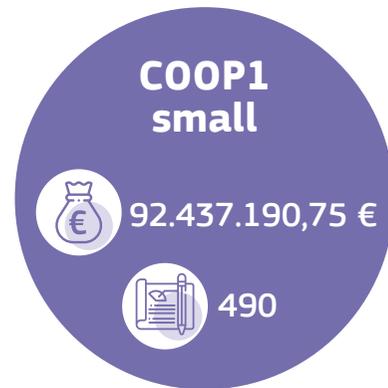
Total projects per cultural fields

Sculpture 4
Photography 14
Multidisciplinary 49
Graphic arts 5
Painting, drawing 18
Dance 50
Puppetry 6
Street art 19
Theater 116
Architecture 10
Design and applied arts 21
Music and Opera 121
Circus 11
Books and reading 29
Film, vidéo 11
Digital arts 37
Cultural heritage (tangible and intangible) 126
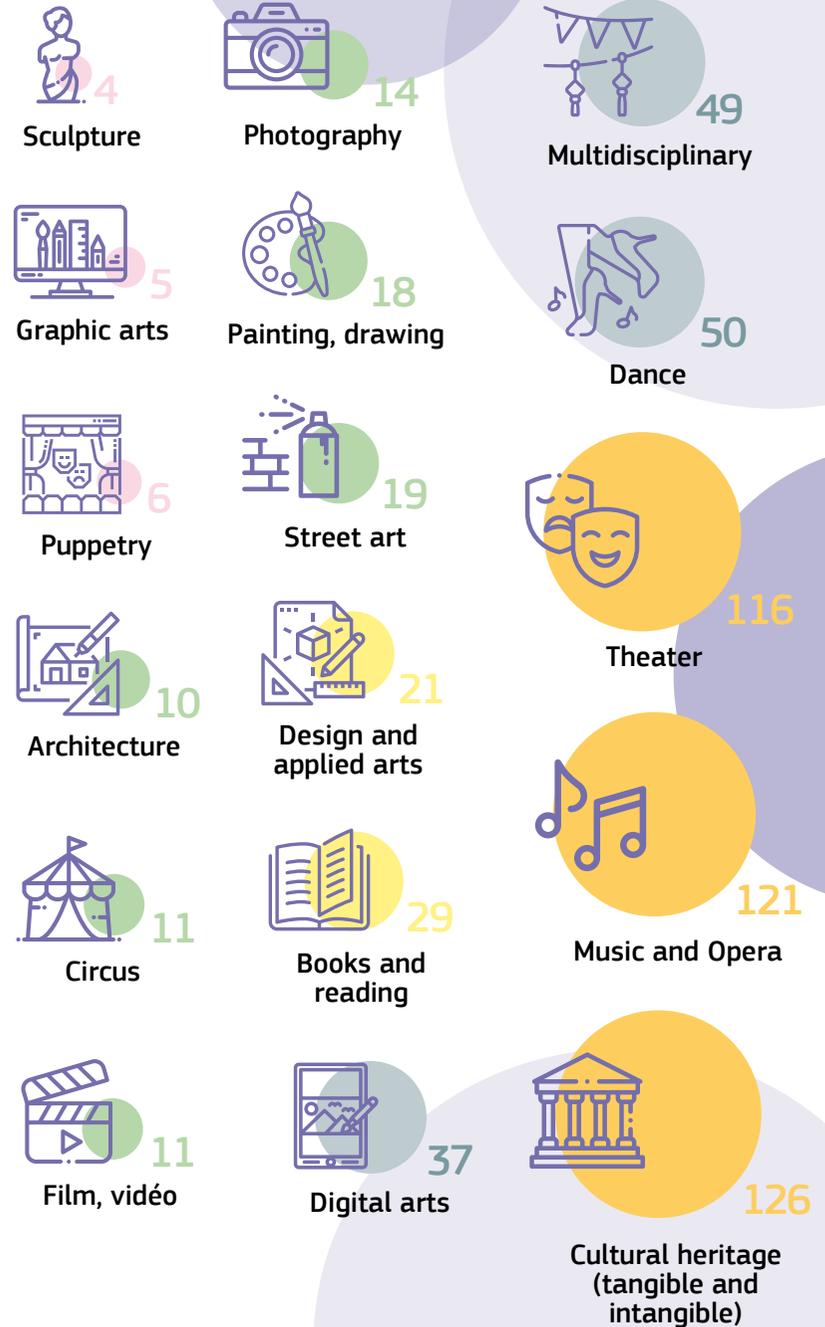
Participant Country and Count Organisation

Country	Count
Albania	14
Armenia	3
Austria	125
Bosnia and Herzegovina	17
Belgium	228
Bulgaria	33
Cyprus	23
Czechia	79
Germany	250
Danemark	73
Estonia	42
Greece	120
Spain	259
Finland	77
France	326
Georgia	15
Croatia	118
Hungary	85
Ireland	67
Iceland	17
Italy	382
Lituania	52
Luxembourg	50
Moldova (the republic of)	2
Montenegro	9
North Macedonia (the republic of)	26
Malta	6
Netherlands	167
Norway	76
Poland	132
Portugal	124
Romania	102
Serbia	104
Sweden	90
SlovenIa	141
Slovakia	36
Tunisia	11
Turkey	9
Ukraine	17
United Kingdom	256
Kosovo	1
TOTAL	**3774**
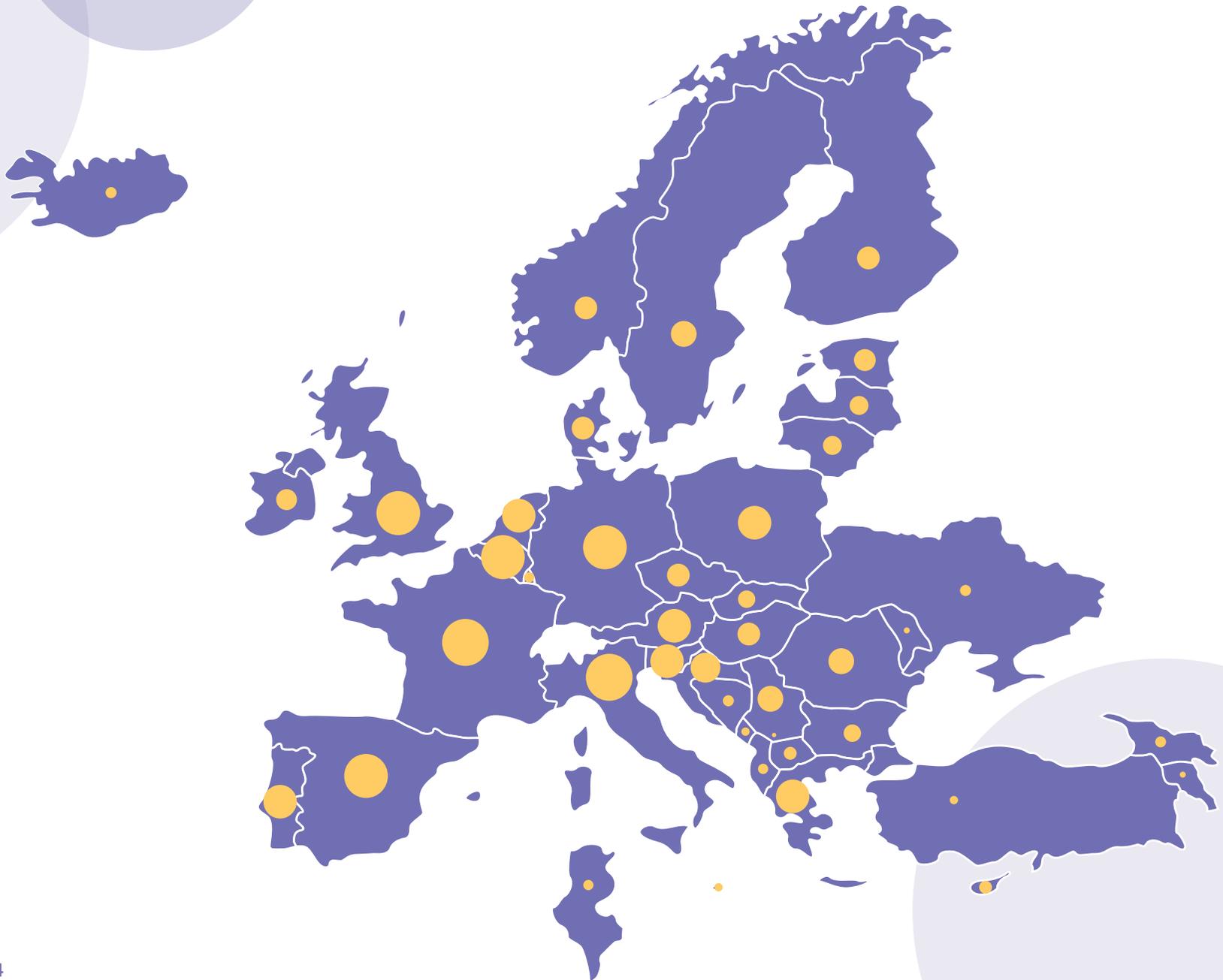
B. COOPERATING FOR ENVIRONMENTAL SUSTAINABILITY, DIGITALISATION AND GENDER EQUALITY

Environmental Sustainability

DIGITALISATION

Gender Equality

Environmental sustainability, digitalisation and gender equality are important pillars of the European Union.

Better known under the titles A European Green Deal, A Europe fit for the digital age, and more generally, An economy that works for people, the three priorities respectively strive for a climate-neutral continent, the successful transformation of Europe into the digital age through the adoption of digital technologies (e.g. AI) and, last but not least, the promotion of gender equality and women's empowerment.

The three have gained particular attention during the past few years and have been addressed by a number of programmes and agendas adopted at EU level, including in the cultural sector. These include, the New European Agenda for Culture (2018), which sets the framework for cooperation on culture at the EU level, and the Council's multiannual Work Plan for Culture (2019-2022), which addresses political developments and sets priorities together with member states. Said priorities were also made political priorities under the newly adopted European Commission's strategic agenda 2019-2024, showing a commitment, on behalf of the institution to further strengthen and deepen the work done on these topics and open up new possibilities around the values and strategic objectives they propose.

When it comes to assessing the ways in which the three priorities have been matched or promoted within the cultural field, the Creative Europe - Culture sub-programme lends itself as one of the most suited places. Through the financing of a number of European cooperation projects, the programme was able not only to meet the main targets it set out to achieve, but also to address new objectives,

including the promotion of efforts and best practices that can contribute to the achievement of key European Commission priorities (i.e. gender equality, digitalisation and environmental sustainability). These, which were not necessarily specified under the 2014-2020 Creative Europe programme, were integrated and advocated for differently depending on the action at stake and comprised more or less explicit initiatives to adopt more sustainable and environment-friendly practices, actions to accelerate CCS' digital transition and efforts to disseminate gender equality.

Over 75 examples of European Cooperation projects financed under the Creative Europe Programme 2014-2020 are included in this publication (amounting to 23 cooperation projects tackling environmental sustainability, 17 tackling gender equality and 33 tackling digitalisation). The analysed cooperation projects well show how they managed to meet the mentioned priorities through their actions and initiatives and are also a good illustration of how there already was an intentionality between those projects financed by the previous Creative Europe programme to do so.

As a matter of fact, while the three priorities were not mentioned explicitly in the 2014-2020 programme, it turns out that a number of projects already picked them up independently, either making them the foci of their activities or relying on them as resources to promote wider-scale objectives. This can be retrieved in partners' efforts to rethink and propose new wars to approach some of the main priorities stated in projects' calls, and which include, for example, transnational mobility, capacity building and audience development. In concrete terms this translated to project partners using augment reality (i.e. AI) to digitise their exhibitions and collections, to project's activities addressing gender inequality by giving more visibility to women's art works or to projects recovering rural communities' traditions, such as those related to vernacular farming, in order to connect art with rurality.

These few practical examples do not only show how projects adopted a different interpretation of the three priorities according to their needs but also that on some occasions they ended up applying a certain degree of intersectionality to their activities, linking gender equality with digitalisation or with environmental

sustainability, and the other way around. This shows that it in some cases projects tackling environmental sustainability relied on the digital to empower citizens to learn about and promote the ecological transition. In others, that projects having digitalisation as the main focus also devoted quite a lot of time and effort in contributing to a greater gender balance by including female live coders more extensively in a sector which is typically male-dominated, such as that of IT. Finally, in other cases projects promoting gender equality showed a necessity of stressing the link between climate change and gender in an effort of calling people out to the danger of neutralizing the discourse around it, given that the effects of these phenomena can be felt more intensively by the most vulnerable groups of society, including women.

These mentions are only just a few examples of how European cooperation projects funded by Creative Europe – Culture, can be promoters of key pillars for the European Union. What they have achieved is, nonetheless, a true example of how culture has the power, through international cooperation projects, to bring to the fore three topics, environmental sustainability, gender equality and digitalisation, whose acknowledgment and application is of indefinite value for the good function of society and its development towards the future.

If you would like to know more about cooperation projects under Creative Europe, you can consult the *Creative Europe project result database* or read the new *Creative Europe programme 2021-2027*.

COOPERATING FOR GENDER EQUALITY

'Gender equality is a core principle of the European Union, but is not yet a reality' (cit. President Ursula Von der Leyen, March 2020).

Gender equality being a fundamental right was made a priority of the European Commission' political agenda as well as of the Work Plan for Culture 2019-2022 and of the recently launched Creative Europe programme 2021-2027, which stresses the role of culture in the promotion of values.

Culture and the arts have been identified as having a strong capacity of promoting gender equality and acknowledging gender diversity in their manifold creative expressions and critical approaches. By these means, they can inspire cultural awareness, social connection and become powerful tools in generating a positive transformation. Throughout history, artists have been closely involved with social change, playing an important role in influencing its development and continuing to do so nowadays. Indeed, both culture and the arts have been used to combat stereotypes and promote positive values and role models that are necessary to maintain inclusive and equal societies.

The adoption of culture for the fight against gender discrimination, the empowerment of citizens or of the cultural sector itself and the promotion of gender equality and positive values, can all be appreciated as some of the goals addressed by the cooperation projects tackling gender equality included in this publication. Such projects, which took place during the 2014-2020 period when gender equality was not yet a priority as such, responded to and were financed under the European cooperation call launched by the Creative Europe Culture programme 2014-2020. This shows how the cultural sector, its professionals and the activities carried out, were already fully in line with the urgency of addressing gender equality in their efforts to empower citizens, build capacities and promote change.

Such objectives also transpired from the analysis carried out of the data provided by the 17 cooperation projects touching upon the gender equality priority. The majority of these declared to be striving for greater equality (e.g.

by giving more visibility to women's art works), working on closing gender gaps (e.g. by promoting equal pay) or challenging gender stereotypes (e.g. by readdressing topics such as birth and motherhood or prompting the reformulation of teen books), as can be seen from the chart below.

Key objectives concerning gender equality tackled by projects
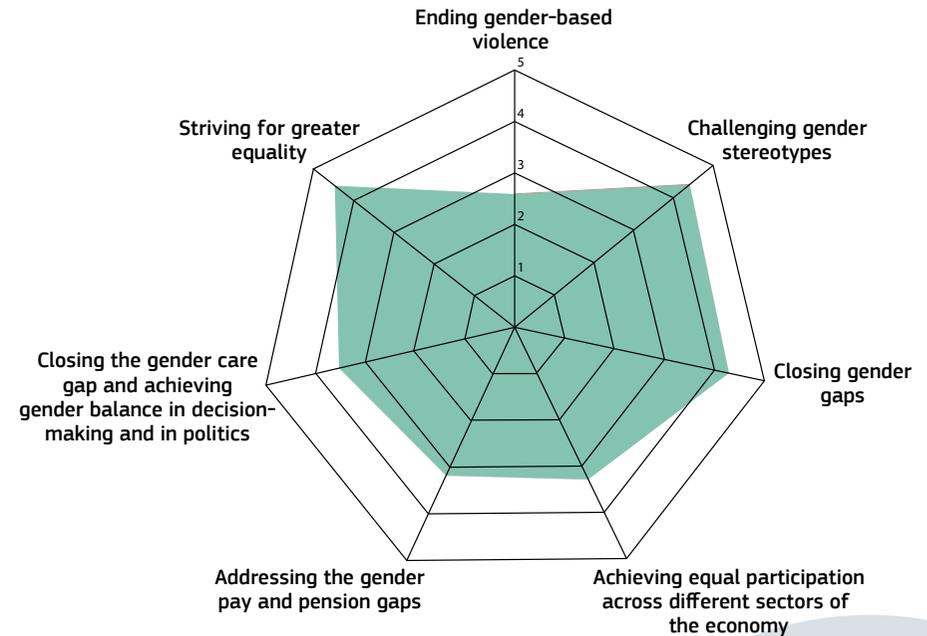
Gender mainstreaming (i.e. the process of considering the needs and interests of both women and men when defining plans and policies, so that women and men are treated equally) has been embraced internationally as a strategy towards achieving gender equality. Culture project are fully in line with this strategy, as indeed more than half of the proposals addressing gender equality declared adopting the principle of gender mainstreaming in their project.

Most of the concerned projects (76%) accounted for adopting intersectional approaches and principles (e.g. taking into account various forms of discrimination and overlapping social identities) to gender equality or gender minorities. This intersectional perspective allows culture projects to give additional insight into other gaps and inequalities. The project G-book, for example, promotes the use of books that have an intersectional approach to show the importance of promoting interaction and collaboration among people of different backgrounds and identities, to raise readers' awareness on the differences and inequalities that still exist across cultures and societies. On another note, the project Advancing Performing Arts Project – Feminist Futures promotes social equality by means of "intersectional feminism".

The map below shows how the 17 projects address the following key approaches (central means they address equally the 4 issues):
- raising awareness on gender equality
- changing mind-sets on gender equality through cultural/artistic activities
- promoting gender equality in the cultural sector
- building capacities of women and/or minorities

Projects such as MEWEM, KEYCHANGE or Centre Stage aim at initiating positive change by proposing mentoring activities or skill development programmes for women or gender minorities to build their capacities, create new career opportunities and establish new role models.

Other projects, promote the works created by women artists in different cultural sectors (be it music, architecture, photography or visual arts) to show their potential as new inspiration and rehabilitate their history (characterised by gender unbalance), thus changing the mind-set of citizens. Wom@rts, on another level, adopts a holistic approach and pursues women's equal share presence in the Arts, in terms of visibility, promotion and access to the market promoting gender equality in the cultural sector.

Some projects develop artistic content to address important themes (e.g. violence against women) raising awareness and generating positive social change.

Raising awareness

Changing mindsets through cultural/artistic activities

Theater
Gender matters
2020

Interdisciplinary
CONTESTED DESIRES
2019

Photography
A Woman's Work
2018

Book & publishing
G-BOOK 2
2020

Music
Musique est une femme
2019

Visual arts
Not Yet Written Stories: Women
Artist' Archives On-Line
2019

Interdisciplinary
WOM@RTS
2017

Music
MusicaFemina
2018

Interdisciplinary
Women on Women
2019

Music
Keychange
2019

Architecture &
urban planning
Women's creativity since the
Modern Movement
2014

Dance
Performing Gender
2017

Performing arts
FEMINIST FUTURES
2020

Building capacities of woman and/or minorities

Music
MEWEM Europa
2020

Interdisciplinary
ROOM TO BLOOM
2020

Cultural Heritage
& visual arts
Birth Cultures
2019

Promoting equality in the cultural sector

Performing arts
Centre Stage
2019

Project are presented according to their focus. Click on the project to find out more.

Women's creativity since the Modern Movement

Politecnico Di Torino, Diseg – Dipartimento Di Ingegneria Strutturale, Edile E Geotecnica (IT)

Universidad De Oviedo (ES), Universite Grenoble Alpes (FR), Siti – Istituto Superiore Sui Sistemi Territoriali Per L'innovazione, (IT), Stichting Vu (NL), Universiteit Leiden (NL), Ensilis – Educacao E Formacao, Unipessoal Lda, (PT), Znanstvenoraziskovalni Center Slovenske Akademije Znanosti In Umetnosti (SI), Slovenska Technicka Univerzita V Bratislave (SK)

Description of the project

MoMoWo's general aim was to highlight the diverse contributions of women in design professions. By revealing these accomplishments, MoMoWo promoted cultural and professional equality and strove towards a gender-balanced society. MoMoWo focused on contemporary works by European women in the fields of architecture, civil engineering, interior design, landscape design, and urban planning. These fields were, and in some case are, currently perceived as masculine-dominated professions. This project tackled this attitude, by exposing notable and important works by female designers both in the past and present. By highlighting the value that works by women have brought to the world of design, MoMoWo empowered and strengthened future generations of creative women.

> *The project is about changing mindsets on gender equality. It is a recognition and awareness of the community and in particular of the necessity to remove inequalities between gender in the construction world.*

Creative Europe's support

The project was important for at least three main reasons. Firstly, it improved the internationalisation of the organisations involved as well as of European women architects. Secondly, MoMoWo erased boundaries between academia (universities), architects (with professional associations in the patronage) and society. Thirdly, MoMoWo epitomised the study and promotion of women designers in the European architectural space.

#architecture   #urban planning   #gender equality   #changing mind-set

Herstory

MoMoWo revealed and promoted the significant European cultural heritage created by women involved in design professions, who were 'hidden from history'.

Contact

www.momowo.eu

Creative Europe Project Results

Performing Gender – Dance Makes Differences

APS Arcigay Il Cassero (IT)

Paso A 2 Plataforma Coreografica Asociacion Cultural (ES), Comune di Bassano del Grappa (IT), Stichting Theaterfestival Boulevard 'Shertogenbosch (NL), Mesto Zensk, Drustvo Za Promocijo Zensk V Kulturi (SI), Yorkshire Dance Centre Trust (GB)
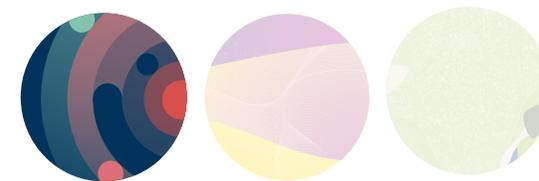
State of the art

Gender identities and sexual orientations are at the centre of the social stage in many countries around Europe. Communities of citizens are pushing for a new political phase, with the acknowledgement of new civil rights and new forms of citizenship. New intercultural competencies should be imagined, designed and practised in order to deal with this epochal shift.

Description of the project

Performing Gender – Dance Makes Differences was a 2-year capacity-building programme, addressed to a new generation of European dance artists and professionals. The objective was to provide them with a set of skills and tools to develop a new form of narrative on LGBTI identities in Europe, whose citizens live today in dramatically diverse contexts of social recognition. PG-DMD helped professionals to formalise new practices, to achieve new landmarks and spaces of experimentation. The project acknowledged the need to train a group of pioneers, able to make the sector aware of the codes ruling it and pushing for the implementation of new capacity-building models, nurturing professional growth for a new generation of EU artists. PG-DMD opened the gate to new communities, creating a process of empowerment, breaking the mechanism of seeing people only as representatives of a social group.

> *Gender identities and sexual orientations are constitutive elements of our self-perception and keys to understand others, fundamental pillars to build our sense of citizenship.*

Creative Europe's support

The project involved in each country associations and social groups sharing their knowledge or life experience with PG-DMD actors, involving communities in workshops and performances. PG-DMD opened the gate of these communities, creating a process of empowerment at European level.

#dance   #capacity building   #new narratives   #LGBTI

Beyond Gender

PG-DMD created an environment in which conventions and mind-sets on gender equality were deconstructed. All those involved have become enablers of this dialogue. A new set of intercultural and intersectional skills was integrated into the work of dance and cultural professionals, as well as partner organisations and networks of academics and decision makers involved in the project.

Contact

www.performinggender.eu

Creative Europe Project Results

WOM@RTS - Women's Equal Share of Presence in the Arts
Auditorio de Galicia (ES)

WIFT Finland (FI), Viesoji istaiga Vilniaus rotuse (LT), Centre audiovisuel Simone de Beauvoir (FR), Communauté d'Agglomération du Grand Angoulême (FR), Limerick Institute of Technology - Limerick School of Arts & Design (IE), Hay Festival of Literature and the Arts Ltd. (UK), Academy of Applied Arts University in Rijeka (HR), UGM Maribor (SI), Fundación Municipal de Cultura-Avilés (ES)

State of the art

When preparing the project, the partners identified a series of initial indicators and data (and lack of them), coming to the conclusion that the 21st century has to achieve much-needed gender equality in all aspects of society. Culture and creativity must be a model that reflects this diversity in Europe.

Description of the project

WOM@RTS aims to highlight and support the creativity of women. From an interdisciplinary and cross-sectorial perspective, Wom@rts pursues women's equal-share presence in the arts in terms of visibility, promotion and access to the market. To this end, the Wom@rts' State of the Arts Report presented a full picture of the presence of women in the European Cultural arena, and offered a view of networks and associations working with this objective. Beyond presenting an inspiring list of good practices, the project also drafted a charter in defence of gender equality practices in the sector. This charter sets objectives and recommendations and includes specific targets and commitments for signatories (50/50 participation of women in programmes, teams, decision-making commissions, etc., gender pay gap, the encouragement of anti-sexism measures and education, etc).

> *The objective for our target group is not to be recognised as "women creators" or "women managers", but as "creators" or "managers".*

Creative Europe's support

180 artists could benefit of transnational mobility and promotion activities. Some 50 pieces produced at the residencies were showcased at EU level. 180 artists were trained through 27 "Meet the Masters" masterclasses and the Joint Training Programmes & Coaching Guidelines.

#interdisciplinary   #gender equality   #capacity building   #equal-share   #women   #pay gap

Beyond Gender

The project advocates for a better use of digital tools to promote women artists, with a focus on their marketing and entrepreneurial capacity. It taks into account the opportunities derived from a better use of digital tools.

Contact

www.womarts.eu

Creative Europe Project Results

Pedagoško gradivo Neustrašne ženske

16 idej za pedagoško rabo kart, ki naslavljajo enakost spolov

Nelektorirana različica

1

Leta 2018 je hrvaška nevladna organizacija K-zona razvila inovativno družabno kartami Neustrašne ženske (Fierce Women), ki sodelujoče seznanja z dosežki področju kulture, politike, znanosti, feminizma, človekovih pravic in ume zabavno, poučno in družbeno angažirano igro s kartami lahko pri po vprašanje enakosti spolov. Več o kartah Neustrašne ženske na www.fierce-women.net.

K-zona je pripravila tudi 16 predlogov za učne ure. Iz angleščine jih Društvo za promocijo žensk v kulturi prevedla Jedrt Lapuh Male uporabljamo slovnični ženski spol kot generični, splošni s nagovarjamo pedagoge in pedagoginje vseh spolov.

V Sloveniji so karte dostopne v Mestu žensk – Društvu za pje leta 2020 v sodelovanju s K-zono, Tiiiit! Inc. (Severna (Irska) v okviru projekta Women o...

A Woman's Work
Ffotogallery Wales Limited (UK)

La Photographie au Chateau d'eau (FR), Gallery of Photography Ireland (IR), Lithuanian Photographers Association Kaunas (LT)

State of the art

Women's role in industrial and technology-based work in post-war Europe is a hitherto untold story. Audiovisual archives tended to focus on male-orientated 'heavy industries'. Yet women continue to play a key role in many industries – e.g. textiles, agriculture, electronics – a reality which is neither acknowledged nor strongly represented in European archives. The project brief was to correct this underrepresentation of women's contribution to various industrial sectors in Europe.

Description of the project

Woman's Work was a 28-month collaborative programme in which partners worked together in pursuit of the following objectives:

- to enable artists and cultural professionals from across Europe to cooperate around the making and presentation of new work focusing on the changing face of women and work in Europe, with a sharing of professional experience and practice;
- to establish a digital platform which presents the project to a global audience, in order to stimulate discussion which challenges the dominant view of gender and industry. The project sought to uncover new insights, to document the social and cultural processes at work and to share individual perspectives with a wider audience, physical and virtual, stimulating debate and dialogue. In total, 529 artists and cultural producers from across Europe directly participated in physical and virtual activities.

> ## *Women are playing the leading role in shaping the future landscape of work in Europe.*

#photography   #film video   #stereotypes   #archives   #visibility   #industry

Beyond Gender

Issues of equality and digitisation were central to the project brief, and the partners' response to the pandemic points the way forward to more environmentally sustainable international collaborations.

Contact

www.europeanprospects.org/a-womans-work

Creative Europe Project Results

MusicaFemina – women made music

Maezenatentum (AT)

City of Women (SI), Gryllus Kft. (HU)

Description of the project

Based on the European Commission's founding value of gender equality, the project MusicaFemina sets the goal of more gender balance in the field of women's composing. This goal is not only to raise the quality of music industries but also to contribute to sustainable audience development and to support a gender-balanced life, free of abuse and violation. The starting point of the project was an extensive exhibition on women's music in Vienna in 2018, creating a women's room designed by the merits of her-story and providing the stage for a wide variety of presentations, panels, performances and multimedia installations. By implementing the aim of gender mainstreaming into the field of women's composing, the project followed three trails that complemented each other: scientific and academic work in papers, panels and introductory presentations, commissions, concerts and performances.

Impact and positive changes

The project raised awareness of gender imbalance, and many of the composers presented in the project got new commissions and engagements. One of the positive results was the invitation to create a monthly TV show on Austrian community TV (Okto), featuring live performances, presenting female composers, female key changers in economy and politics and to show alternative ways of empowerment.

> *The main challenges were to overcome the prejudice that there are no (excellent) female composers. This goal was achieved.*

Creative Europe's support

Creative Europe provided highly valuable organisational support, essential financial funding, and created the basis for European cooperation. It allowed to connect with institutions throughout Europe and raise awareness and understanding of gender in leading art and music institutions.

#music   #gender balance   #women composers   #creativity of women

Beyond the project

The project created attention in Austria and supported existing plattforms of female composers, as well as motivated Hungarian women to found the Music Women Hungary platform. MusicaFemina became a label for quality in music, gender and diversity.

Contact

www.musicafeminainternational.eu

Creative Europe Project Results

17

Birth Cultures: a journey through European history and traditions around birth and maternity

Interarts Foundation (ES)

Frauenmuseum Hittisau (AT), Frauenmuseum Merano (IT), Gender Museum (UA)

State of the art

Worldwide cultural anthropological research, oral history or museum work have ignored relevant experiences and have not taken into due account the knowledge of women and mothers in what concerns the beginning of life. In addition, knowledge related to midwifery has been passed on for generations but is now at risk of being lost in contemporary European societies.

Description of the project

When it comes to pregnancy and birth there is a deficit of instruments, such as historical research and exhibitions, which have the potential to make these topics accessible to different publics and audiences. Birth Cultures addresses these deficiencies and aims to offer parents more knowledge about birth. With the objective of preserving and transmitting traditional knowledge concerning birth and maternity as part of European intangible cultural heritage through arts and culture, the project is conducting research on traditions, stories, objects and artworks, organising intercultural birth cafés where women can share their experiences, and inviting women's museums and artists to contribute to a travelling interactive exhibition on the topic of birth and maternity in Europe.

> *Birth Cultures preserves and transmits, through arts and culture, traditional knowledge and practices of birth and maternity as part of European intangible cultural heritage.*

Creative Europe's support

Creative Europe has enabled women's museums and gender-oriented initiatives in Europe to improve their collaboration and cooperation capacities and strengthened their knowledge and skills as regards audience development and engagement.

#cultural heritage   #intangible culture   #birth #maternity   #women's museums   #migrants

Beyond Gender

The traveling exhibition and parallel activities address issues directly related to women's rights and gender roles during pregnancy and after childbirth. The project takes a holistic view of the issues addressed, including traditional and non-European practices, some of which are closely linked to sustainable or eco-friendly practices.

Contact

birthcultures.eu/en

Creative Europe Project Results

Centre Stage
Förvaltningen för kulturutveckling (SE)

Theatre Forum (IE), Agencia Andaluza de Instituciones Culturales (ES)

State of the art

UNESCO reports that there is a high level of commitment to the policy of gender mainstreaming across Europe but little practical action. Nonetheless, both experience and data show that the cultural sector can create change from within and have a leverage effect on society as a whole.

Description of the project

In 2016 the European Institute for Gender Equality reported that gender inequality is a feature of the performing arts sector across Europe. Centre stage wants to reveal the gender-based structures that exist within the performing arts and raise artists' awareness of those that they need to negotiate to support themselves. The project aims to initiate positive change by enabling 824 women artists and creatives to gain the skills, knowledge and self-awareness to develop their careers transnationally through capacity-building programmes. It also aims to change the understanding of bias and gender equality in cultural programming among 190 cultural policy makers, managers and creatives in Sweden, Ireland and Spain and a further 3 000 current and future cultural decision-makers across Europe through the Programming for Diversity strands.

> *We will spark discussions on gender equality among artists, artistic leaders, policy makers, programmers, promoters and managers that lead to practical action.*

Creative Europe's support

Creative Europe's support has brought together organisations on the edges of the EU that otherwise would never have met. Partners found inspiration, knowledge and skills that will enhance their own work, incorporating gender perspectives in their training and embracing each other's good practices. The European dimension of this project is vital, as women artists face many of the same challenges.

#performing arts   #gender equality   #capacity building   #gender-based bias

Beyond Gender

Centre Stage Online is an online course developed by the project. It adresses women performing artists around Europe who want to develop communication and artistic leadership skills.

Contact

centrestageonline.org/start

Creative Europe Project Results
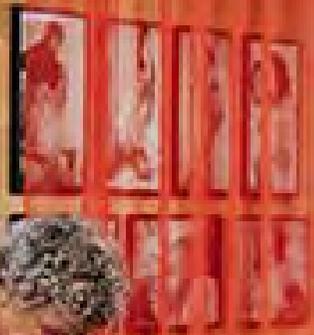
CONTESTED DESIRES
D6 Culture Limited (UK)

Eccom – Centro Europeo per l'organizzazione e il management culturale (IT), Lac – Laboratorio de actividades criativas Associacao cultural (PT), Associacio Promotora Centre de Cultura de Dones Francesca Bonnemaison (ES), Xarkis (CY) And Fresh Milk (Barbados – Third Country Partner)

State of the art

The voices of women are typically erased or silenced in European heritage settings, a problem that is further compounded by dominant narratives of Empire and Imperialism that are imbued with racist ideologies and discrimination.

Description of the project

Contested Desires is a transnational capacity-building programme exploring our shared and contested colonial heritage and its influence on contemporary culture. Contested Desires was designed to explore the multiplicity of engagement across different cultural practices in response to their localities. Gender identities and equality cannot be separated from the main subject. With a focus on exchange and learning, the programme offers unique opportunities for artists and local networks to explore shared heritage through research, workshops, residencies, and exhibitions. Partners organised capacity-building workshops with a specific emphasis on Gender Identities which focused on absences through stories and experiences that are systematically silenced and have no place in official narratives.

> *We want to bring about positive change through a conceptual framework for the sex-gender system, gender stereotypes, intersectionality and discrimination.*

Creative Europe's support

The support of Creative Europe has enabled to connect partners and explore complexity through exposure to diverse and differing histories, perspectives, and the acknowledgment of a shared colonial past..

#cultural heritage #intangible culture #colonial history #gender #capacity building #contested heritage

Beyond Gender

The project aims to co-create spaces for difficult conversations using a bottom-up and collaborative approach while considering equality, environmental sustainability, and digitalisation in the design of equitable engagement and transnational collaboration.

Contact

www.contesteddesires.eu

Creative Europe Project Results

Keychange
Inferno Events GMBH KG & CO (DE)

PRS Foundation (UK), Musikcentrum Öst (SE), First Music Contact – Ireland Music Week (IE), Iceland Airwaves (IS), Lastur Bookin – BIME Festival (ES), Music Innovation Hub – Linecheck Festival (IT), Shiftworks – Tallinn Music Week (EE), Societe des Auteurs Compositeurs et Editeurs de Musique SACEM (FR), Oslo World Music Festival (NO)

State of the art

Gender inequalities in the music industry are vast. Performers alone don't make up festivals or the music industry – lineups should be scrutinised; hiring policies of record labels should be examined; pay disparities should be corrected. Action is needed in all aspects and areas.

Description of the project

Keychange aims to accelerate change and create a better, more inclusive music industry for present and future generations. This is done via a career development programme for underrepresented talent, a gender balance pledge for music organisations and a manifesto that influences policy. Keychange works on all levels to counter the gender imbalance. On an individual level by setting up an extensive career-development programme – which is expected to cover over 270 artists and innovators by 2024 – for women and gender-minority artists and industry innovators, supporting all participants in their progress to the main stages and leading positions in the industry. On an industry level by offering a pledge – which has been signed by over 475 festivals and music companies – for the sector to achieve gender balance by 2022. Keychange's success is a result of deeply implemented collaborations with established showcase festivals and collective rights societies.

> *Cooperation with other organisations makes real change in gender equality: the imbalances are not limited to one country or one genre, it is thus necessary to open ways for shared knowledge and strategies towards gender equality.*

Creative Europe's support

Creative Europe's support was crucial for establishing a successful pilot project tackling gender equality in multiple countries simultaneously, followed by a larger scale initiative to bring change to the whole music industry. European support gave credibility to the Keychange programme and opened doors to large-scale, policy-related recommendations.

#music   #gender equality   #capacity building   #creative lab   #50/50 pledge   #pay disparities

A Union of Equality

In its second phase, Keychange saw the necessity of widening the Keychange Pledge to all aspects of the music industry. Through expanding the Pledge, Keychange now offers all industry components to sign it, outlining their own ambitions and timeline. Integrating not only gender equality but gender diversity in their work is another way to actively contribute to a Union of Equality.

Contact

www.keychange.eu

Creative Europe Project Results

Musique est une femme
Fundacja TAK Temat Aktualny Kultura (PL)

Noordstarfonds vzw (BE), Molyvos International Music Festival (EL) Vidzemes Koncertzale (LV)

State of the art

'I once believed that I possessed creative talent, but I have given up this idea; a woman must not desire to compose — there has never yet been one able to do it. Should I expect to be the one?' This dramatic statement by Clara Wieck-Schumann – is as tragic as it is false, since it expresses, an opinion that has existed for ages, despite the fact that a dozen excellent female composers who did indeed create valuable musical works preceded it.

Description of the project

Because women composer's works were never circulated widely enough, they unfairly fell into oblivion. Musique est une femme intends to change this by focusing on the promotion of music composed by women before WWII. The project also reflects on the absence of their works in concert programmes as well as on stereotypes about women's abilities to compose. MEF will contribute to highlight the richness of women's legacy in the history of European music, especially created at times where women's rights were disregarded. It will focus on reaching a wider audience for these works via engaging activities such as a video competitions and flash mobs. It will foster the interest of cultural organisers in programming concerts with historical music composed by women and consolidate their digital presence.

> *We contribute to closing the gender gap by promoting the works of women and showing their potential as fresh inspirations for concert programmes.*

Creative Europe's support

Thanks to Creative Europe's support, the project managed to organise an international exchange of concert programmes with music composed by women before WWII. The support received also increased the visibility of short video competitions on the topic of stereotypes surrounding women composers.

#music   #female composers   #music by women   #cultural heritage   #visibility

Herstory

Tekla Bądarzewska, Amy Beach, Hildegarde Von Bingen, Rebecca Clarke... these are just a few of the many women composers presented in the short videos submitted during the video competition organised by Musique est une femme.

Contact

TAK Fundation – Fundation TAK website. (fundacjatak.pl)

Creative Europe Project Results

Not Yet Written Stories: Women Artists' Archives On-Line
Fundacja Arton (PL)

Latvijas Laikmetigas Makslas Centrs (LV), Scca Zavod Za Sodobno Umetnost Ljubljana (SL), Ured Za Fotografiju (HR)

State of the art

The exclusion of women's work from the canon of art history has resulted in the erasure of numerous artists' achievements. Such omissions took place everywhere in Europe but women artists behind the Iron Curtain were at risk of double exclusion, due to issues of both geography and sex.

Description of the project

Not Yet Written Stories aims at counteracting this situation, as well as educating a new generation of researchers, art historians and cultural experts who will be aware of this state of affairs and will be able to prevent it. The project's leading motive will be to examine and popularise the creations of women-artists from the second half of the 20th century and the problem of discrimination against women in the arts. Its main goal is to identify the reasons for discrimination against women artists, focusing on their education and professional careers. The project tries to restore the due place of women's art in the global art discourse. For this, it not only provides visibility to women artists in its "Forgotten heritage" database, but it also supports the research led by four teams of young researchers focussing on the re-discovering or discovering of her-story of art.

> *As art historians and professionals from the visual art sector, we find it extremely important to include works created by women artists in public discourse on visual arts.*

Creative Europe's support

The project observes similar mechanisms of discrimination against women artists in many countries and acknowledges the necessity of recognising and preventing them systemically. This is why cooperation with other European organisations on the topic is necessary.

#visual arts   #women artists   #research   #education   #visibility   #archives

Beyond Gender

The project will enrich the previouly-created "Forgotten Heritage" database. This online tool provided already an extensive presentation of forgotten European avant-garde artists from Poland, Croatia, Belgium, and Estonia. The database is online and freely available.

Contact

www.forgottenheritage.eu

Creative Europe Project Results

24

Women on Women

City of Women – Association for the Promotion of Women in Culture (SL)

Common Zone (HR), Tiiiit! Inc. (MK), Outlandish Theatre Platform (IE)

State of the art

Patriarchal perspectives of history exclude women from the picture unless they were part of the power structure at play. Within the WoW project organisations, artists and activists have worked to share perspectives on women who made and have been contributing to equality in societies.

Description of the project

Women on Women is about the (re)presentation of women by women, past and present. The term 'women' stands for women, transgender and intersex people who identify as women. WoW aims to resist current neo-liberal and exclusionary political and populist trends by making quality art with women and presenting new narratives to new audiences. Narratives that leave people inspired and saying "wow"! The project focuses on gender equality from a feminist perspective, tracing the legacy of women particularly from a diverse and intersectional perspective. The project is trying out new models of solidarity and knowledge exchange between different communities with nominations, portraits, collective performances, city mappings, and artistic interventions in public spaces as well as by developing artistic programmes that reflect the cultural diversity of contemporary societies.

> *Revisit history through a gender perspective, giving visibility to women and female collectives that contributed greatly to society but have been overlooked by history.*

Empowerment

Among other things, WoW literally changed the lives of 20 women from various minority backgrounds by offering them an opportunity to empower themselves through the project. It has broadened horizons and changed the perspectives of spectators through its artistic programmes.

#Interdisciplinary   #theatre   #public space   #equality   #feminism   #visibility

Tools for inspiration

WoW's outputs can be used as history documents, teaching and leisure time tools (i.e. social card games, feminist tour guides, online maps). Wow contributed to visibility of living women through campaign-based awards. It also indirectly created a pool of female experts from all sectors, which can be used for reference by professionals when looking for expert speakers.

Contact

www.gendernet.info/en/womenonwomen

www.cityofwomen.org/en/content/women-women

Creative Europe Project Results

26

FEMINIST FUTURES
Tanzfabrik-Berlin EV (DE)

Il Gaviale Societa Cooperativa (IT), Buda Kunstencentrum (BE), Reykjavik Dance Festival (IS), Station Service For Contemporary Dance (SR), Szene Verein Zur Forderung Der Kultur (AT), Teatro Nacional D Maria Ii Epe (PT), Stichting Theaterfestival Boulevard's-Hertogenbosch (NL), Epcc Maison De La Culture D Amiens (FR), Stiftelsen Bergen Internasjonale Teater (NO), Fundacja Instytut Sztuk Performatywnych (PL).

State of the art

High fragmentation of opportunities available to artists and cultural institutions; struggles in the sector to fit into traditional models of production; difficult access to cultural programmes for disadvantaged groups; precarious working conditions for cultural workers: intersectional feminism can provide a clear roadmap to tackle these issues in a concrete and practical way

Description of the project

Intesectional feminism can help in critically observing and re-shaping the way in which one relates to artists and audiences. One of the core goals of the project FEMINIST FUTURES is to promote social and political equality and equity by means of intersectional feminism, thus empowering various disadvantaged social groups with a common agenda and concrete tools. This is to be achieved by supporting a new generation of artists in creating socially relevant projects, by strengthening the exchange between performing arts institutions, by raising awareness of equality issues, and by facilitating access to the arts for disadvantaged and/or discriminated communities. In order to achieve this, the project will produce what it calls Intersectional Feminist Guidelines.

> **"** *We want to resist the reproduction of working models based on inequality, opaque power relations, exclusion and exploitation by proposing concrete alternatives.*

Creative Europe's support

The diversity of daily realities in a network with partners from 11 European countries creates a highly challenging and inspiring learning environment. Peer exchanges and collaborations between partner institutions, artists, and audiences are made possible within Feminist futures. Without the support of the Creative Europe programme this kind of work at European level wouldn't be possible.

#performing arts   #dance   #equality   #intersectional feminism   #exchange   #access to all

Beyond Gender

The feminist approach adopted by the project strives for the inclusion and equal treatment of marginalised and discriminated groups. Furthermore, it pays attention to the impact that activities have on the environment.

Contact

apapnet.eu

Creative Europe Project Results

G-BOOK 2: European teens as readers and creators in gender-positive narratives

Alma Mater Studiorum – Università di Bologna | METRA Center (IT)

Universidad de Vigo (ES), Regionalna Narodna Biblioteka Petko P Sleveykov (BG), Dublin City University (IE), Ljubljana City Library (SI), Universite Paris XIII (FR)

State of the art

Teens' literature plays a crucial role in the development of children's gender identity. In many countries, books for teenagers stick to very conservative views that reiterate stereotyped gender roles. On the other hand, some countries have started to embrace more progressive views, and gender-positive works for children and teens are being diffused more widely.

Description of the project

By supporting the circulation of gender-positive teens' literature at EU level and engaging young teenagers in gender-related topics, G-BOOK 2 hopes to contribute to the construction of an equality perspective among this target, while developing their creative skills. Moving from the results of G-BOOK – Gender identity: Child readers and library collections and from the inhomogeneous approach among EU countries in dealing with gender issues, G-BOOK 2's main aim is to strengthen international gender-positive teen literature and contrast stereotyped narratives that restrict children's auto-determination.

> *We promote gender-positive children's and young adult literature in terms of themes, roles and models, a literature that is open-minded, plural, varied, free from stereotypes.*

Creative Europe's support

As the project aims to reinforce gender-positive narratives through international cultural networks, being under Creative Europe's framework has become essential. This facilitates the creation and development of such networks and contributes to the dissemination of the project's outputs. This is expected to influence EU educational institutions' and policy makers' attitude towards the promotion of gender-positive teen literature.

#book   #publishing   #teens   #stereotypes   #new narratives   #gender-positive literature

Beyond the project

Partners are committed to making G-BOOK 2 an inspiration for others who are trying to address equality issues with young audiences through reading and culture in general.

Contact

g-book.eu

Creative Europe Project Results

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Gender matters
Sciara Progetti Teatro (IT)

Teatro Metaphora (PT), Compagnie Duanama (FR)

State of the art

The main challenge of the project is to design and implement a tailor-made audience development strategy that can address the needs of Europeans, especially young people, in terms of access to culture and cultural processes, with a focus on gender-based violence.

Description of the project

Gender matters intends to combat violence against women and promote audience empowerment through a strategic approach based both on a participatory methodology and non-formal education combined with the aesthetic experience of theatre. Three acting companies from Italy, Portugal and France will engage in a process of co-production which will lead to the implementation of an unconventional touring activity across Europe. Each partner will bring in their own expertise and skills to deal with discriminatory topics such as gender-based violence in order to exchange artistic practices and increase their capacity to work transnationally on societal issues. The project also foresees capacity building activities aimed, on one hand, at providing competences related to emotional management, and, on the other, to disseminate and transfer GM's methodology in other fields such as education and youth.

> ❝ *There have been countless moments when students have come behind the scene after the show to meet the artists and share their history of violence. Artistic activities can empower people and help them to speak loud.*

Impact and outreach

Gender matters encourages new audiences to see what's behind the curtain of a theatre production. Discussions with artists foster the exchange of personal views and experiences on societal issues. The project expects to generate a positive change in the way people look at gender-based violence, encouraging them to face the fact that people are either part of the problem, or part of the solution.

#theatre   #raise awareness   #violence against women   #audience development   #social theatre   #youth

Beyond Gender

The project involves a wide set of stakeholders, such as anti-violence centers, schools, NGOs and associations that work on gender equality. By doing so, it increases the occasions to reflect upon such topics and it provides a fertile ground for networking at a cross-sector level.

Contact

www.sciaraprogetti.com/progetto/creative-europe-gender-matters

Creative Europe Project Results
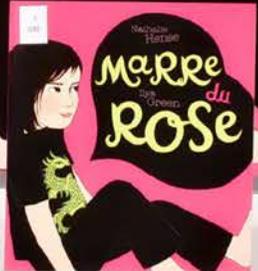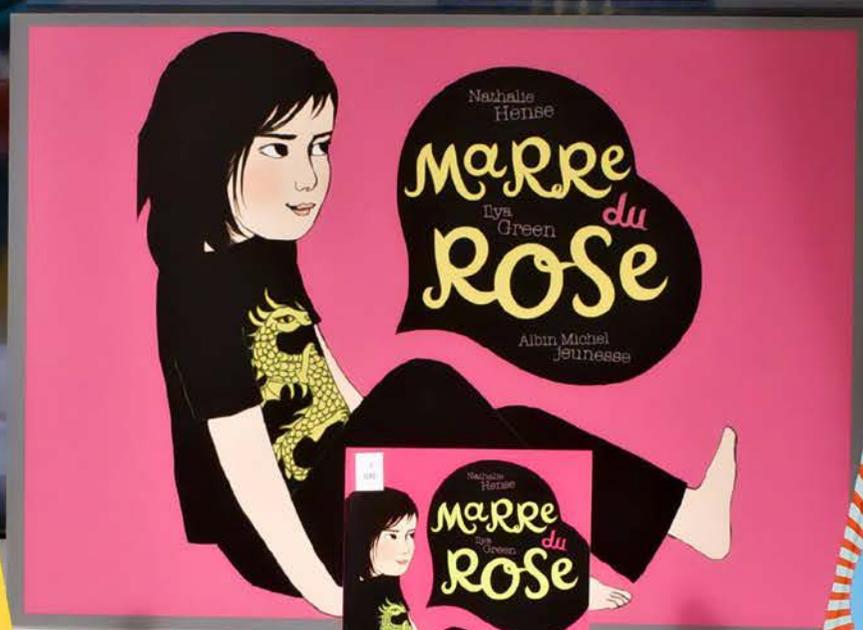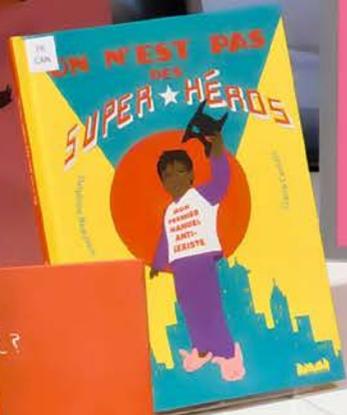
MEWEM EUROPA
National Federation of Independent Labels & Distributors – FELIN (FR)

Le LABA (France), Association of Independent Musicians and Music Companies – VUT (Germany), Wallonia-Brussels International – WBI (BE), Asociatia Romanian artists worldwide - RAW MUSIC (RO), Mujeres de la industria de la música – MIM (ES), Music Information Center Austria – MICA (AT)
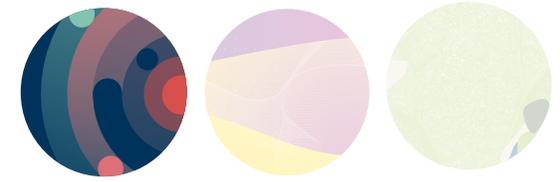
State of the art

Professional inequalities between women and men in the cultural and creative industries persist: women represent barely 10% of entrepreneurs.

Description of the project

MEWEM EUROPA is designed to manage and lead a mentoring programme on a European scale, aimed at promoting women's access to management positions and entrepreneurship, and at developing the managerial skills of women/ young professionals in the music industry. The objective of the project is to connect a young professional with an experienced professional, entrepreneur or leader, who accompanies her for a fixed period of time. The programme aims at strengthening women entrepreneurs' capacity and network. It also shed light on role models in the music sector in 6 countries, inspiring other women and telling a different story: women can be leaders, artistic directors, founders of companies etc.

> *MEWEM EUROPA is a part of a strategy for organisations who wish to achieve gender equality.*

Creative Europe's support

Creative Europe's support contributed to the deployment of the MEWEM mentoring programme in several European territories. This is a great step as it allowed the project to value women's careers on a national and international level, but also to identify female role models in Europe and link them together in a dedicated community.

#music   #gender   #equality   #entrepreneurship   #empowerment   #mentoring

Beyond Gender

MEWEM also strives to build an international network and to promote new business opportunities for young women in the music industry.

Contact

fede-felin.org

Creative Europe Project Results

ROOM TO BLOOM

Alternatives Europeennes Association (FR)

Studio Rizoma (IT), Athensyn (GR), National Museum of World Cultures (SE)

State of the art

Beyond a few exceptions, women and migrants struggle to contribute to the making of European cultural and artistic discourse. The structural obstacles they face cannot easily be fought individually.

Description of the project

Room to Bloom helps artists and cultural operators navigate patriarchalism and racism in the world of arts, opening up the space for them to bloom in a transnational Europe. The project brings together feminist artists with a migration background who create ecological and postcolonial narratives of Europe. These artists and creators too often occupy a peripheral place in the world of arts, both symbolically and geographically. The project aims to bring their work and message back to the centre of European culture. It provides them with funding opportunities to develop thier productions so that the members of its network can co-create, challenge gender stereotypes and formulate new proposals for decolonial and ecofeminist art practices. The creation of a new online index of emerging artists working on these topics will contribute to these objectives.

> *ROOM TO BLOOM recognises that it is more than time to provide artists and cultural operators to navigate patriarchalism and racism in the world of arts.*

Creative Europe's support

Creative Europe's support was overall essential for the development of project's activities. Ecofeminism and decolonial discourses are central to the public debate in many European countries. These discussions need to be supported and networked at European level.

#multidisciplinary   #feminism   #post-colonial   #co-creation   #new narratives   #stereotypes

Beyond Gender

Environmental sustainability is a key concern of the project. Rooms to bloom will work on a sustainable communal art world based on an experience of harmonious coexistence with the environment and the role of the feminine in the cycle of life.

Contact

www.roomtobloom.eu

Creative Europe Project Results

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DIGITALISATION

COOPERATING FOR DIGITALISATION

Since 2014, a number of steps have been taken by the European Commission to get Europe up to speed on digitalisation. These, which were also reiterated by Commission President Ursula von der Leyen in her Political Guidelines, have included, investing in digital skills for Europeans, strengthening the role of online platforms and fighting online disinformation, among others. In order to meet these objectives, actions adopted under the EU's digital strategy have interested almost every sector, including the creative and the cultural ones as proved by the programmes launched by the European Education and Culture Executive Agency.

Funded by Creative Europe, the now finalized 2014-2020 programme set out to support the cultural and creative sectors in their efforts to seize the opportunities of the digital age and to develop the necessary skills to thrive in an ever-evolving technological age, among other things. Having included the specific sub-priority "Digitalisation", the Culture sub-programme has since 2014 prompted organisations from the CCS to take advantage of funding to explore new rationales and concrete solutions for creating, delivering and capturing cultural and social value. While doing so, partners have shone new light on digital technologies and the Internet of Things and how these can be adopted in the cultural sector to drive Europe's transformation to a more "digital age".

Over the course of the past seven years, selected cooperation projects have in fact relied on the digital in different ways: to empower the sector to adopt new skills, provide services, propose alternative access points to the arts and promote different means of creation and governance. The achieved results, collected and reported in this publication, have shown there to be a high degree of creativity and adaptability among partners, who have managed to question the status quo and offer important innovative interpretations and alternatives to currently used forms of creation.

Manifold innovative solutions have been developed and adopted since 2014, ranging from museums to other cultural heritage institutions working on the digitisation of their exhibitions and collections using augmented and virtual reality (i.e. AR, VR), to projects fostering the use of blockchain technologies to shed light on income redistribution at cultural events, to exploring new models and concepts of audience participation and interaction. Altogether, not only did implemented activities succeed in empowering the sector to adopt and use new digital skills, as confirmed by 24 of the 33 cooperation projects covered in this publication, but they also facilitated the promotion of other Commission priorities, including environmental sustainability, equality and gender equality.

In tangible terms, this meant coming up with computer controlled systems for the environment, contributing to a greater gender balance in the IT sector – which is usually male-dominated – by advocating for the participation of female live coders in scheduled activities, and relying on the digital to design actions to include isolated audience segments (i.e. disabled, senior, migrants and young citizens).

The latter group, young citizens, was particularly targeted by activities undertaken by cooperation projects within the framework of the 2014-2020 Creative Europe programme. As a matter of fact, having grasped the importance of the role played by young generations in the ongoing technological and technical shift, a number of projects consistently involved youngsters in their thinking and creating processes in order to sensitize them to culture and consequently enhance the attractiveness of CCS for this age group. The role played by the digital in these efforts was significant insofar as it allowed projects to adopt a language that was not only comprehensible to this group but also attractive. In practical terms, this meant drawing young people to the arts through transmedial co-creations, teaching young artists about video mapping to improve their employability at the national and international scale and setting up festivals promoting artistic residencies and new productions of young and emerging artists that apply new technologies (e.g. AR, VR) to theatre. In doing so, project organizers were able to draw attention to the infinite applicability of digital tools, while through the adoption of alternative technologies, cooperation projects were able to challenge existing ways of doing (e.g. cataloguing books, audience development strategies) and upgrade them to respond to the needs of an increasingly digital society.

Appreciative of the achievements reached by cooperation projects in the digital sector under the 2014-2020 Creative Europe programme, the newly published 2021-2027 programme reiterates the importance played by the digital and the necessity of supporting the use of new technologies to ensure their full exploitation in view of the ongoing digital transformation. In concrete terms this has meant: incorporating the digital into other priorities of the CULTURE strand, for example promoting a digital audience engagement; accelerating the digital transition of CCS by prompting them to use new technologies; addressing new digital trends stemming from new business models; and developing relationships with stakeholders that take into account technological and digital methods of content creation.

All in all, what once were separate from each other, digital and analogue, today no longer are. Looking towards the future, it seems hardly possible to even imagine a society in which this "new" category is not prioritized. In view of this and the latest developments, the new 2021-2027 Creative Europe programme well shows how the technological and the digital will from now on be accounted for as intrinsic to forthcoming cooperation projects in the cultural and creative sectors.

Digitalisation priorities

The project digital as different governance in the sector (e.g. Blockchain)

5
4
3
2
1

The project fosters the link between technologies and arts or online artistic creation

The project promotes social innovation

The project empowers the sector to use digital skills

The project promotes the digital as an access to arts (e.g. streaming)
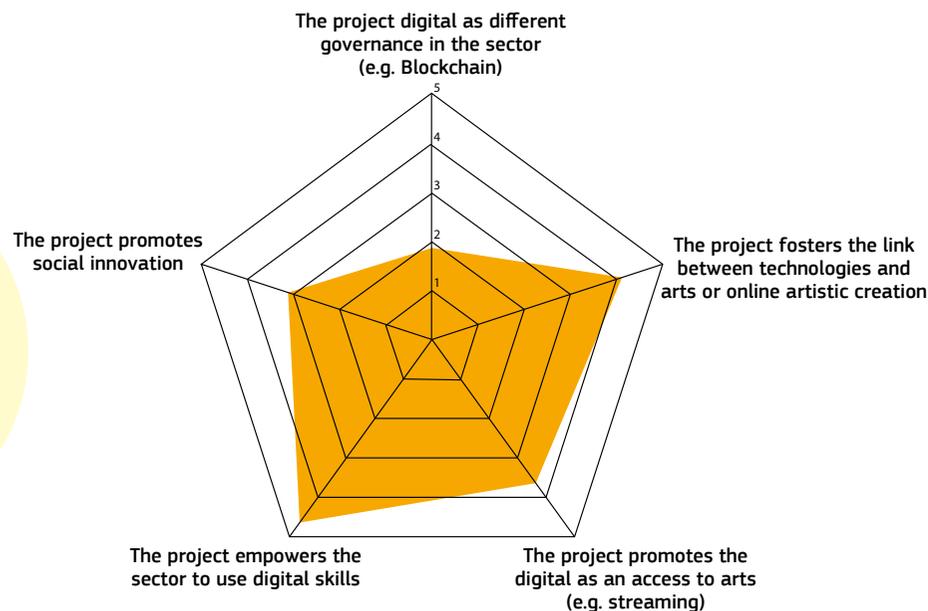
Applying digital technologies to the public space

Rethinking the audience in the digital age

Promoting digital arts

Digitising library, festival and museum visits

Urbanism
PUBLIC PLAY SPACE
2017

Museum
MUS.NET
2019

Puppetry
TELE-ENCOUNTERS : BEYOND THE HUMAN
2020

Public space
LIGHT ART IN PUBLIC SPACES
2020

Theater
DIGITAL NATIVES
2018

Museum
SMARTPLACES
2016

Architecture
ACTIVE PUBLIC SPACE
2015

Dance
OPERAVISION
2017

Theater
MOBILISE/DEMOBILISE
2020

Museum
TOGETHER REACHING AUDIENCES
2016

Theater
Z ELEMENTS
2019

Dance
DanceME UP
2019

Cultural heritage
SONOTOMIA
2019

Theater
PLATFORM SHIFT+
2014

Street art
BOOSTING CAREERS OF ANIMATION YOUNG ARTISTS WITH VIDEO MAPPING
2015

Public space
MAPS
2017

Library
TURN ON LITERATURE
2016

Historical site
ADVANCED LIMES APPLICATIONS
2016

Digital arts
MADE@EU
2014

Digital arts
THE NEW NETWORKED NORMAL
2017

Digital arts
BITE
2019

Publishing
STRENGHTEN DISTRIBUTION OF EUROPEAN DIGITAL COMICS
2020

Festival
BLOCHCHAIN MY ART
2020

Puppetry
NUMERIC'S ART PUPPETRY PROJECT
2017

Digital arts
ARTIFICIAL INTELLIGENCE FOR FUTURE
2020

Publishing
EUROPE COMICS
2015

Digital arts
EUROPEAN ARTIFICIAL INTELLIGENCE LAB
2018

Library
EBOOKS-ON-DE-MAND-NETWORK
2019

Festival
FESTIVALFINDER.EU (A)LIVE NOW
2020

Museum
BEYOND MATTER
2019

Digital arts
IN/VISIBLE CITIES
2014

Music
ON-THE-FLY
2020

Museum
CONNECTING EARLY MEDIEVAL EUROPEAN COLLECTIONS
2015

Project are presented according to their focus. Click on the project to find out more.

IN/VISIBLE CITIES - International Festival of urban multimedia
ASSOCIAZIONE QUARANTASETTEZEROQUATTRO (IT)

198 Contemporary Arts and Learning (UK), Foundation for partnership and civil society development (HR), Kulturno Izobrazevalno Drustvo PiNA (SI), Oddrstream (NL), Puntozero Società cooperativa (IT), Udruga za razvoj audio vizualne umjetnosti Metamedij (HR)

State of the art

Technological languages and artistic creation have always mutually contaminated. Experimental works of art deriving from this contamination can be meaningful to audiences made of non-specialists.

Description of the project

In\Visible Cities is a multidisciplinary and widespread festival promoting the interaction between technological innovation and artistic multimedia expressions as tools for urban spaces revitalisation. The festival promotes artistic residencies and new productions of young and emerging artists and companies, with the desire to experiment and to involve the audiences, applying new technologies to the languages of theater, dance and performance (video projections, augmented reality, virtual reality, interactive systems). This contamination creates engaging experiences unveiling the emotional dimentions of the urban landscape and its hidden ties.

> *One of the main challenges was to explore the real expressive potential of technologies, without stopping at simple wonder effect of multimedia and immersive performances or installations.*

Creative Europe's support

The support of Creative Europe has promoted the circulation of artists, works and know-how, and has allowed to invest in innovative performances and shows, favoring the projects of young and emerging companies and artists. It has allowed experimentation in the use of innovative technologies applied to performative projects.

#urban space   #digital arts   #dance   #theatre   #virtual reality   #augmented reality

Beyond Digitalisation

Since its funding, the festival has become one of the most important events of Friuli Venezia Giulia and spin-off events have been set up in partner countries.

Contact

invisiblecities.eu

Creative Europe Project Results

MADE@EU
INSTITUTE FOR ADVANCED ARCHITECTURE OF CATALONIA (ES)

École National Superieure de Creation Industrielle (FR), Plymouth College of Art (UK)

State of the art

The digital divide hinders the widespread use of digital fabrication knowledge and technologies in the European cultural and creative sectors.

Description of the project

Technologies such as 3D printing and 3D scanning have opened up new innovation opportunities for many creative sectors. Made@EU aimed at removing existing barriers for the use of digital fabrication technologies amongst European creatives. It contributed to the development of a common European framework for connecting artist, designers and other professionals. The project promoted the creation and development of trainings, residency programmes and education materials in the field of design, arts and crafts. Its marketplace for the promotion of European craft and design allowed the development of new audiences for European design. New design and manufacturing methodologies were developed by connecting digital fabrication with local manufacturing through Fab Labs supporting a circular economy model.

> *Made@EU fostered the education and engagement on new design and manufacturing methodologies connecting digital fabrication with local manufacturing.*

Creative Europe's support

Through european cooperation, the participating top research and education centers set a common framework, an online platforms and educational materials on the field of digital fabrication. This strong international network of leaders in the Fab Lab network joined forces to allow artists, designers and craftspeople to explore and exchange ideas across borders.

#craftwork   #design   #circularity   #digital fabrication   #digital divide   #3d printing

Beyond the project

Made@EU evolved to the ongoing Distributed Design platform, a Creative Europe co-funded project that acts as an exchange and networking hub for the European maker movement.

Contact

www.madeat.eu

Creative Europe Project Results

PLATFORM SHIFT+
PILOT THEATRE (UK)

Teatro O Bando (PT), Elsinor Teatro (IT), Kolibri Szinhaz (HU), Theater junge Generation (DE), VAT Teater (EE), Vårt Teatret (NO), Theatre Massalia (FR), EEA (UK), Jihoceske divadlo (CZ), UiA (NO)

State of the art

Adolescents of today are digital natives who move naturally between real and virtual worlds. They look for artistic products that reflect the world they live in.

Description of the project

In November 2018 PLATFORM shift+ came to a successful end after four intense years of European collaboration. The goals of the project were the digital professionalization of theatre artists, working for young people, and the implementation of the new knowledge in productions. With a strong focus on integration of digitality in performing arts 40 new productions, mainly co-productions, were created. About 50 activities connecting the artists with young people, were organized. This research method influenced and underpinned all professional work. By exploring artistic storytelling using digital technology, exceptional shows using new performative models were developed. Content based on research among young people and new forms/aesthetics were discovered. The traditional division between artists and spectators was left behind and new immersive formats were tried out.

" *The understanding of digitality has changed among organisations involved. Above all, the project has raised awareness that narrative structures in theatre need to be adapted to the expectations of young audiences.*

Creative Europe's support

The long-term extraordinary working experiences, with all the difficulties and challenges of cross-cultural working, brought people together and developed a deeper understanding between the collaborating colleagues.

#theatre   #immersive technology   #digital change   #virtual reality   #youth   #capacity building

Beyond Digitalisation

Dedicated to the theme "Concrete Utopias in the Digital Age", the follow-up project PLAYON! was designed to test and apply immersive technology and shift classical storytelling into interactive narrative formats.

Contact

www.platformshift.eu

Creative Europe Project Results

ACTIVE PUBLIC SPACE

Institute for Advanced Architecture of Catalonia – IAAC (ES)

Center For Central European Architecture (CZ), Universitat Fur Angewandte Kunst Wien (AT)

State of the art

The concept of "Smart cities" and the application of smart urban technologies have emerged as outstanding contributions to the sustainable development of European cities.

Description of the project

The Information Society is bringing new principles and technologies with which to rethink the functioning and structure of the streets, avenues, squares and parks. Public space can now be transformed in Active Public Space, fostering people interaction with flows of energy, materials, services and finances to catalyse sustainable economic development, resilience, and high quality of life. APS focuses on the application of smart technologies to public space, addressing the following challenges: increasing architecture's role, fostering the exchange of knowledge and best practices, contributing to bridging the existing skill gaps, enhancing citizen participation and increasing visibility for European architecture and urban spaces.

> " APS empowers architects, urban planners and designers to use digital skills by applying ICT to public space, using simulation softwares to test the performances and creating 1:1 prototypes of their projects.

Creative Europe's support

Thanks to the support of the Creative Europe Programme, APS was able to bring together intelligent public space planning (IAAC), citizen participation (CCEA), and energy design (UAAV). This interdisciplinarity has allowed partners to address the challenge of designing an innovative public space from a holistic perspective.

#architecture   #urban planning   #smart public space   #citizens' participation   #sustainable development

Beyond Digitalisation

All of Active Public Space activities addressed the participation dimension, developing strategies to foster inclusiveness and accessibility of public space.

Contact

iaac.net/project/active-public-space

Creative Europe Project Results

BOOSTING CAREERS OF ANIMATION YOUNG ARTISTS WITH VIDEO MAPPING (EURANIM)
RENCONTRES AUDIOVISUELLES (FR)

VIA University College (DK), Hogeschool West-Vlaanderen (BE), Moholy Nagy Muverszeti Egyeptem (HU), Plymouth College of Art (UK), TURUN AMMATTIKORKEAKOULU OY (FI)

State of the art

More and more companies and public bodies are interested in using video mapping technique for heritage, tourism, marketing or mediation with citizens. Thus it represents a growing sector in terms of job opportunities for students and young artists.

Description of the project

Video mapping is still an emerging technique. It consists in using objects to turn them into a display surface for video projection. Objects used can be large like landscapes or façades or smaller, like everyday objects. The project's main objective was to re-structure the European animation sector around such innovative technologies in order to attract young talent. As a three-year educational program, Euranim provided 100 artists with new digital skills focusing on video mapping, mainly through its programme of residencies. By doing so not only did it teach creators digital skills but also offered them a platform to showcase their work. These showcases demonstrated the opportunities offered by animation and video mapping in terms of artistic creativity, commercial use and wider societal benefit. All these events also allowed the general public to get familiar with this emerging creative medium and generate a demand for such creations.

> " *Video mapping can be used to answer different objectives and to target different types of sectors: urban and architectural heritage, marketing and commercial uses, trans-disciplinary productions and mediation.*

Creative Europe's support

The Euranim partnership comprised European universities of Art and Design, from five different countries. It brought together more than 60 stakeholders from the creative industries, across six European countries. The project contributed to launch a european dynamic on mapping.

#street art   #architecture   #graphic design   #video mapping   #mediation   #artist capacity building

Scope and outreach

Between 2015 and 2018, the project led to the organisation of five international cultural events, attracting more than 45.000 people.

Contact

www.euranim.eu

Creative Europe Project Results

CONNECTING EARLY MEDIEVAL EUROPEAN COLLECTIONS (CEMEC)
ALLARD PIERSON – THE COLLECTIONS OF THE UNIVERSITY OF AMSTERDAM (NL)

LVR-LandesMuseum Bonn (DE), Byzantine and Christian Museum of Athens (EL), University College Dublin (IE), NoHo limited, Dalkey (IE), Consiglio Nazionale delle Richerche, Roma (IT), Universidad de Jaén (ES), Fraunhofer-Gesellschaft, München (DE), Digitaal Erfgoed Nederland, Den Haag (NL), Moobels, Hilversum (NL), Magyar Nemzeti Mûzeurn, Budapest (HU)

State of the art

Digital technologies can bring history to life. But even more, they open to new ways of collaborating which can involve European cultural and research institutions and stimulate new and exciting models of innovation and of business models for museums.

Description of the project

CEMEC brought together museums by applying cutting-edge technology through a collaborative network of exhibits from different countries. The developed digital applications allowed museums and insititutions to use the power of visualisation to make exhibitions attractive, informative, thought-provoking, and emotionally stimulating. The CEMEC project was mainly aimed at professionals working in the field of cultural heritage: museum specialists, university specialists collaborating with museums, and professionals in technical and creative companies. The challenges of the project relate to inter-institutional and international collaboration, the organisation of travelling exhibitions in the field of cultural heritage and the development and user evaluations of digital applications.

> " *CEMEC created an international cooperation between various cultural institutions that reached far beyond general loan agreements.*

Creative Europe's support

Connecting Early Medieval European Collections (CEMEC) brought together seven European museums, five Universities and six technical partners. Between 2015 and 2019 it allowed a lasting network of collaborations, the exchange of objects and the pooling of knowledge and tools.

#cultural heritage   #museums   #medieval art   #exhibitions   #collections   #digital application

Beyond Heritage

The digital applications created by CEMEC, such as the Cross Culture Timeline, can be updated, reused and employed in other areas as it is already done for educational purposes.

Contact

www.cemec-eu.net

Creative Europe Project Results

EUROPE COMICS
MEDIATOON LICENSING (FR)

Akan Ajans (TR), Ballon Media (BE), BAO (IT), Cinebook (UK), Dargaud (FR), Dargaud-Lombard (BE), Darkwood (RS), Dibbuks (ES), Dupuis (BE), Ellipsanime (FR), Tunué (IT)

State of the art

At the time of the launch of the project, one could observe an increase in the demand of digital comics both in the US and in Asia. US publishers were looking for more original content. The project decided to take advantage of this and develop further.

Description of the project

Europe Comics aims at creating a pan-European English-language catalogue of comics and graphics novels marketed globally to readers and publishers (licensing). One of the project's main objectives is the strengthening of the sector by creating and testing an innovative business model based on the use of digital technologies in different areas of publishing. "Hybrid" digital marketing strategies were tested in order to promote works simultaneously to readers, publishers and audio-visual producers. The project reached the largest possible audience by relying on a global digital distribution, and worked on a technology that would enable them to optimise translation and distribution processes. As a by-product of all of these activities, project organizers have acquired skills and know-how that are essential in today's digitalised publishing world.

> *One of our external goals was to increase global awareness of the richness and variety of European comics, and we are glad to observe a considerable positive change in that direction.*

Creative Europe's support

The project partnership was essential to the success of the initiative. Larger partners had existing infrastructure that smaller ones benefitted from, while smaller ones brought innovations from their own countries to larger partners.

#publishing   #translation   #comics   #digital comics catalogue   #digital ecosystem   #new business models

Beyond Digitalisation

Accessibility has been one of the project's priorities. Digital formats allow for greater accessibility of books to readers with handicap as well as lower-income readers.

Contact

www.europecomics.com

Creative Europe Project Results

ADVANCED LIMES APPLICATIONS
Historic Environment Scotland (UK)

Bayerisches Landesamt für Denkmalpflege (DE), Centre for Digital Documentation and Visualisation (UK), EduFilm & Medien (AT)

State of the art

Digital skills already existed within cultural partners organisations but these had been exploring different areas. The project realised that by combining different approaches, they could create an improved product for varied audiences.

Description of the project

Advanced Limes Applications (ALApp) aimed at developing and disseminating digital technologies and content for advanced mobile applications to interpret the transnational World Heritage Site Frontiers of the Roman Empire, with a focus on the Antonine Wall in Scotland and the Raetian Limes in Bavaria. It allowed to scan archaeological artefacts and sites and make the produced 3D objects available in smartphone and tablet applications, using augmented and virtual reality. By demonstrating how archaeological objects can be scanned and made available digitally as 3D and augmented reality, the project empowered the heritage sector to collaborate on new delivery mechanism and approaches for audience engagement.

> *The app enables improved story-telling and interpretation of often hard-to-understand archaeological sites.*

Creative Europe's support

Creative Europe support allowed the project to bring together 50 key stakeholders from museums and heritage organisations across Europe and share their experiences and learning. The Eu-wide collaboration allowed to deliver a stronger, more robust end product.

cultural heritage   # historical sites   # audience engagement   # archeology   # augmented reality   # 3D

What came next

Several European partners are developing new versions of the app, extending it beyond the three original countries with improved functionalities.

Contact

www.alapp.eu

Creative Europe Project Results

SMARTPLACES – A European audience development project
STADT DORTMUND (DE)

Musée de Picardie (FR), ETOPIA – Centre for Art and Technology Zaragoza (ES), Van Abbemuseum Eindhoven (NL), ZKM I Center for Art and Media Karlsruhe (DE), Azkuna Zentroa Bilbao (ES), Birmingham Centre for Media and Cultural Research, Birmingham City University (UK), Oulu University of Applied Sciences (FI), Associated third-country partner: Liechtenstein National Museum (LI), Wiels centre d'art contemporain ASBL – Centrum voor hedendaagse kunsten

State of the art

Resulting from the trend towards digitisation, new ways of making art and culture accessible, of increasing visitor participation and of networking digitally, the European cultural landscape has become ever more relevant.

Description of the project

SmARTplaces was an audience development project that reaches out to new audiences and enhances the experiences for existing audiences via digital means. The project developed and tested new approaches to institutional (digital) transformation in more than 57 individual projects, ranging from a mix of joint and local cultural offers, mobile apps, digital services and offers to digitally enabled activities and exhibitions, co-productions and many more. To succeed with the overall ambition of enabling a digital transformation, the project also focused on change management and emphasized the inclusion of new forms of cultural mediation, staff training and knowledge exchange via intensive internal training activities, external mediation and conferences.

> *All participating institutions agreed, if they wanted to remain or become valuable and relevant to their audiences, approaches would need to embrace a culture of digitality.*

Creative Europe's support

SmARTplaces provided a 'safe' test environment for all partners to practice audience engagement via digital means and to learn how to better collaborate with their local communities as well as within an international partner network.

#museums   #digital mediation   #audience engagement

Beyond Digitalisation

SmARTplaces created a lot of, sometimes unexpected, spill-over effects during its official duration. It created connections between institutions that led to new projects outside the smARTplaces work programme.

Contact

www.smartplaces.eu

Creative Europe Project Results

TOGETHER REACHING AUDIENCES
THOMAS MORE UNIVERSITY OF APPLIED SCIENCES (BE)

Breda University of Applied Sciences (NL), MMEx –Center for Digital Interpretation in Museums (DK)

State of the art

Most cultural sectors are lagging when it comes to catering to significant shifts in the way people experience, interact or share content. European museums do not all yet fully use the digital technologies available to close this digital gap.

Description of the project

TRACES aimed to help European museums on identifying, developing and sharing know-how, competences and skills required to develop and implement a digital strategy focused on audience development. Through the organization of interactive and hands-on workshops with participants and experts from all over Europe, the project has helped museum professionals in adjusting to the digital shift and initiated the adaptation of study programmes to the current need of digitization in the cultural industries. The participants could use the acquired knowledge for the (further) development of digital strategies in relation with new business models and to attract new visitors or strengthen the existing relationships.

> *Digital technologies can be drivers to lower the barrier for accessing museums, at location or via the internet.*

Creative Europe's support

The support of Creative Europe provided great opportunities to deepen partners' network in the broad museum industry and the industry of digital media.

#museums #virtual reality #augmented reality #immersive technologies #digital storytelling #audience development

Tips (and more) for successful digital strategies

TRACES *booklet* contains interviews with experts who contributed to the project. They shared their expertise in the development of a digital strategy.

Contact

Creative Europe Project Results

TURN ON LITERATURE
ROSKILDE KOMMUNE/ROSKILDE LIBRARIES (DK)

Bergen Kommune (Bergen Library) (NO), Biblioteca Judeteana Antim Ivireanu Valcea (RO)

State of the art

Critical explorations of digital culture and text has become a central concern for contemporary democracy, education and libraries. Digital literature is a fictional space where people can experiment with the urgent digital transformation.

Description of the project

Turn on literature developed a new approach to showcase digital literature in libraries. More than 20 new international works of digital literature and interactive poetry machine installations were presented and designed for libraries' exhibitions and writing workshops. An audience development plan has been followed with focus on accessibility, ownership, staff training, cultural education and relevance. With approximate 150.000 visitors passing through the exhibitions in Denmark and Norway, interactive electronic literature has been introduced to a new audience. As a result, a new field of cooperation between schools and libraries revolving around digital literacy has emerged. And libraries, with their physical spaces and organisational ressources, proved to be important partners for development of e-literature.

> " *The project has positioned the libraries as the hub that connects the dots in the very dispersed field of digital literature. They served as the link between users, authors, academics and the educational system.*

Creative Europe's support

The partnership paved the way to reach to new generations of readers and resulted in services and concepts that insure partner organisations' relevance in the future.

#libraries and archives   #digital arts   #creative writing   #digital literacy   #audience development

Beyond Digitalisation

The Poetry Machine installations have been lend to other institutions and in Denmark, this service has been enhanced in national projects in 2018-2020 and 2021 in a project about Pandemic poetry.

Contact

www.turnonliterature.eu

Creative Europe Project Results

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MAPS – Mapping and Archiving Public Spaces
MOTA – MUSEUM OF TRANSITORY ART (SL)

CCEA (CZ), BeamySpace (AT), Tačka Komunikacije (RS), House of Humor and Satire (BG), ARTos Foundation (CY)

State of the art

Since 2011 the Nonument Group had started its artistic research on hidden, abandoned, unwanted or otherwise forgotten 20th century monuments, architecture and public spaces. These spaces need to be reseached, preserved, digitally archived and reconnected with their political, social and historical contexts.

Description of the project

MAPS – Mapping and Archiving Public Spaces aimed at identifying, mapping and archiving public spaces, architecture and monuments which are part of common history, but are not yet identified as such: nonuments. The partnership developed a methodology for redefining the role of public spaces, and an approach for rethinking monuments as places, which carry significant symbolic power for the inhabitants. During the project the nonument.org online database of nonuments was developed, consisting of descriptive texts, photo documentation, recordings of oral histories and data on ownership, management and political circumstances in each nonument's timeline. Selected nonuments were further digitised through 3D and VR scanning, and were developed into immersive storytelling environments.

> " *Apart from mapping overlooked, abandoned and forgotten public spaces in six countries, our aim was to explore how artistic methodologies can release tensions and conflicts, which led for these spaces to be abandoned and neglected.*

Creative Europe's support

Creative Europe is extremely important for international cooperation as it allows different types and scales of organisations to collaborate in projects that look for common threads of content and approach. Co-financing makes possible longer term cooperation on multi-year projects.

#cultural heritage   #public space   #digital arts   #virtual reality   #mapping   #memory   #3d scanning

Beyond Digitalisation

The nonument.org platform developed further into a critical platform for dissemination and exchange of knowledge on trans-disciplinary heritage preservation.

Contact

www.nonument.org

Creative Europe Project Results

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NUMERIC'S ART PUPPETRY PROJECT
CENTRE DE LA MARIONNETTE DE LA FÉDÉRATION WALLONIE-BRUXELLES (BE)

Festival Mondial des Théâtres de Marionnettes (FR), Lutkovno Gledalisce Ljubljana (SI), Teatrul Tony Bulandra (RO)

State of the art

Puppetry is well represented in terms of heritage, research and contemporary creation. Digital arts are now a priority. Puppetry arts and digital arts can meet but it is still quite rare and restrictive.

Description of the project

N.A.P.P.'s challenge was to bring puppetry into the digital era by developing new European strategies of training and support for creation, while taking into consideration the need of puppetry to develop their audiences. In other words, to contribute to the emergence of hybrid artistic forms where puppetry and digital arts meet. To do so, partners surrounded themselves with interlocutors specialized in digital practices and they built a program composed of laboratories, didactic workshops, shows, publications. On the capacity building side, the project allowed professionals to experiment with robotization, remote manipulation, immersive and virtual technologies etc.

> **The puppeteer's idea of manipulation/animation goes beyond the plastic object and extends to digital arts.**

Creative Europe's support

N.A.P.P. gathered several European cultural organisations with recognized expertise in the field of puppetry arts. New European hybrid creations and new collaborative dynamics could emerge. Creative Europe's support allowed for experimentations, research & development labs to take place, without deadlines of diffusion.

#puppetry   #digital arts   #audience development   #capacity building   #r&d

Schools of spect'actors

Audiences could participate to activities such as the Schools of spect'actors that encouraged interaction with artists and professionals.

Contact

www.napp2020.eu

Creative Europe Project Results

OPERAVISION
OPERA EUROPA (BE)

Kunsthuis Opera Vlaanderen (BE), La Monnaie (BE), Croatian National Theatre in Zagreb (HR), Národní divadlo Brno (CZ), Národní divadlo Prah (CZ), Komische Oper Berlin (DE), Deutsche Oper am Rhin (DE), Teatro Real Madrid (ES), Palau de les Arts Reina Sofia (ES), Finnish National Opera (FI), Festival d'Aix-en-Provence (FR), Opéra de Lille (FR), Opéra Comique (FR), Hungarian State Opera (H)U, Irish National Opera (IE), Teatro Regio Torino (IT), Teatro di San Carlo Napoli (IT), Teatro La Fenice Venezia (IT), Teatro dell'Opera di Roma (IT), Latvian National Opera (LV), Dutch National Opera (NL), Den Norske Opera (NO), Teatr Wielki Opera Narodowa (PL), Poznan Opera House (PL), Royal Swedish Opera (SE), Royal Opera House Covent Garden (UK), Opera North (UK), Garsington Opera (UK)

State of the art

OperaVision builds on the success of The Opera Platform, The main challenges faced by the project are to help the opera sector's digital capacity and connect with audiences globally.

Description of the project

OperaVision is opera for the connected world. It brings together 29 partners from 17 countries and invites the audience to travel and discover the diversity of opera from wherever they are, whenever they want. OperaVision is implemented under the editorial supervision of Opera Europa, the European association of opera companies and festivals. The project allows its audience to watch live streams, subtitled and on demand, as the operas themselves unfold in the opera house. Participants can learn about the art form and specific productions by browsing the richly populated and thoughtfully curated digital library, stories, and articles, in English, French, and German.

> ❝ *OperaVision is a freeview streaming service for the opera sector in Europe.*

Creative Europe's support

OperaVision is recognised internationally as the best place to watch European opera. It helps performers reach audiences across the world. The cooperation of project partners enables the opera sector to promote collaboration in Europe.

#dance   #opera   #on-demand   #digital story   #online platform   #access

Impact and outreach

Since its launch in October 2017 OperaVision achieved 15 574 701 views for its opera content.

Contact

operavision.eu/en

Creative Europe Project Results

THE NEW NETWORKED NORMAL
ABANDON NORMAL DEVICES (UK)

Centre de Cultura Contemporània de Barcelona (ES), Asociación d-i-n-a (ES), Kulturprojekte Berlin (DE), and Stichting STRP (NL)

State of the art

Global events are disrupting our economic, cultural, social and geographical norms. New technologies, emerging communities and networks are acting as significant catalysts in this change. They offer new models for how citizens can live and provide glimpses of a future sovereignty..

Description of the project

The NNN partnership set out to address critical issues through an innovative programme of cultural activities exploring art, technology and citizenship in the age of the Internet. At its inception, the partners set out a common vision for NNN: of engaging artists and audiences in critical dialogue about how technology is changing citizenship in Europe, whilst demonstrating how contemporary art can hold a mirror up to these processes and formations. Focusing on three overlapping themes: Algorithmic Citizenship, New Materials & Tools and Network Structures & Extra-territorial Spaces, the project enabled activities to freely transverse cultural, technology, innovation, research, science and academic sectors. This was a key strength of the programme and partnerships, which provided a wealth of specialist skills, exhibition and audience development opportunities.

> **"** *A key aim for the NNN partnership programme was to support developments in artistic practice that cross technologies and may otherwise struggle to be commissioned.*

Cooperating at EU level

Partner organisations have valued the opportunity to understand more about different partners' approaches. There is an expectation to continue to deliver new work beyond the life of the project. In this respect, the project appears to have been successful in achieving the aim to initiate a self-sustainable working network.

#digital arts   #technology   #citizenship   #sovereignty   #critical thinking   #ethics

The NNN: some key figures

The NNN was: +610,000 audiences, 1 new evaluation system, 1 online distribution platform model, 5 co-produced works toured internationally, 4 capacity building experiences involving +59 creative professionals.

Contact

www.thenn.eu

Creative Europe Project Results

DIGITAL NATIVES
UNION DES THÉÂTRES DE L'EUROPE (FR)

Schauspiel Köln (DE), Teatrul Maghiar de Stat (RO), Comédie de Reims (FR), Volkstheater Wien (AT), National Theatre of Northern Greece (GR)

State of the art

Digital Natives explored the balance between digital and analogue in today's world. Theatrical creations can become a powerful tool for debating with younger generations on the power of perception and technology.

Description of the project

Digital Natives was born as a digital, online, participative project. Its starting point was the staging of the play "Concord floral". The creative process allowed to involve young amateur teenage actors in the exploration of a creative process happening at the threshold between their digital identity and their physical experiences. A mutual learning process was quickly established: by working with teens — digital natives —the world of theatre learned about the petiential of digital tools in engaging younsters in the theatrical world. On their side, young people with little or no experience in theatre brought their knowledge to the stage, exploring how their digital world affects the physical world we all live in. The whole process and the foreseen workshops also allowed to debate on societal issues – such as cyber bullying – directly impacting teenagers' lives.

> *Teens were eager to discuss the issues surrounding digitisation. Their online and offline activities allowed them to share and communicate with their local peers, and young people across Europe.*

Creative Europe's support

The perception of a European quality in cooperation has become more concrete. The added value has been perceived through the constructive cooperation of various European participants and will thus continue in the theatres in the long term.

#theatre   #digital   #amateur   #technology   #youth   #bullying

Beyond Digitalisation

The casting process was open to all social groups, without any gender bias. The teenagers working on the plays came from different social and ethnical backgrounds.

Contact

www.union-theatres-europe.eu/what-we-do/projects/digital_natives

Creative Europe Project Results

EUROPEAN ARTIFICIAL INTELLIGENCE LAB
ARS ELECTRONICA LINZ (AT)

CPN – Center for Promotion of Science (RS), Zaragoza City of Knowledge Foundation (ES), LABoral Centro de Arte y Creación Industrial (ES), Kapelica Gallery/Kersnikova Institute (SI), Science Gallery Dublin (IE), Onassis Stegi (GR), The Culture Yard / clickfestival (DK), GLUON (BE), Hexagone Scène Nationale Arts Sciences (FR), SOU Festival (GE), le lieu unique (FR), Waag (NL)

State of the art

Linking science and art has been a focus for more than 40 years at Ars Electronica and all cultural institutions involved in the AI LAB. The AI LAB emerged from this project, taking up this theme and addressing the visions, expectations, and fears that are associated with artificial intelligence.

Description of the project

The European ARTificial Intelligence Lab focuses on the legal, cultural, educational, and ethical dimensions of artificial intelligence. It centers human values as well as elementary questions on what AI should or should not do, as well as how and by whom AI systems are developed, deployed, used, and monitored. The AI LAB centers visions, expectations and fears associated with a future, all-encompassing artificial intelligence. While industries are investing into cutting-edge technologies to develop intelligent systems, the project is connecting artists with research institutions and scientists to fill a gap in dealing with the social components and political questions arising from these enormous technological advances. An extensive program of activities addressing different target groups at various experience levels was carried out and will be continued until the end of the project.

> " *The AI LAB provided an opportunity to support new forms of art emerging at the intersections with other domains, addressing new societal and environmental challenges.*

Creative Europe's support

The European large network established by the project aims at contributing to a critical and reflective society. Not only would the extensive activity program of the AI LAB not be possible without the support of Creative Europe, the partners would also not be able to develop a "European" human-centered and cultural path into AI and digital citizen.

#contemporary arts   #digital arts   #artificial intelligence   #new business models   #science

Beyond Digitalisation

AI Lab focusses on the use of AI in today's global challenges. This led to the exploration of the use of AI in human rights advancement and of the importance of computer-controlled systems for ecology and the environment.

Contact

www.ars.electronica.art/ailab

Creative Europe Project Results

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BEYOND MATTER – Cultural Heritage on the verge of virtual reality
ZENTRUM FÜR KUNST UND MEDIEN KARLSRUHE (DE)

Centre National d'art et de Culture Georges-Pompidou (FR), Weiss Ag (DE), Ludwig Museum – Museum of Contemporary Art Budapest (HU), Tallinn Art Hall (EE), Tirana Art Lab (AL), Aalto Korkeakoulusaatio Sr (FI)

State of the art

The idea of the project stems from the wish to disseminate artistic and cultural heritage content beyond the museum walls, independent from its geographical location, by digital means. Beyond Matter addresses this challenge while working with a spatial approach.

Description of the project

Beyond Matter takes cultural heritage and culture in development to the verge of virtual reality. It does this by reflecting on the virtual condition with a specific emphasis on its spatial aspects in art production, art curating, and mediating via various activities such as digital revival of past landmark exhibitions, art and archival exhibitions, artist residency programs, an online platform and publications. The project develops novel solutions for the accessible digital documentation and networked presentation of exhibitions that currently exist, or previously existed, in physical space. These methods will allow museums and galleries to document and revive their exhibitions in new ways.

> *Exhibition spaces are physical locations of knowledge production and exchange, where spatial qualities play an important role in the contextualization of information. Virtual productions, emulations, and revivals should therefore maintain these qualities.*

Creative Europe's support

Despite the importance of the issue addressed, the basic funds of institutions would not enable them to engage with the topic of the 'virtual condition' and its impact on the digital dissemination of cultural heritage and art. Creative Europe's support made the project possible.

#cultural heritage #museums #experimental museology #virtual reality #digital documentation #digitisation

Beyond Digitalisation

Beyond Matter's Virtual Museum Toolkit will encompass practical and theoretical knowledge on the inclusion of virtual exhibitions in displaying and mediating artworks.

Contact

beyondmatter.eu

Creative Europe Project Results

BITE – Introduction of new business model into European contemporary art operators to generate new young audience
BALKAN URBAN MOVEMENT (RS)

TiPovej! (SI), Mladi Zmaji (SI), Backslash (ES), Association of the museums of the region of Valencia (ES), Belgrade Cultural Center (RS), Color Media Communications (RS), Connect International (BE)

State of the art

Many researches pointed out the lack of young people's presence in contemporary arts events. Lack of innovation, digitalization and attractiveness, as well as uninspiring communication and symbolic barriers count among the main reasons for this phenomenon.

Description of the project

The BITE of Art initiative aims to redefine the approach of contemporary visual art to the market in its core by empowering cultural operators through a new BITE Contemporary Art Business Model (CABM) that intends to innovate the way contemporary art is communicated and presented to a new and young audience. A whole set of tools are developed, combining modern marketing, business, ICT and communication solutions with innovative contemporary artistic events and performances. By developing the BITE IoT Mobile App (virtual curator) and the BITE 360 (virtual guide tours), the project aims at shaping a path for mainstreaming contemporary art among young citizens and ensure accessibility for everyone.

> **BITE of Art promotes and supports the use of technology in combination with other marketing and management trends, empowering cultural operators with relevant skills and tools to innovate their communication towards young audience.**

Creative Europe's support

The consortium behind the BITE of Art found unambiguous support in Creative Europe program to support each partner organization in the domain relevant for their work, as well as to allow them to make a wider impact on the contemporary art sector in Europe.

#digital arts   #youth   #business model   #accessibility   #audience development   #marketing

Beyond Digitalisation

Equality, gender equality and environmental sustainability were addressed through the artworks and exhibitions where BITE of Art was piloted.

Contact

www.biteofart.org

Creative Europe Project Results

DanceME UP
PERYPEZYE URBANE (IT)

Mediagrammi e.V. (DE), Boris in Berlin GmbH (DE), Turku University of Applied Sciences Ltd. (FI), Association Synesthesies (FR), C.I.M.D. (IT), Hurja Piruetti Länsi-Uudenmaan Tanssiopistoyhdistys ry (FI), Listaskóli Rögnvaldar Ólafssonar (IS), WAM! Associazione Culturale (IT), Associazione Muxarte (IT)

State of the art

Cultural audiences increasingly demand active participation in culture rather than passive consumption. Audience building activities demand their active involvement in curatorial and creative decision-making processes. To this end, on-line environments provide a great platform.

Description of the project

DanceME UP will enable European dance organizations to explore new models and concepts of participation, accessibility, interaction and social cohesion. The project's core is to produce dance performances and video-dance products through an on-line tool, the DanceMe app. Workshops on movement, creativity and digital cultures are being organized, contributing to the development of participants' digital skills. The project focuses on the interaction between creative processes and new approaches to the choreographic creation, including the most advanced theories of participatory creation. They will facilitate a virtuous creative process where artists, audiences and cultural professionals are empowered to interact among themselve.

> " *The active participation of audiences provides artists with useful inputs in the support of their creative work. The concept of distributed creativity plays here a key role.*

Creative Europe's support

The priorities of the Creative Europe programme helped project partnes to focus on the needs of the cultural sectors in terms of digitization, mobility and skills development.

#dance   #virtual mobility   #audience engagement   #app   #capacity building

Beyond Digitalisation

The project explores new forms of "Virtual mobility". While exploring new creative processes, it clearly reduces the project's environmental impact.

Contact

www.danceme.eu

Creative Europe Project Results

EBOOKS-ON-DEMAND-NETWORK opening publications for European netizens
UNIVERSITY OF INNSBRUCK (AT)

University of Tartu (ET), National and University Library / Ljubljana (SI), Moravian Library (CZ), University of Greifswald (DE), National Library of Sweden (SE), Nicolaus Copernicus University in Torun (PL), Czech Academy of Sciences Library (CZ), Research Library Olomouc (CZ), National Library of Portugal (PT), National Library of Estonia (ET),

State of the art

The lion's share of books available online are copyright-free books, i.e. books in the public domain. However, the most substantial output of literary creativity generated in the 20th century is not accessible online.

Description of the project

The EODOPEN project focuses on making 20th & 21st centuries library collections digitally visible by directly engaging with communities in the selection, digitisation and dissemination processes. 15 European libraries from 11 countries have set the goal to make at least 15.000 works digitally available and to reach more than 1 million people in Europe by 2024. EODOPEN contributes to the wide topic of "digitalisation" by creating and sharing an open source tool for rights clearance documentation enabling library staff to collect all documents and communication snippets that arise during the rights' clearance process virtually in one place.

> " *The outputs of EODOPEN shall build confidence amongst library staff in dealing adequately with rights clearance, and therefore contribute to the understanding of library staff as cultural operators.*

Creative Europe's support

Cooperation with other European organisations is especially necessary as libraries all over Europe face the difficult challenge of managing tremendous amounts of textual materials which have not yet been digitised because of the complex copyright situation.

#publishing   #libraries   #archives   #ebooks   #on demand   #reprint

Beyond Digitalisation

EODOPEN will tackle the needs of blind and visually impaired persons by improving the knowledge of library staff to deliver the adequate formats.

Contact

www.eodopen.eu

Creative Europe Project Results

MUS.NET. MUSEUM NETWORK
PROVINCIA DI PADOVA (IT)

RIS Dvorec Rakičan (SLO), Butterfly Arc (IT), Lebork Museum (PL), Fundación Santa María la Real del Patrimonio Histórico (ES)

State of the art

Many local and small museums share common challenges: From keeping their cultural identity alive (despite limited resources) to developing new audience-development strategies. Digital technologies present new opportunities for them.

Description of the project

MUS.NET. is an audience development project. It aims to bring larger audiences to small and local museums that have experienced a decrease in the number of their visitors. Through project's activities, museum staffs are trained to improve the museum's visibility, including among new and/or disadvantaged audiences. This is done mainly through a combination of open days and the use of IT tools such as a video station, the Museum in the Pocket app and the Draw Alive kidscorner which all aim at enhancing visitors' experience. Starting from a research on other museums' best practices and feedbacks received by visitors the partners are working on the design of innovative ways to engage with their visitors and create a bond with them. Customized museum tours, engaging communication tools and direct feedback from visitors' are key features to be explored further.

> " *The innovation introduced by video, interactive installation and app, has produced a process of thorough rethinking of museum content.*

Creative Europe's support

Museums need to rethink their role: from traditional storerooms and places for exhibits, to open and busy public areas for studying, educating, performing, relaxing. For this, connecting with peers at European level is essential. MUS.NET partners count on developing existing synergies further in the future.

#cultural heritage   #museums   #audience development   #app   #capacity building   #mediation

Beyond Digitalisation

Inclusiveness is a keyword for MUS.NET.: the project strengthened its bounds to the visually impaired people community. Overall, the partners engage with audiences who do not have to rely on special educational curricula but can have equal access to the proposed exhibitions.

Contact

www.mus-net.eu

Creative Europe Project Results

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PUBLIC PLAY SPACE
INSTITUTE FOR ADVANCED ARCHITECTURE OF CATALONIA – IAAC (ES)

CLAC (IT), Stichting Breda University of Applied Sciences – BUAS (NL)

State of the art

Digital technologies such as virtual and augmented reality, computational design, video-mapping, among others, can innovate conventional methodologies in designing public space and create new ones.

Description of the project

Digital technologies can contribute to widening the audience, ensuring the inclusivity of proposals, as well as increasing the accessibility of design activities to non-expert citizens, empowering them as agents of transformation of the public realm. Public Play Space (PPS) aimed at exploring how digital gaming tools, accompanied by human-centered design and gamification strategies, can contribute to this civic engagement process leading to inclusive and sustainable public spaces. Among a rich set of activities taking place in diverse European neighbourhoods, PPS also launched the Public Play Space Community Platform, an open source wiki platform, open to the contribution of more researchers, towards the development of a deeper knowledge on emerging methodologies for public space co-design.

" Proposing new approaches for the co-management and co-design of the public space, with advanced and gaming technologies, the digital becomes an enabler for different governance.

Creative Europe's support

By establishing a European partnership, PPS was able to bring together diverse expertises of participation, gamification, digital technologies, and advanced design. This interdisciplinarity has allowed partners to address the challenge of designing urban space from a holistic perspective.

#public space   #architecture   #gamification   #co-design   #human-centered design   #placemaking

Beyond Digitalisation

Enabling all citizens to communicate their needs, visions and desires for the public space, PPS actions ensured to break gender stereotypes in how public space is imagined.

Contact

www.publicplayspace.eu

Creative Europe Project Results

SONOTOMIA – Sound anatomy of unique places
PEDRA ANGULAR – ASSOCIAÇÃO DE SALVAGUARDA DO PATRIMÓNIO DO ALENTEJO (PT)

Fundación Santa María de Albarracín (ES), 4D Sound Studio Nonprofit KT (HU)

State of the art

Spatial sound's potential in the field for the promotion of tangible and intangible cultural heritage is strong. However, it still remains largely underexploited.

Description of the project

Sonotomia calls upon cultural and creative professionals in order to increase their awareness, interest and competencies in coproducing and exploiting cultural outputs/products with digital core elements that apply sounds. In particular, it promotes the application of digitalisation through 4DSOUND technology (software) to capture sounds of the tangible and intangible heritage (historical sites, sounds of nature of the specific locations, folk tradition, etc.). The soundscapes recorded in partner countries are modified to sound elements that will be published in a sound library repository available to any creative and cultural professional. These samples can inspire the creation of new music, educational activities, as well as research and innovation practice.

> *Heritage can be preserved and promoted through captured and manipulated sounds that can aspire future generations to value and cherish more the environment and culture around them.*

Creative Europe's support

Through extensive communication & dissemination activities, partners aim at pooling together a larger community of professionals in Europe around spacial sound. Links with national and European art & tech networks are being developed.

#cultural heritage   #digital technologies   #soundscapes   #sound art   #capacity building

Beyond Digitalisation

Sonotomia outputs can be used in installations, in table discussions on the topic of biodiversity and heritage, among many other possibilities.

Contact

www.sonotomia.com

Creative Europe Project Results

Z ELEMENTS : Artistic experiences and exchanges to attract a younger audience through transmedia co-creations
FUNDACIÓN MUNICIPAL DE CULTURA DEL AYUNTAMIENTO DE AVILÉS (ES)

Artesis Plantijn Hogeschool Antwerpen – University of Applied Sciences and Arts (BE), Association Kulturanova (SB), Ecole Supérieure Européenne d'Art de Bretagne (FR), Fondazione Accademia di Belle Arti di Verona (IT)

State of the art

Cultural institutions face difficulties when trying to engage younger audience to their activities. Hence, the necessity of this project to engage youngsters through their interest in digital devices.

Description of the project

Z Elements' main goal is to attract young people to the arts through transmedial co-creations. The project develops cultural exchanges between the established art and the "Z Generation", born between 1995 – 2005 and also referred to as "digital natives". The project aims to attract a new audience through residencies, workshops, co-creation, interactive approaches and digital outputs, in which new and traditional elements as well as digital processing will be integrated, enabling an easier distribution of art. In addition to the local exposure of the artistic works, Z Elements foresees to reach out to more than 200 000 young people. This will be accomplished by digital distribution through social media and other platforms

> " *Public and private organisations have to take into account Gen Z's interests and skills in digital tools to attract them as new cultural audiences and in co-creation processes.*

Creative Europe's support

Cooperation with partners that have different/complementary knowledge and skills, is allowing project partners to learn about new tools, especially in the digital world and towards digital creations.

#theatre   #digital arts   #digital natives   #youth   #co-creation   #audience development

Beyond Digitalisation

Artists' works are closely linked to the natural environment of places. Some artistic productions will directly tackle (or be inspired by) issues linked to contamination and environmental protection.

Contact

www.z-elements.com

Creative Europe Project Results

ARTIFICIAL INTELLIGENCE FOR FUTURE
Sineglossa (IT)

Meet Digital Communication (IT), Lemon Grass Communication SL (ES), Stichting V2-instituut voor de Instabiele Media (NL)

State of the art

European young generations grow in the proximity of rapid technical and technological progress, accessing continuously to AI-driven technologies. Youngsters need to use this access skillfully by being involved in processes of creation that require technologies that are usually only passively experienced.

Description of the project

Artificial intelligence for future aims to improve the understanding and diffusion of artificial intelligence technologies as a leverage for social activism, specifically when dealing with the topic of mobility. By engaging with communities of European artists, AI4F promotes public debates on trustworthy AI and civic technologies, raising awareness and reflecting in particular on some important ethical issues related to the ongoing disruptive digital transformation in the EU. Hence, the project will help give a voice to such communities with community building as a way to strengthen and give effectiveness to advocacy objectives and campaigns.

> " AI4F offers an example of how an ecosystem composed of artists, scientists, enterprises and public bodies can co-design a sustainable and inclusive future, which is the one we shall advocate for our Europe.

Creative Europe's support

There is European specificity in addressing social and economic impacts coming from AI. It is a much more human rights-centred, focused on the green deal long term big change, for a more inclusive and sustainable society. This is why cooperation on the topic at European level is needed.

public space   # mobility   # civic technologies   # artificial intelligence   # youth   # urban space

Beyond Digitalisation

AI4F offers training, awareness raising and field experiences on digital culture, with a focus on AI as a creative tool to impact social challenges such as equality and inclusiveness.

Contact

www.ai4future.eu

Creative Europe Project Results

BLOCKCHAIN MY ART
STICHTING THE GENERATOR (NL)

Blockchain My Art (FR), Rotation (FR), Habeatus e.V. (DE)

State of the art

Wealth redistribution in cultural circuits is unequal and untransparent. The project's first intuition was that audiences would be interested in knowing more about these mechanisms, about the "provenance" of the cultural goods and acts they enjoy as well as about the way artists or events they love can continue producing quality content, thanks to them.

Description of the project

Blockchain My Art is a transparent payment service and an engaging communication tool. It uses blockchain technologies to shed light on the income redistribution at cultural events. The solution is sold to events and venues who want, in addition to managing their cashless system, ticketing and program display (functions covered by the solution as well), to communicate with their audiences on how the income made selling goods is impacting their organization. Audiences can therefore access their economical foot-print on the public Blockchain My Art application. By doing so, Blockchain My Art contributes to increasing the transparency of the cultural ecosystem and familiarizes large audiences with blockchain technologies, which are still obscure to many.

> " *BMA wishes to spread good practices, asking this question: what will our relation to money and transactions be tomorrow? And how can this relation be a committed action?*

Creative Europe's support

Creative Europe's support allowed the project to invest in research and development, without having to turn immediately to private investors. It gave a great freedom of movement while allowing partners to concentrate on the best way to solve the identified ecosystem's instead of searching for immediate rentability.

#music   #blockchain   #festival   #technological innovation   #business model
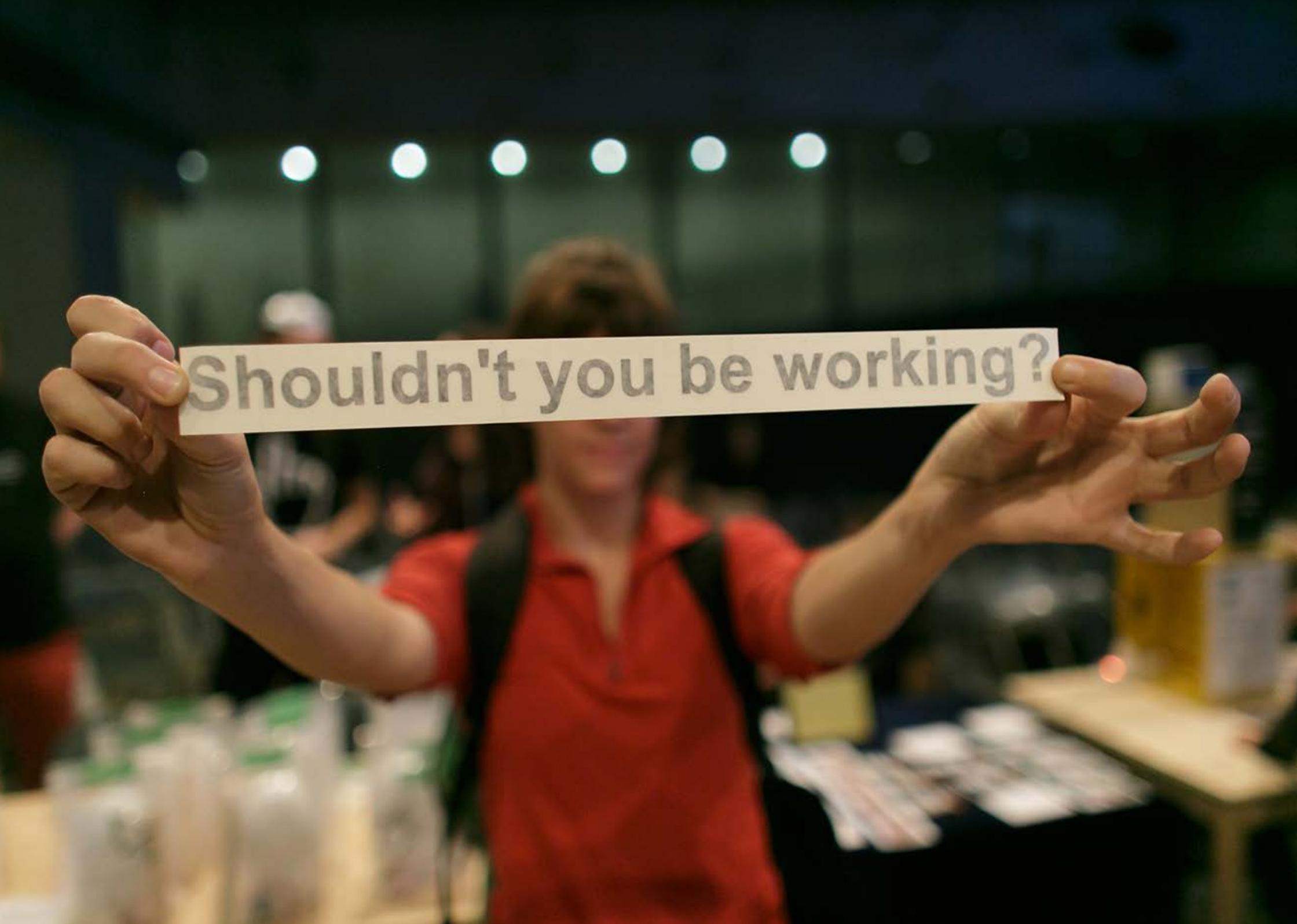
Beyond Digitalisation

Shedding the light on how wealth is collected and redistributed is often unveiling certain system dysfunctions such as gender pay gap and ecologically damageable economic behaviours.

Contact

www.blockchainmyart.org

Creative Europe Project Results

FESTIVALFINDER.EU (A)LIVE NOW
EUROPEAN FESTIVALS ASSOCIATION (BE)

Summa Artium Kultura Tamogato non-profit Korlatolt Felelossegu (HU), Associazione Italiafestival (IT), Bergen Kommune (NO), Euractiv Media Network BV (NL), Publiq vzw (BE)

State of the art

European festivals are catalysers of European cultural diversity. By connecting digital tools, communication campaigns, eye-to-eye meetings and 'Live' stops in the frame of festivals, the project brings European cultural diversity to places 'live'.

Description of the project

In Europe the arts are just a festival away is the slogan of FestivalFinder.eu, an online search tool for audiences to discover all arts festivals, from music to theatre, streets arts to dance, literature, etc. in 45 countries in Europe and beyond. The search engine guides international audiences, festival lovers, festival makers, artists, travellers, academics, journalists, bloggers, policy makers, city developers and all stakeholders through the world of Europe's diverse cultural space. The project is rooted in and steered by the festivals' community. It'll contribute to the creation of toolkits for the attention of different stakeholders involved in the European festivals' ecosystem. All arts festivals are invited to register and join the ambition to be the most up-to-date, insightful, and complete searchable database world-wide that brings the arts to the attention of audiences.

> **" The project aims to increase access to arts by bringing a growing number and force of festivals in Europe under the permanent attention of audiences worldwide to promote Europe globally as a vibrant place of arts and culture.**

Creative Europe's support

This partnership builds on each partner's unique capacity and skills. It leads to a shared ownership and a sustainable development where all shareholders use it as a new business tool. In this sense, the project is regarded as a new business model with the main objective to offer a capacity learning exercise transferable to others.

#festival   #cultural diversity   #online database   #access

Beyond Digitalisation

FestivalFinder.eu develops partnerships with local and national press where the arts and culture are still under-represented. Overall, the project aims to mainstream culture's role in the urban agendas of cities hosting festivals.

Contact

www.festivalfinder.eu

Creative Europe Project Results

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LIGHT ART IN PUBLIC SPACES
LUCI ASSOCIATION (FR)

City of Lyon (FR), City of Oulu (FI), City of Turin (IT)

State of the art

The field of light art is evolving rapidly. Many of its potentials for residents but also for tourists still need to be explored by European cities. Light art can help create new ways of experiencing European cities.

Description of the project

LAiPS aims to strengthen city capacities on permanent light art installations in public spaces by exchanging best practices, fostering transnational cooperation among cities and using innovative digital tools. Within the project, the Light & Art LAB is a platform for project partners to visit each other's installations, exchange about light & art practices and co-create and test the digital tool. Partners will develop a new innovative tool to digitize this unique kind of cultural content, raise awareness about its existence and make it more accessible to a wider audience. The digital tool will provide local and international visibility to light artists, sharing info about the artistic intent behind light art installations. By creating this tool, partners will explore interactive components, such as curated "light tours" and the use of augmented reality to be used in public urban space.

> " *Promoting works of light art by using innovative digital tools, in this very competitive sector of urban art (whether indoor or outdoor), will play an important role in raising the awareness about this form of art in cities.*

Creative Europe's support

LAiPS encourages partners to seek expertise and solutions beyond their borders. Through sharing and cooperation at EU level, cities gain added value in terms of expertise. Building capacities of those involved in light art is fundamental to the implementation of light art in local cultural agendas.

#public space   #street art   #light art   #capacity building

Beyond the project

The project's core outcomes will continue to be shared within the LUCI network (50 cities and more than 50 associated members) for many years.

Contact

Creative Europe Project Results

MOBILISE/DEMOBILISE
CENTER FOR THE CULTIVATION OF TECHNOLOGY (DE)

Teater InterAkt (SE), Schaumbad Freies Atelierhaus Graz (AT)

State of the art

Artists have a role to play in helping society to understand and adapt to new technologies – and to think critically about the impact of these technologies on our lives and the environment.

Description of the project

Mobilise/Demobilise is an artistic and discursive response to a world of increasing conflict, crisis and emergency. Artists from Teater Interakt and Schaumbad – Freies Atelierhaus Graz together with global participants are exploring what it means to mobilise and demobilise, including the impact of mobile technologies on human life and the environment. The project is thereby creating a series of networked performances using UpStage, an online venue for live collaborative performance. Alongside the creative process, the UpStage platform is being "mobilised" – re-engineered to function on mobile devices such as smartphones and tablets – and brought up-to-date with current internet technologies. The new UpStage will be launched with the performance series in October 2021, and made available for artists and communities to create their own live, online performances.

> *Cyberformance has the potential to shift audiences from their comfort zones and invite them to think differently about everyday problems.*

Creative Europe's support

The collaboration between the three partner organisations has brought together diverse and complementary skills and experiences, enabling the project to experiment with the digital tools and broaden ideas much further than if working alone.

#digital arts   #theatre #new artistic creation models   #cyber-performances   #open source #online creation

Beyond Digitalisation

Inequality and slavery within the tech industry are discussed within the project. Open source tools fair and green technologies are used to create performance and project management materials.

Contact

www.mobilise-demobilise.eu

Creative Europe Project Results

ON-THE-FLY : Fostering Live coding practices across Europe
FUNDACIÓ PRIVADA AAVC – HANGAR (ES)

Ljudmila Art and Science Laboratory (SI), ZKM – Center for Art and Media (DE), Creative Coding Utrecht (NL)

State of the art

Live coding has risen as a practice that intrinsically links the CCS and the digital. While the link is already very strong in the practice, the main challenge then is to further extend it and bring it closer to musicians, computer scientists and audiences.

Description of the project

On-the-Fly intends to promote live coding, a performative technique focused on writing algorithms in real-time to produce music and visuals. The project is strengthening the cooperation within the EU live coding community by supporting the transnational sharing of expertise and exchange of artistic experiences. On-the-Fly promotes digitalization by bringing closer together computer science and creative practices, such as electronic music and generative visuals. Both in the concerts, the workshops and research groups the project is organizing, musicians are learning how the musical structures they are familiar with can be constructed and developed through the direct writing of computer code. On the other hand, computer scientist are having the thrilling experience of learning the musical and creative possibilities of their coding expertise.

> **"** *Live coding, as a performative and improvisational technique, is very well suited to provide musical audiences with a direct experience of how the digital is involved in a creative performance.*

Creative Europe's support

On-the-Fly has broadened the scope of the practice and expanded the live coding communities from Northern, Southern and Eastern Europe. Creative Europe's support favored the creation of a solid international partnership among institutions with a large network of livecoders and art and technology centers that are new in the field.

#music   #digital arts   #live coding   #digital innovation

Beyond Digitalisation

OTF contributes to a greater gender balance in the traditionally male-dominated IT sector through the participation of well-known female live coders. Gender and non-binary equality are selection criteria for its activities.

Contact

onthefly.space

Creative Europe Project Results

STRENGHTEN DISTRIBUTION OF EUROPEAN DIGITAL COMICS – EUDICOM

IZNEO (FR)

Federation of European Publishers (BE), Federation of Spanish Book Publishers (ES), Polish Comics Associations (PL), Association of Italian Publishers (IT)

State of the art

Comics publishers are still focusing on print sales for their main target group (Comics collectors) and do not look at reaching millennials that enjoy digital entertainment only.

Description of the project

Izneo is the European leading streaming platform for comic books. Its key challenges are to develop the platform to cover more European countries and reach as many comics publishers as possible to explain them the benefits and the ways to move onto a structured digital strategy. This is strategic for the development of European digital comic book market: a successful digital offer will help European publishers to reach new audiences and face the Asian competition, especially in Manga, which accounts for the highest growth. In other words, the project is about offering capacity building to comics publishers in Europe so that they can bring their digital catalogue and develop an efficient digital strategy.

> " *EUDICOM explores ways for comics publishers to go digital. Providing local comics publishers with a roadmap and tools to develop their digital strategy is the right approach to a sector that needs innovation support.*

Creative Europe's support

In order to strengthen the European comics sector, publishers from all EU countries should be on the same page regarding technology, formats, distribution models and marketing opportunities. Being active at European level is not an optional feature but rather a prerequisite for EUDICOM.

#publishing   #comic books   #digital comics   #new business models   #capacity building

Status of e-comics distribution

EUDICOM launched a pan European study on the status of e-comics distribution in Europe (30 qualitative interviews over 11 countries). The results were discussed at the Angoulême Rights Market.

Contact

Creative Europe Project Results

TELE-ENCOUNTERS: BEYOND THE HUMAN
TEATRUL "GEORGE CIPRIAN" (RO)

Fundacion Universitaria San Antonio – Ucam Murcia (ES), Cooperativa Sociale Circolo Industria Scenica Onlus (IT)

State of the art

While telematic performance and online art have a rich history, rapidly evolving technologies require their form and content to be constantly updated. Theatre artists, in particular, are still struggling to grasp the ways new media may re-envisage their work.

Description of the project

Tele-Encounters: Beyond the Human explores the artistic integration of the Internet, robots, and AI, and the impact of these technologies on human relationships. The core project theme is the emergence of social robots as potential companions for the elderly in the context of their adult children's migration. Audiences are invited to join the debate about society's future with technology by designing robot models. These will inspire the construction of an actual robot (to be used in a telematic theatre performance) and of an online platform with chat-responsive 3D models of robots. The project is expected to stimulate critical thinking about the Internet, robots, AI and the ethics of their production and use.

> " *Art and technology combined can help us explore scenarios for preferable futures where new dimensions of our (post)humanity are revealed.*

Creative Europe's support

As a transnational co-production requiring considerable resources, the telematic performance could hardly be staged outside of an international funding framework such as Creative Europe.

#theatre   #migration   #ethics   #artificial intelligence   #robots   #elderly

Beyond Digitalisation

The project aims to draw attention to the stereotypes surrounding migration and old age by exploring the sociological reality of left-behind parents and migrant children.

Contact

www.tele-encounters-beyond.eu

Creative Europe Project Results

COOPERATING FOR ENVIRONMENTAL SUSTAINABILITY

Environmental Sustainability

The 2014-2020 Creative Europe Culture programme witnessed an increase in the number of cultural organisations focussing on the issue of sustainability. Through their proposals, these projects acted as pioneers of the topic, opening a discussion that finds in the current 2021-2027 programme a consolidated place throughout the different actions of the Creative Europe programme. Despite the variety of formats, sectors, contents and strategies that were implemented, these projects e c h o strongly both with the Commission's priority leading to the implementation of the European Green Deal and with the New European Bauhaus's approach.

All together, these projects contributed to question the role played by cultural organisations in the implementation of sustainable development policies.

More than that, they put at the heart of the sector's debate the following question: can sustainable development be considered as such (sustainable) if implemented without taking into consideration its cultural features? Imagining a desirable future is most of all a cultural act. Questioning, experimenting and prefiguring the future we want requires efforts to implement processes that make of creativity, imagination, critical thinking and democratic debate the main rough material for cultural creation. It is most of all a cultural work for which the sector has, in the last seven years, developed new skills and for which many lessons were learned and shared thanks to Creative Europe Cooperation projects.

If – as shown in the chart XXX – the variety of approaches and topics proposed by these projects is wide, it is nevertheless possible to identify four main "entry doors" taken by cultural organisations when exploring the topic of sustainability.

Questioning the environmental impact of the sectors

Questioning the sector's capacity to integrate sustainability led many projects to think of new models for the implementation of their activities. This pushed many of them into exploring and testing new ways of organising their value chain with the final aim of reducing the environmental impact of their activities. Digital tools opened, in this case, many possibilities for the development on new business models. Spanning from design to opera, to festivals in the music sector, these projects aimed at integrating circularity principles in their creative processes. The environmental impacts of cultural activities were fully integrated as new criteria for action and for the assessment of the societal impact of cultural activities. In this frame, many projects developed capacity-building activities in order to get cultural professionals ready to integrate the environmental concern at every stage of the cultural production. Many of the tools developed by these projects became in the last years a reference at European level for any organisation willing to reduce the impact of their activities on the environment.

Contributing to awareness raising on the urgency of topics linked to the environmental crisis

Artistic and cultural activities proved to be excellent tools for exploring environment related issues in a different way. Many projects focus on environment related topics, such as the loss of biodiversity, and allow a different approach to these issues that are very often presented in a mere scientific way, not always easily graspable for non-experts. Playing with the senses, creativity and emotions have proven to be a successful strategy to raise awareness and knowledge about environmental issues. By addressing hearts and minds, these projects rediscover the cultural dimension of these issues and bring this global subject into people's daily lives.

Experimenting strategies for a sustainable management of the resources of urban and rural spaces

Projects dealing with the shared management of public and common space, be it urban or rural, propose an eco-system approach. They involve all the stakeholders of such spaces, from public administrations to private organisations and businesses, and from local structured civil society organisations to citizens. Projects explore ways to share the governance of urban and rural resources, new ways of acting together and building these spaces. Citizen participation is at the heart of these projects. Together with citizens, projects invent tools and methodologies aimed at developing convivial and resilient models for cities. The (re)discovery of traditional skills and knowledge among citizens is a major focus for these projects to develop a sense of belonging. Projects show how cultural activities in the city contribute to enforcing the right to participate to public life, contributing to the development of citizen's capabilities.

Building new imaginaries and narratives for the future

Many projects concentrate on critical approaches to environmental issues, closely linking them with many other societal issues. They open up the idea of sustainable development to new interpretations, experimenting and proposing solutions around the key questions: How do we want to live on Planet Earth, and what new relationships do we want/need to build with our fellow humans and with the non-human environment? This approach examines current models through a critical lens, from dwellings to food production and from questioning Europe's colonial past to proposing the decolonisation of imaginaries, specifically within cultural organisations. Thus, environmental issues offer the possibility of rethinking the past, present and future missions of European cultural institutions from a different perspective.

Project are positioned in the map next page according to the extent in which they have addressed any of the 4 key approaches.

As any attempt to create a taxonomy of approaches, the proposed classification is functional in presenting a field of action that is very diverse and that encompasses different – and sometimes healthily conflicting – ways of conceiving the role that the creative sector wants to have in the European society. When trying to have a common vision on what "sustainability" does to the cultural sector it can be noticed that, it is now clear that sustainability became a possibility to rethink the past, present and future values and missions of European cultural institutions.

Projects' main thematic focus

Environmental impact of the sector

Awareness raising
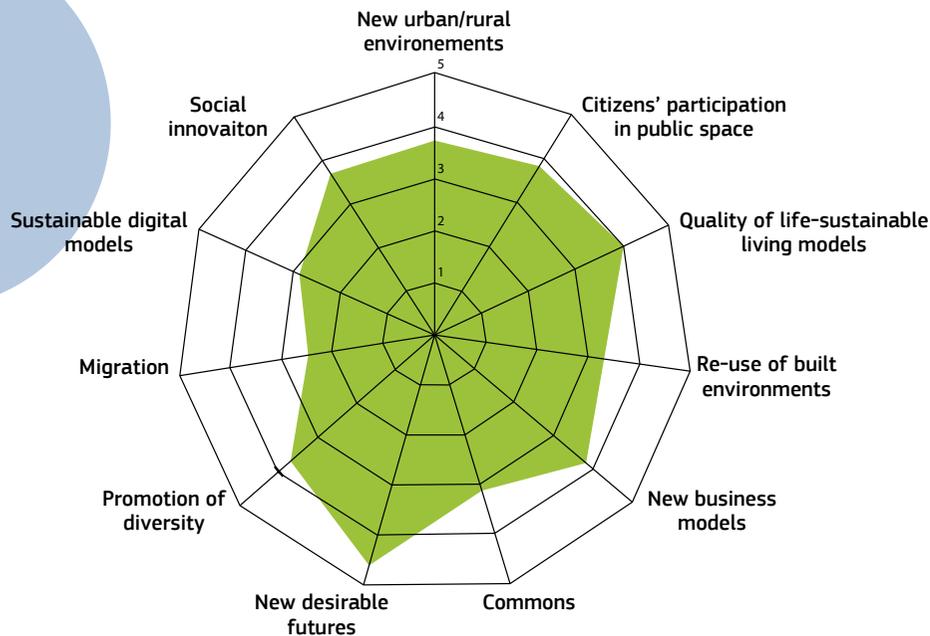
Music
OSCaR – A project for Opera Sceneries Circularity and Resource efficiency
2019

Interdisciplinary
AAA. Accessible Art for All
2020

Music
Footprints
2020

Design
New CreaTIVE trails
2019

Contemporary art
Roots & Seeds XXI. Biodiversity Crisis and Plant Resistance
2020

Music
Green Europe Experience (GEX)
2019

Design
Material Designers
2018

Heritage
A Mediterranean Garden
2020

Music
Small Festivals Accelerator
2020

Interdisciplinary
Creative Climate Leadership
2016

Heritage
TAKING CARE – Ethnographic and World Cultures Museums as Spaces of Care
2019

Interdisciplinary
The Table and The Territory
2019

Interdisciplinary
Cultural Adaptations
2018

Performing art
Art Climate Transition
2019

Sustainable urban/rural environments

Heritage
Heritage for people – Versus+
2019

Heritage
European Creative Rooftop Network – R-EU-FTOP
2020

Public space
Cultures for Resilience
2020

Public space
Creative Food Cycles
2018

Performing art
Imagine 2020 (2.0)
2015

Public space
HUMAN CITIES – Creative works with small and remote places (SMOTIES)
2020

Contemporary art
Green Revisited: Encountering Emerging Naturecultures
2019

New visions for the future

Rural space
Confederacy of Villages
2020

Performing art
SPARSE – Supporting and Promoting the Arts in Rural Settlements of Europe
2018

Contemporary art
Changing Weathers
2014

Public space
European Artizen Initiative
2014

Project are presented according to their focus. Click on the project to find out more.

Changing Weathers

Zavod Projekt Atol (SI)

Društvo Ljudmila (SI), RIXC Center for New Media Culture (LV), Kulturverein Time's Up (AT), Merete Mehti Hilde (NO), Stichting Sonic Acts (NL), Suomen Biotaiteen Seura Ry (FI)

State of the art

Changing weathers reflected and explored potential adaptation and change strategies connected to geophysical, geopolitical and technological culture-shifts across Europe.

Description of the project

The project explored environmental changes and society's resilience by researching the status of the changing cultural landscape of Europe, taking into account the shifting geophysical, geopolitical and technological vectors that are shaping it. It did so through workshops, open field-based conferences, residencies, exhibitions and cultural actions as well as a programme of (commissioned) artworks, strategies and dynamic infrastructures to reshape sustainable cultural practices and initiate exchanges between different stakeholders. These created a project that interconnects high and low culture, art & science, local & traditional knowledge with scientific approaches to the understanding of natural and social systems.

> *CW was an interdisciplinary project, exploring new and different kinds of contemporary ecological thinking, as well as use of traditional knowledge.*

Creative Europe's support

The project could not have happened without Creative Europe's support. Not only did it encourage close cooperation and mutual work between different organisations, it was also crucial for knowledge-transfer and the cross-pollination of ideas, which was the focus of the project.

#contemporary arts   #sustainable cultural practices   #art & science   #traditional knowledge

Beyond Environmental Sustainability

Digitalisation was inherently one of the important topics, not just as in acquisition of basic skills, but also in spreading the use of more advanced methods, such as remote sensing.

Contact

Creative Europe Project Results

European Artizen Initiative
Dedale (FR)

Altart (RO), Expeditio (ME), ProstoRož (SL), Idensitat (ES), Transforma (PT), WAAG Society (NL), Sinapolis (CN)

State of the art

In the context of growing urbanization, European cities have to face an acceleration of social, ecological and economic challenges and fragmentation. Mutations are crystalized in European urban territories.

Description of the project

In these contexts, more and more inhabitants are taking on these transformations, moving deeply the traditional top-down process to a bottom-up approach, calling for new governance models, developing actions on the ground. European Artizen Initiative aimed to reinforce cultural and creative players' role in the city, empowering citizens on issues related to sustainability and alternative ways of city making while linking European professionals to create new spaces for cooperation. The project has contributed to environmental sustainability by imagining and experimenting new ways to design a better and more inclusive, creative and sustainable city, reinforcing cultural and creative players' skills to adapt to the growing needs of co-building with citizens regarding sustainable issues while bringing awareness and empowering inhabitants and local organisations to ecological transition,

> *Projects activities have intended to raise citizens' awareness on all urban ecological main challenges through cultural and artistic activities.*

Creative Europe's support

Thanks to the support of Creative Europe, the ARTIZEN project led to the creation of a professional pool of cultural and creative stakeholders able to contribute to new urban projects at European and international scales.

#public space   #citizens' empowerment   #urban space   #bottom-up approaches   #new governances

Beyond Environmental Sustainability

ARTIZEN contributed to empowering citizens, artists and cultural players to use digital tools (city design, city knowledge, citizen engagement, crowdsourcing). Its Transmit Memory workshop prompted inhabitants to create a range of digital media projects and digital applications for storytelling.

Contact

Creative Europe Project Results

Imagine 2020 (2.0)

Kaaitheater (BE)

Artsadmin (UK), LIFT (UK), Domino (HR), New Theatre Institute of Latvia (LV), Rotterdamse Schouwburg (NL), Transforma (PT), EGEAC (PT), COAL (FR), Bunker (SI), Kampnagel (DE)

State of the art

In recent years, many citizen practices questionning the current social and economic models were initiated, inspired, or often lead by very young artists. Imagine 2020 (2.0) wanted to focus on supporting and stimulating these creative artist-citizen practices.

Description of the project

Imagine 2020 started as a network of eleven art organizations in 2010 with the main focus to raise awareness in the cultural field and in a broader civil society context around climate change and the socio-ecological crisis. Five years later the network wanted to take a step up. Besides analysing the current situation and raising awareness around it, the focus shifted to imagining, studying and prototype possible sustainable futures. The network put forward a series of themes that could provide an open, inspiring framework for commissioning, coproducing, presenting and contextualizing artistic work aroung those themes: from agro-ecological food systems to rethink our own mobility habits, and many more. Imagine 2020 (2.0) speculated about the future by modelling it in artistic creations that allowed alternative perspectives to emerge and their potentials to be explored.

> *Our theaters are perceived more than before as a partner in issues on transition in the urban context.*

Creative Europe's support

During the course of the project, partners have frequently been in dialogue about their artists' questions, approaches and works, raising opportunities of artists for international touring. Next to this, the project was open and attentive to opportunities for collaborations outside of the partnership.

#performing arts   #desirable futures   #ecological crisis   #artists-led practices   #alternatives   #mobility

Outreach and impact

Imagine 2020 (2.0) was: 200 representations over 4 years. At least 500 artists engaged with the ecological crisis individually and collectively. Several case studies were produced for responsible producing and touring policies.

Contact

Creative Europe Project Results

Creative Climate Leadership

Julie's Bicycle (UK)

Kulturno izobrazevalno drustvo PiNA (SI), On The Move (BE), Centar Za Internacionalnu Kulturnusaradnju Krug (ME), Nordkolleg Rendsburg/Ars Baltica (DE), EXIT Foundation (RS), COAL (FR)

State of the art

In December 2015, the Paris Agreement passed at COP21, but the potential of the cultural sector in Europe to play a leading part in the unfolding transition remained largely untapped. Good intentions were often not matched by actions. Individual artists and cultural practitioners working to make change lacked a support network to develop their ecological ideas and practice.

Description of the project

Creative Climate Leadership (CCL) responded to a need for tailored leadership development and movement-building for artists, creative leaders, cultural policymakers, and development professionals to prompt them to share knowledge and collaboratively lead systemic change inside and outside organisations. Hereby they contributed to responding to a changing environment, effectively influencing cultural shifts in values and behaviour across society, and connecting an insufficiently recognised movement of creative climate change-makers working internationally. CCL also explored the potential of arts and culture as vectors for climate and environmental action, and how these might be integrated in future ECOC programmes, through a policy lab.

> *The climate and ecological crisis is a global issue that manifests locally, and requires locally rooted responses that are in turn globally networked.*

Creative Europe's support

Creative Europe – Culture allowed to sow the seeds of a connected network of ecological change-makers working across the arts and cultural community in Europe, who are making local impact and provoking practical ripple effects, and are now ready to bring their skills and creativity to the EU Green Deal.

#climate change   #cultural shift   #resilience   #professionalisation   #capacity building

Beyond Environmental Sustainability

CCL participants were given the tools to interpret "creative climate leadership" through a wide lens of practice, including the role of the arts in shaping public space and the commons, new ecological business models and new connections between art, climate, justice and migration.

Contact

www.creativeclimateleadership.com

Creative Europe Project Results

Creative Food Cycles

Leibniz University Hannover (DE)

Institute of Advanced Architecture of Catalonia (ES), University of Genoa (IT)

State of the art

Food is a cross-cutting field for innovation in climate change. It highly influences urban space and urban/rural environments. Although tackled by social and natural sciences, the creative research in the field is at its very start, specifically in relation to cultural and behavioural questions.

Description of the project

Creative Food Cycles developed a cross-cutting approach based on a creative design—in products and digital technologies, urban spaces and networks, involvement and behaviour—for new cyclical models of urban food systems. Cities are concrete spaces to enact strategies, dynamic spaces to experiment and experience change, and welcoming spaces to construct new liveability. Creative Food Cycles becomes a cultural vehicle for identities, entrepreneurship, and social integration. The project enhanced innovative practices between food, architecture, product and urban design through creative research carried out with three aims: to boost circular economy of food systems; to foster the exchange of knowledge and good practices in food/design interactions; to trigger co-creation and participation in urban transition processes.

" *CREATIVE FOOD CYCLES developed and spread new models for creative design of processes, products, spaces, performances, and experience of every-day food practices, for a behavioural change.*

Creative Europe's support

The support of Creative Europe and that received by the three research groups set up by partner institutions made it possible to develop and realise Creative Food Cycles. The project involved 40 cultural and creative organisations throughout Europe and participants from 31 European and worldwide countries.

#architecture   #public space   #circularity   #food   #social innovation   #health

Beyond Environmental Sustainability

Having food as the focus allowed the project to produce insights into existing inequalities. At the same time it constituted a major vehicle for change towards social and cultural mind-sets and practices.

Contact

www.creativefoodcycles.org

Creative Europe Project Results

Cultural Adaptations
Creative Carbon Scotland (UK)

TILLT (SE), Greentrack Ghent (BE), Axis Ballymun (IE)

State of the art

Where many cultural projects concentrate on more sustainable ways of working and how to restrict the extent of climate change, Creative Carbon Scotland explores what happens next: how culture can not only adapt to, and shape, a climate-changed world, but how the sector can thrive.

Description of the project

Cultural adaptations addresses one of the biggest crises of society: the climate emergency. In each country, cultural organisations were paired with climate change experts and city governments to explore how culture can adapt to the impacts of climate change as well as how creative practice can influence and shape European cities' transformative adaptation. Project outputs facilitate capacity building in cultural organisations across the EU, allowing them to create their own climate change adaptation strategies and to apply their artistic skills to adaptation work outside the cultural sector. The project built capacity among cultural organisations and individuals in relation to develop new business models and provided education and training opportunities to cope with the implications of climate change, resulting in increased resilience in the cultural sector.

> *Climate change adaptation is a complex task, requiring new types of thinking for this new problem, with far reaching implications in society.*

Creative Europe's support

Climate change transcends national borders, so it was crucial for partners that the project was not undertaken in national isolation. The Creative Europe programme made this possible. Within this framework, the socio-cultural, economic and political differences between partners further highlighted and strengthened the shared environmental challenge, and what can be learned from each other.

#climate change   #cities   #adaptation strategies   #capacity building   #resilience   #new business models

Beyond Environmental Sustainability

Climate change impacts are likely to affect the most vulnerable in society most quickly and most severely, therefore equality and gender equality must be considered as a priority in adaptation decision making.

Contact

www.culturaladaptations.com

Creative Europe Project Results

Material Designers

Elisava Barcelona School of Design and Engineering (ES)

Politecnico di Miano (IT), Ma-tt-er (UK)

State of the art

The environmental sustainability sector is normally approached from technical disciplines only (such as materials engineering), but the creative and cultural industries have the talent and perspective that bring a more user-centric, systemic vision.

Description of the project

MaDe addresses the training and exposure of new materials designers towards a better circular economy, their positive impact in the industry and the generation of a new design discipline and creative job profile that addresses environmental sustainability. 120 material design formulations that promote new material solutions made out of waste or of excess resources, for instance, resulted from the project. In addition, 120 European designers were trained over three European cities with the skills to deliver positive environmental solutions through materials. These material design projects, designers, articles and scripts from experts in the European environmental sustainability ecosystem were covered in the MaDe Book. Furthermore, materials design projects that deal with creating new industrial processes, new socioeconomic impact at local level, new entrepreneurship initiatives and new visions for the future of fabrication were rewarded by the MaDe Awards.

> *What if we used creativity to provide better circular economy solutions through the ideation of new materials?*

Creative Europe's support

The project has allowed the generation of a transnational, European IG platform with a growing number of followers. Partners will use it to continue training and consolidating the role of materials design in environmental issues.

#design   #circular economy   #materials   #capacity building

Beyond Environmental Sustainability

Materials design projects developed within the project were evaluated on their environmental impact through the study of composition, the number of production steps, and on the energy involved. The conclusion was that new practices, derived from a creative discipline, can be generated to impact new greening industrial initiatives.

Contact

www.materialdesigners.org

Creative Europe Project Results

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Supporting and Promoting the Arts in Rural Settlements of Europe

Take Art (UK)

Take Art (UK), SA Eesti Tantsuagentuur (EE), Associazione Marchigiana Attività Teatrali (IT), Fish Eye 'Artists Group' (LT), Shoshin Theatre (RO)

State of the art

Recent analysis show that the rural touring model reduces total emissions by a third compared to holding a single show at a town based venue. However, these studies mainly look at travel emissions and not those associated with a venue.

Description of the project

Access to the arts is as much a right for those living in rural areas as it is for urban citizens. Yet, there is an imbalance of opportunity.

SPARSE assisted in addressing this unfairness. Rural touring has existed for over 30 years in many EU countries with proven models. While developing activities aiming at spreading these models in many European countries, SPREAD partners proved that rural touring diminish the environmental impact of the creative sector. As an example, SPARSE's evaluation showed that 50% or more of the audience lives less than 5km from the village hall, with clear impact on the environmental footprints of mobility linked to participation in cultural activities. Making better and fuller use of multi-purpose venues and spaces leads to a more efficient use of buildings.

> *Our rural touring activity is located within the social fabric of rural communities and we contribute to keeping villages 'alive and kicking'. Rural touring is part of the climate emergency basket of solutions.*

Creative Europe's support

Creative Europe's funding unlocked match funds within partner countries and enabled the capacity, the staff time and funding to pilot rural touring in four partner countries. UK and Swedish rural touring models were adapted by partners allowing them to learn from each others' experiences.

#rural space   #touring   #community development   #venues   #mobility

Beyond Environmental Sustainability

SPARSE Network is an exciting development of SPARSE. It achieves one of the aims of the project: creating a European profile raising and advocacy movement for touring in rural areas.

Contact

Creative Europe Project Results

ACT – Art Climate Transition

Fundacao Caixa Geral de Depositos–Culturgest (PT)

Lokomotiva centre for new initiatives in arts and culture (MK), Domino Udruge (HR), Coal (FR), Kaaitheater vzw (BE), Kampnagel internationale kulturfabrik gmbh (DE), Latvijas jauna teatra instituts (LV), Bunker zavod za organizacijo in izvedbo, kulturnih prireditev (SI), Artsadmin (UK), Stichting Theater Rotterdam (NL)

State of the art

Ours is an age of climate breakdown, mass extinction, loss of biodiversity and of increasing populist tendencies. These phenomena are closely interlinked. The arts need to be connected to the the most urgent agenda today: act, towards a just transition.

Description of the project

ACT was initiated by 10 cultural operators from 10 European countries, working in the field of performing and visual arts. ACT maintains the focus on arts, ecology and climate change, but connects this to the issues of inequality, climate justice and urban ecologies. The agenda of a 'just transition' defines the cooperation of the partners. Shared values are embedded in their choice of the artists, the structure of the project and the ways audiences are engaged. Partners combine and learn from each others' practices that provide place for 'cultures of othering', or 'futuring'. The project supports the work of artists via coproductions and invite them to explore the issues adressed and raised by the project through commissioned work.

> *A just transition is urgently needed: a transition that is based on our ethical awareness and ecological understanding of interaction between species, humans and their political and natural environments*

Creative Europe's support

Projects partner state: "In the ACT project our differences are our strenghts. We learn from and share each others formats and practices. We provide our artists with opportunities to develop their work and connect it to various European localities".

#performing arts　　#visual arts　　#climate　　#social transition　　#transition　　#justice

Learning to impact

As part of its "Learning to Impact" work package, ACT provides a focus on the many faces of "Impact" in the arts world: what is the role of impact in art practices? How are art practices themselves impacted? Many contributions can be found in the project website.

Contact

artclimatetransition.eu

Creative Europe Project Results

2019

Green Europe Experience (GEX)
We Love Green (FR)

Boom Festival (PT), Dour Festival (BE), Pohoda Festival (SK), A Greener Festival (UK), GO Group (DE)

State of the art

Climate change and environmental degradation are two of the biggest challenges of society. In the field of culture, music and arts, festivals have a major impact on the environment. GEX wants to rethink the production model and design of these events to co-create a better future for festivals.

Description of the project

Green Europe Experience (GEX) is a three-year-long living lab between six European partners based on circular economy in scenography & food. The main goal of GEX is to create, test and assess a sustainable production and evaluation model for European music festivals and provide professionals and relevant stakeholders of the sector with adequate skills and competencies to tackle the challenge of the sustainability shift. The project aims to strengthen a complex system of replicable practices directed to promote the implementation of the circular economy model in music festivals and the cultural sector, thanks to offline and online actions and strategies.

> *GEX aspiration is to rethink the production model of music and art festivals to heal climate change.*

Creative Europe's support

GEX uses the Living Lab method, based on co-creation, mentoring, skills building between the six partners and their teams. It is a collaborative process which includes professionals, students, stakeholders and experts.

#music   #festivals   #circular economy   #sustainable development goals

Beyond Environmental Sustainability

GEX is based on the 7R model: rethink, reduce, re-use, repair, refurbish, recover, recycle. This is the strategy proposed by the project to reach the relevant United Nations Sustainable Development Goals to face climate change, enhance biodiversity and support equality.

Contact

www.greeneuropeexperience.eu

Creative Europe Project Results

Green Revisited: Encountering Emerging Nature-cultures

RIXC Centre for New Media Culture (LV)

Faculty of Technology Art and Design at OsloMet (NO), Antre Peaux (ex Emmetrop) (FR), Art Research Lab of Liepaja University (LV), Biofilia – Base for Biological Arts – Aalto University (FI), Baltan Laboratories (NL), Zavod Projekt Atol (SI)

State of the art

New discourses on naturecultures are needed. These should allow to overcome the dualism between the human and nature by "ungreening" the pervasively used notion green and reconsidering the current understanding of green as synonymous of the natural.

Description of the project

The Green Revisited: Encountering Emerging Naturecultures (GREEN) project's main objective is to develop a European platform that shapes and popularizes an emerging naturecultures paradigm via the arts, as well as strengthens an international network committed to enhancing criticality by investigating the pervasive greenness trope. The project is building a new European media art and culture platform for critical discussions, artistic interventions and transcultural dialogue addressing the complexity of our relations with the environment. By developing a green think tank at European level partners are creating a shared knowledge platform that facilitates the development and testing of new hybrid business models for emerging artists and cultural workers.

> "During the project we are creating long-term and sustainable approaches that enable and mix artistic, techno-ecological and socially-informed scientific thinking.

Creative Europe's support

The project's consortium is made of a mix of independent organisations and universities: while universities facilitate continuity through their flow of students, involved emerging artists and cultural centres bridge and transform academic knowledge into "real life" through exhibitions, events, workshops, and participation through the residencies and apprenticeships programs.

#contemporary art   #green   #hybrid business models   #new futures   #social innovation

Beyond Environmental Sustainability

All project activities deal with issues of social and gender equality. Apprenticeships and training programs are organised to identify existing challenges, share experiences and come up with hybrid solutions for creatives to grow in the European digital art and culture scene.

Contact

Creative Europe Project Results

Versus+ – Heritage for People

Universitat Politecnica de Valencia (ES)

Università degli studi di Cagliari (IT), Università degli studi di Firenze (IT), Craterre Association – Centre International de la Construction en Terre (FR), Fundacao Convento da Orada-Fundacao para a salvaguarda e reabilitacao do Patrimonio Arquitectonico (PT)

State of the art

European islands and archipelagos hold big treasures of vernacular architecture. Though, this common heritage is under pressure, subjected to the transformations of contemporary life, in particular mass tourism. It needs to be valorised and protected.

Description of the project

Vernacular heritage is a tangible and intangible heritage of great importance to European and global culture. Born from the practical experience of local inhabitants, this architecture is highly interlinked with local ressources, makes use of local materials, takes into consideration the climate and geography of the surrounding nature and habitat and develops cultural, social and constructive traditions. VerSus+/Heritage for PEOPLE focuses on the transmission of knowledge linked to this heritage to all branches of society. It pays special attention to children and youngsters as well as local, regional and national authorities in charge of heritage management. It involves experts in the field of architecture, together with craftsmen and companies in the construction and tourism sectors and cultural and social and educational institutions and associations.

> *Vernacular architecture plays an essential role in contemporary society as it is able to teach us principles and lessons for a respectful sustainable architecture.*

Creative Europe's support

The consortium gathers many research organisations that, through cooperation with local authorities of European Islands and cultural associations will design strategies for education, awareness, promotion and dissemination of the principles and teachings of vernacular heritage.

#architecture   #vernacular heritage   #crafts   #tourism   #islands   #sustainable architecture

Beyond Environmental Sustainability

HERITAGE 2022, the International conference on vernacular heritagewill take place in 2022 in the framework of Versus+. It will concentrate on topics such asvernacular architecture conservation, heritage education and crafts for traditional construction.

Contact

versus-people.webs.upv.es

Creative Europe Project Results

New CreaTIVE trails

Borås stad Sweden (SE)

Comune di Prato (IT), MODACC (ES), Akademia Sztuk Pieknych Lodz (PL)

State of the art

Consumers' new environmental awareness requires the fashion industry to develop, almost in a revolutionary way. Designers neet to secure a spot in a modern European supply chain that values people, the environment, creativity and profitability in equal measure.

Description of the project

The main objective of the project is to build upon and deploy design and specialized skills and capacities of designers and creative people. New creaTIVE trails wants to facilitate the integration of design knowledge and competencies in SMEs in the fashion sector as well as include a deeper integration of creativity, design and new technologies in SMEs. Overall, the textile and fashion industry is facing a structural shift towards being a sustainable industry. New CreaTIVE trails connects know-how to European designers while developing new and innovative products. It is upgrading the knowledge, skills and competences of young designers, – especially in how to adopt a circular production in, for example, digitalised processes. This way, the projects contribute to a sustainable and green fashion industry.

> *In shaping the minds of our designers, we contribute to setting new trends for consumers and the industry.*

Creative Europe's support

Coperation with other organisations has and is helping in diversifying and enriching knowledge with different perspectives, as well as coming up with alternative possibilities and solutions. The project collaborates with mentors from different European countries, participating in both a six-part education session and some individual mentoring.

#fashion design #circularity #textile #capacity building #sustainable industry #SMEs #consumption models

Beyond Environmental Sustainability

The Native project achievements in creating a collaborating community for sustainability will continue after the project. It will evolve into the Friends of ACTE (Association of European Textile Communities) community on the ACTE network platform.

Contact

Creative Europe Project Results

OSCaR – A project for Opera sceneries circularity and Resource efficiency

Opéra de Lyon (FR)

Gothenburg Opera (SE), Tunis Opera (TU), Cité du design – Ecole supérieure d'art et de design (FR), UNESCO Chair for Climate Change – ESCI-UPF (ES), CIRIDD (FR), AdMaS – University of Technology of Brno (CZ)

State of the art

Environmental awareness in opera houses was already high, but something more radical had to be done: rethink the usual artistic and programming strategies, and equip technical and production departments with new tools.

Description of the project

OSCaR aims at creating a new collective dynamic within European opera houses (and beyond) to foster the circularity of (opera) sets through eco-friendly practices. As a capacity building project, its main objectives are to reinforce skills of technical departments, providing them with a science based knowledge on environmental footprint, and a better understanding of leverages to reduce it through materials & processes. The project aims at fostering sustainable practices by questioning management and cooperation processes through the lens of design methodologies. Starting from a survey on (eco)design practices within European opera houses, OSCaR aims at providing solutions to be used for the sake of future sustainability projects in the opera sector.

> *OSCaR is about "resource efficiency" and as such it is modestly but concretely contributing to prepare a world where resources will be scarce.*

Creative Europe's support

OSCaR can be seen as a collective effort towards sustainability; none of the three involved opera houses could have afforded it alone and without Creative Europe funding.

#opera   #circularity   #eco-design practices   #capacity building

Sustainability roadmaps

The UNESCO Chair involved in the project has produced its study on (eco)design practices in the sector and drafted a general proposition for a sustainability roadmap.

Contact

Creative Europe Project Results

TAKING CARE – Ethnographic and World Cultures Museums as Spaces of Care

KHM-Museumsverband, Weltmuseum Wien (AT)

Statens museer för världskultur (SE), Mucem – Musée des civilisations de l'Europe et de la Méditerranée (FR), Nationalmuseet (DK), Linden-Museum Stuttgart (DE), Slovenski etnografski muzej (SI), Museu Etnològic i de Cultures del Món/Institut de Cultura de Barcelona (ES), MARKK – Museum am Rothenbaum. Kulturen und Künste der Welt (DE), Pitt Rivers Museum Oxford – University of Oxford (UK), Royal Museum for Central Africa (BE), Stichting Nationaal Museum van Wereldculturen (NL), Museum of Archaeology and Anthropology – University of Cambridge (UK), Museo delle Civiltà – Ministero per i beni e le attività culturali (IT), Culture Lab, Tervuren (BE)

State of the art

World cultures museums should no longer be conceived primarily as repositories of heritage to be preserved but rather as places of encounter and practice, of social experimentation and innovation where narratives of diversity can be (re) discovered, co-created and publicly shared.

Description of the project

While planetary in cause and scale, the negative effects of the environmental crisis are unequally distributed, affecting most intensely some whose positions are already extremely fragile, including indigenous and formerly colonized peoples, and contributing to rising global insecurity and inequality. TAKING CARE places ethnographic and world cultures museums at the centre of the search for possible strategies to address these issues. These museums, with their histories and collections, speak directly to these urgent challenges: planetary precarity, inequality, and the future of plural democracies. The project is framed around the notion of care, caring, and the power relations assumed by those who "care for" someone or something. It positions ethnographic and world cultures museums as spaces that confront planetary challenges in participatory and creative ways and explores the under-tapped potential of these.

> *Through TAKING CARE, the partners develop closer and more trustful networks with members of diverse communities including indigenous peoples and shifts museum practice towards caring for people, not just objects.*

Creative Europe's support

Through the project, involved organisations established an interdisciplinary network of international and diverse museum experts, artists, scholars and activists in order to generate innovative artistic and scholarly input on the project's topics.

#museums   #ethnographic collections   #climate crisis   #colonialism   #care   #diversity

Beyond Environmental Sustainability

The interrelations between global inequality and the effects of the climate crisis are one of the main topics of the project. In this context, gender equality is discussed in the project, especially in the context of care work.

Contact

www.takingcareproject.eu

Creative Europe Project Results

The Table and The Territory
Coal (FR)

Parti Poétique (FR), ArtDialogue (CZ), Campo Adentro (ES), Parco Arte Vivente (IT), Locus Athens (GR)

State of the art

Today, food is a priority subject with regards to sustainable development from a technical point of view. It is at the same time an eminently cultural issue.

Description of the project

Environmental sustainability is at the core of the Table and the Territory. T&T is a transdisciplinary European project to develop, link and enable a community of cultural actors engaged in the ecological transition and sustainable food; to meet, share their expertise, assemble skills, evaluate (with scientists), share (with the public) and argue (with policies), the emergence on a European and eventually global scale, the importance of culture-based solutions. Following an initial 30-month program, The T&T aims to integrate other European actors and initiatives in order to build a sustainable network to develop a new culture of ecology and territorial renewal as well as to incarnate alternative artistic, scientific and political narratives of the Earth's transformation.

> *From the fields to fine gastronomy, hybrid initiatives proposed by artists in the fields of agriculture and food are multiplying on across Europe. T&T reunites all of these initiatives in one network.*

Creative Europe's support

Sustainable food, an eminently cultural, societal and ecological subject is an issue at European Union level. La Table et le Territoire program capitalizes on the know-how on this topic at European level with a large network of actors, scientists, cultural professionals and locals and aims to create the conditions for synergy at European level.

#culture-based solutions   #food production   #resilience   #participatory approaches   #research-creations

Beyond Environmental Sustainability

T&T and COAL, more generally, promote gender equity through all of the projects. Many of the partner organisations are female run organisations and by their mere existence, they promote gender by their model of survival in a traditionally male culture-field.

Contact

Creative Europe Project Results

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A Mediterranean Garden

Anemon (EL)

Bank Of Cyprus Cultural Foundation (CY), Cyprus Food And Nutrition Museum (CY), Fondazione Brescia Musei (IT), Goethe Institut Ev (DE), Idryma Nikolaou And Dollis Goulandri – Mouseio Kykladikis Texnis (EL)

State of the art

Many studies show that the better the adherence to the Mediterranean diet, the lower the water, land, and energy use and greenhouse gas emissions.

Description of the project

The Mediterranean Diet is an age-old tradition that provides creative and low cost solutions to urgent global issues such as health and environmental sustainability. These solutions are easy to apply to our daily lives and rely on local and seasonal produce that help fight climate change. The Mediterranean Garden aims to raise awareness about the Mediterranean Diet and the sustainable way of life that this food tradition expresses, through a project of high artistic and educational value that places audience engagement at the center of its activities.

It mainly looks at how eating a plant based diet can contribute to the well-being of people and of the planet while helping the audience reflect on the importance of food in daily life and how specific changes in one's lifestyle can generate wider changes.

> *This Mediterranean diet can play an important role in biodiversity conservation, food wastage reduction, and climate change mitigation. Our project will highlight these elements.*

Creative Europe's support

The project aims to show that the Mediterranean Diet does not belong to a specific state or ethnic group, but is a tradition that is widely shared across the Mediterranean and today even by countries in central and Northern Europe.

#intangible heritage   #food   #health   #audience development   #biodiversity   #wellbeing

Beyond Environmental Sustainability

While the project mainly touches on the diverse facets of the Mediterranean Diet it also looks at the prominence of women in safeguarding this tradition and encourages the digitalization of family photographs that reveal aspects of this age-old food tradition.

Contact

Creative Europe Project Results

AAA. Accessible Art for All

Museo Dei Bambini Societa Cooperativa Sociale Onlus (IT)

Artreach (Events) Ltd (UK), Altonale Gmbh (DE), Muzeiko Foundation (BG), Stiftelsen Regionmuseet I Skane (SE)

State of the art

A toilet is a place where one thinks, often coming up with ideas or insights and, at times, where one reads or reflects. There is a toilet in every home or public place and it is often taken for granted. However, it is quite difficult to go to the toilet if it is located in a basement and one is in a wheelchair. Or, to find out how to flush it if one cannot see. Or, to dare wash hands using an intelligent faucet, if one has intellectual difficulties. With the help of artistic interventions, that immerse people actively into an emotional experience, the project would like to make better use of the time spent in the toilet by turning it into a transformative journey towards becoming more sensitive and compassionate people.

Description of the project

AAA. Accessible Art for All is a multi-targeted European project aimed at raising awareness on key messages for future European societies through arts and culture. Among those, climate change and environmental sustainability will be addressed through the festival "Toilets for Future"., in Rome (IT). Specifically, the festival will be connected to Fridays for Future, the movement initiated by Greta Thunberg and linked to the EU environmental priorities. Several cultural organizations are moving plastic-free, and museums must play a role in achieving this goal.

> *Through toilet art and dedicated local festivals, AAA Art for All will deliver in 5 cities important messages for current and future European societies.*

Creative Europe's support

Cooperation with other European organisations is beneficial because, by working closely together, project partners have had the opportunity to grow as individual organisations and as a partnership: learning from each other, sharing ideas, suggestions, and good practices; offering different visions of the issues addressed by the project trying to find a common vision, which is European.

#accessibility   #diversity   #discrimination   #equality

Beyond Environmental Sustainability

In summer 2021 the project will implement 5 festivals in 5 different partner countries to launch and spread important messages on the themes of climate change and sustainable development as well as on the fight against bullying and discrimination, the importance of being European Citizens and on social inclusivity and equality, by giving voice to underrepresented groups, such as women, migrants and people with disabilities.

Contact

Creative Europe Project Results

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Confederacy of Villages
Asociación Campo Adentro (ES)

Associazione Di Volontariato Casa Delle Agriculture Tullia E Gino (IT), Ayl Arvest Social And Cultural Nongovernmental Organization (AM), Grizedale Arts (UK), Kulturforeningen Huset Ideell Forening (SE)

State of the art

Rural communities can remain sustainable and engaging places in which to live, work and to visit. The project contributes to the recovery of villages and their natural landscape.

Description of the project

Confederacy of villages recovers rural communities' traditions, skills, knowledge, and methods related to craftwork: vernacular farming, timber architecture, use of local berries, herbs and other plants in the making of oils, jams and honey. Through its hands-on methodology, the project explores ancient forms of communal organisation – recently redescovered through practices of commoning - and their relationship to the land. These approaches are part of European rural cultural heritage. Confederacy of Villages advocates for the protection of a common European culture rooted in the rural that has been silenced in modern times, and works to overcome prejudiced considerations of cultural patrimony as the product of the creative classes from urban settings. The project operates in the field of socially engaged art since it works with local communities to provoke social transformation.

> *Confederacy of villages is a project committed to the environment and climate change and aims to make changes that start from the local level and are scalable to other formats.*

Creative Europe's support

The Confederacy of Villages is an international exchange network that connects five socially engaged art initiatives operating in rural communities across Europe through a programme of artistic residencies and professional exchanges that develop innovative concepts for creative problem-solving and collaborative working outside urban centres.

#cultural heritage   #crafts   #rural development   #commons   #social transformation   #community work

Beyond Environmental Sustainability

The user manual resulting from the project will propose a new anchored framework for how art can better engage with and support rural communities.

Contact

confederacyofvillages.org/projects

Creative Europe Project Results

Cultures for Resilience

Atelier d'Architecture Autogeree – AAA (FR)

Asociația Tranzit.ro (RO), Stichting Casco (NL)

State of the art

Faced with the ecological emergency, cities need to drastically reduce their CO2 emissions and prepare for future challenges (heat waves, agricultural droughts, floods). The environmental consequences to come are likely to increase inequalities, weaken social cohesion and reinforce ecological segregation: rich/poor, North/South, central/periphery.

Description of the project

In response to an increasing sense of urgency produced by climate change, C4R aims to strengthen the actions of a wide range of actors (citizens, professionals of the creative and cultural sector, public administrations, local associations) working on environmental and urban resilience issues. The C4R project proposes a holistic approach using immersive cultural practices and collaborative tools as bridges to increase resilience, diversify modes of involvement in "territorial empowerment" and promote capacity building, creativity and education in peripheral territories. Cultural practitioners' roles bring critical and creative perspectives on existing practices, stimulate changes in local stakeholders' mind-sets in different contexts, and enhance their resilience agency.

> *We need to increase the resilience of European cities and neighbourghoods, their capacity to adapt and recover. Culture appears to be a structural tool for supporting resilience.*

Creative Europe's support

C4R will strengthen and connect cultural projects engaging with local resilience dynamics in peripheral territories. Creative Europe offers the occasion to formalise a long-term trans-disciplinary collaboration for co-conceiving the tools necessary for this process (mapping actors, setting up governance, residency programmes training and economic models…).

#public space   **#urban resilience**   **#peripheries**   **#commons governance**   **#care**

Beyond Environmental Sustainability

The equality principle is embedded in the whole participative nature of the project. Special attention is given to gender both in terms of the profile of participants and the understanding of resilience through the lens of feminist 'ethics of care'.

Contact

c4r.info

Creative Europe Project Results

European Creative Rooftop Network - R-EU-FTOP

Municipality of Faro (PT)

Coincidencies (ES), Folkstadens Ideella Forening (SE), Stad Antwerpen (BE), Stadt Chemnitz (DE), Stichting Rotterdamse Dakendagen (NL), Stichting Stadvinderij (NL), Urban Gorillas (CY), Urban Scale Interventions Limited (UK)

State of the art

R-EU-FTOP gathers 9 European cities & independent cultural operators exploring how to make use of the underused 15-35% of Europe's urban landscape: the roofscape.

Description of the project

With a perspective from above, R-EU-FTOP provides citizens with the opportunity to re-discover and re-use their roofscape heritage to improve the creativity, livability and sustainability of their cities. European Creative Rooftop Network intends to develop pilot projects that show how unused cities' central spaces can become spaces for greener cities (e.g. gardens, farming, clean energy production). The project proposes an additional layer to the public space of cities, creating more spaces for community gatherings but also spaces for greener and cleaner cities. Associated with this is also new models of circular and sustainable economy through the development of specific rooftop businesses.

> *The project seeks to develop a pilot project that can inspire decision makers and city creators but also entrepreneurs for new ways of using and feeling the city.*

Creative Europe's support

The theme of rooftops is global and concerns on how to deal with these spaces are common in most cities in Europe. Developing E-EU-FTOP at European level will allow it to act as a catalyst for a broader movement to create cultural, environmental and community dynamics in Europe's roofscape.

#cultural heritage   #urban space   #circular economy   #community   #new business models

Beyond Environmental Sustainability

The project will define the role of CCS in roofscape development, in the form of different materials and associated open-source learning materials. In particular, it will develop a transnational roadmap and action plan for the "Roofscape Europe" movement.

Contact

Creative Europe Project Results

Footprints

Rassemblement d'energies pour la sauvegarde d'un espace artistique utopique (FR)

Musik Informations Centrum Austria (AT), Stichting Bimhuis (NL), Stiftelsen Oslo Jazzfestival (NO), Fundacja Wytwornia (PL), Druga Godba Zavod Za Organizacijo In Izvedbo Kulturnih Prireditev (SI)

State of the art

Over the last few decades, the music industry has changed significantly, being now at a point where it is rethinking itself. This is particularly the case in relation to the environmental sustainability issue. The ongoing crisis has unearthed the already existing problems of the sector which need to be addressed systematically and holistically.

Description of the project

The Footprints project devotes significant attention to the ecological impact of artistic careers. With the purpose of changing the way concerts and musical events are organized across Europe, the idea is to normalize ecological concepts such as carbon footprint calculation during touring. The first step of this awareness will be the calculation of carbon footprint. The second one will be to bring concrete suggestions for upcoming tours. This includes restricting flying, the preparation of guidelines for project's participants, the introduction of touring measures and of a certification programme.

> *Footprints is a new collaborative project that aims at reforming the music sector and introducing the values of social, economic and environmental responsibility to its activities.*

Creative Europe's support

It is a collaborative project between different European actors built to strengthen artistic scenes, composed of promoters and producers, musicians and professionals, by exploring these issues on a European scale.

#music   #carbon footprint   #touring   #changing practices

Beyond Environmental Sustainability

Footprints proposes new social and ecological approaches to live music and touring. It fosters an approach that is close to the CSR (Corporate Social Responsibility) adapted the music sector and its multitude of micro-companies.

Contact

Creative Europe Project Results

HUMAN CITIES - Creative works with small and remote places (SMOTIES)

Politecnico di Milano (IT)

Cité du Design de Saint-Etienne (FR), Clear Village (UK), FH Joanneum (AT), Urban Planning Institute of the Republic of Slovenia (SI), Estonian Association of Designers (EE), University of the Aegean (GR), Zamek Cieszyn (PL), University of Madeira (PT), Alternance SLF (IS).

State of the art

SMOTIES works on remote and rural areas that are in need of actions. These include, among others, the regeneration of public spaces through local engagement and participation.

Description of the project

Following the previous Human Cities project focusing on urban contexts, SMOTIES aims at enhancing local material and immaterial culture in small and remote European places starting from existing potentialities. It takes a step further in the landscape of bottom-up and grassroots approaches, by involving creatives, local authorities, innovative companies, territorial actors, the third sector and representatives of active citizenship towards infrastructural changes. SMOTIES will ensure sustainable impacts by building capacity, engaging local creative communities, implementing training and education activities, developing new networks and identifying long-term funding models that will guarantee cultural, social and economic developments.

> *We are defining a "geography of opportunities" to better understand and map issues, trends, potentialities and creative resources for European rural and remote places.*

Creative Europe's support

The collection of best practices and bottom-up initiative from the 10 partner countries could serve to address local interventions towards a wider panorama of transformation, so to define a sort of Human Cities Network response to cultural and creative actions in small and remote places in Europe.

#public space #rural spaces #social innovation #speculative design #grassroots approaches #peripheries

Beyond Environmental Sustainability

SMOTIES is strongly based on the active involvement and engagement of local communities to identify shared values for the co-creation of sustainable living models based on existing underused public places.

Contact

www.humancities.eu/smoties

Creative Europe Project Results

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Roots & Seeds XXI. Biodiversity Crisis and Plant Resistance

Quoartis Fundacion (ES)

Ars Electronica Linz Gmbh & Co Kg (AT), Association Leonardo (FR), Universitat De Barcelona (ES)

State of the art

It is essential to rethink the way humans relate to the environment as well as other human and non-human beings. Addressing the Biodiversity Crisis in the plant world allows to go to the root of the problem and understand the world from a non-human perspective.

Description of the project

Roots & Seeds XXI sustains that better action and behavioural commitments to sustainability can be achieved by using transdisciplinary practices, approaches and techniques to develop passion and emotional connection for sustainable living, promoting habits that take care of the environment and specifically plants, contributing to a common botanical literacy. Roots & Seeds XXI aims to reflect on the biodiversity emergency, analysing from different perspectives the transformation, adaptation and resilience of plants, while promoting the intersection of art and science as the main platform to raise awareness about these issues, analyse its causes and possible solutions.

> *Art communicates through emotions and science through analysis and reason. Together, they communicate the message more broadly and effectively.*

Creative Europe's support

Creating a project together at a European level was the natural result of common views and of previous collaborations among partners. In this context, Creative Europe's support was essential to develop projects that tackle sustainability through interdisciplinary practices.

#contemporary arts   #biodiversity   #non-human perspective   #resilience   #arts & science #care

Beyond Environmental Sustainability

The project will contribute to the creation of an "open protocol" to provide references and guidelines for artists, scientists, activists, institutions, individual researchers and research groups to develop co-creation methodologies between art and science professionals.

Contact

rootsandseedsxxi.eu

Creative Europe Project Results

Small Festivals Accelerator
Associazione Glenn Gould (IT)

Associazione Culturale Glenn Gould (IT), Raum 3 Konzertveranstaltungs Gmbh (DE), Password Production Doo Skopje (MK), Mittetulundusuhing Music Estonia (EE), Melting Pro Learning Società Cooperativa (IT), Turismo Vivencial SL (ES)

State of the art

When it comes to peripheral areas, problems grow dramatically for small festivals: the lack of infrastructures, the difficulty for the public to reach the event, the aging of the local audience, the shortage of qualified professionals, as well as the lack of their continuity due to emigration.

Description of the project

Small music festivals in Europe are considered incubators for emerging artists and professional talent, but they struggle in facing rapidly changing market trends, concentration of live music sector among few operators, the lack of institutional support or the difficulties of renewing audiences. The SMA! project is an accelerator supporting small boutique festivals in peripheral areas. SMA! main result will be the production of a development model that has the goal of sustainability, including environmental sustainability, in its own nature. This model will offer a consistent method to establish environmental goals, a reasonable planning to accomplish them and evaluation methods to measure improvements. The project complements regional and national environmental actions by proposing a festival format which ensures environmental sustainability.

> *We are aware that festivals often provide the participants a short while (a weekend, a week) where their lifestyle changes, where they can get used to a different way of consumption.*

Creative Europe's support

Support from Creative Europe allows to deal directly with highly specialized environmental organizations to include in festivals programs. Secondly, it pushes partners to establish new cooperation with local and national environmental NGOs

#music   #festivals   #peripheries   #new business models   #evaluation   #consumption models

Beyond Environmental Sustainability

SMA! is above all a project about accessibility for non-urban citizens. It harnesses the power of culture for social cohesion through community development actions and facilitates the access to live music festivals for people with mobility problems.

Contact

www.ypsigrock.it/en/sma

Creative Europe Project Results

Creative Europe : Who's who ?

The **European Commission**'s Directorate-General for Education, Youth, Sport and Culture (DG EAC) defines the overall policy framework and the annual work programme for Creative Europe. It directly manages some of the programme's flagship initiatives such as the European Capitals of Culture and the EU Cultural Prizes.

For more information :
https://ec.europa.eu/programmes/creative-europe

The **European Education and Culture Executive Agency (EACEA)** is responsible for the management of the main funding mechanisms of the Creative Europe culture programme : support to Cooperation Projects, European Networks, European Platforms and Literary Translation.
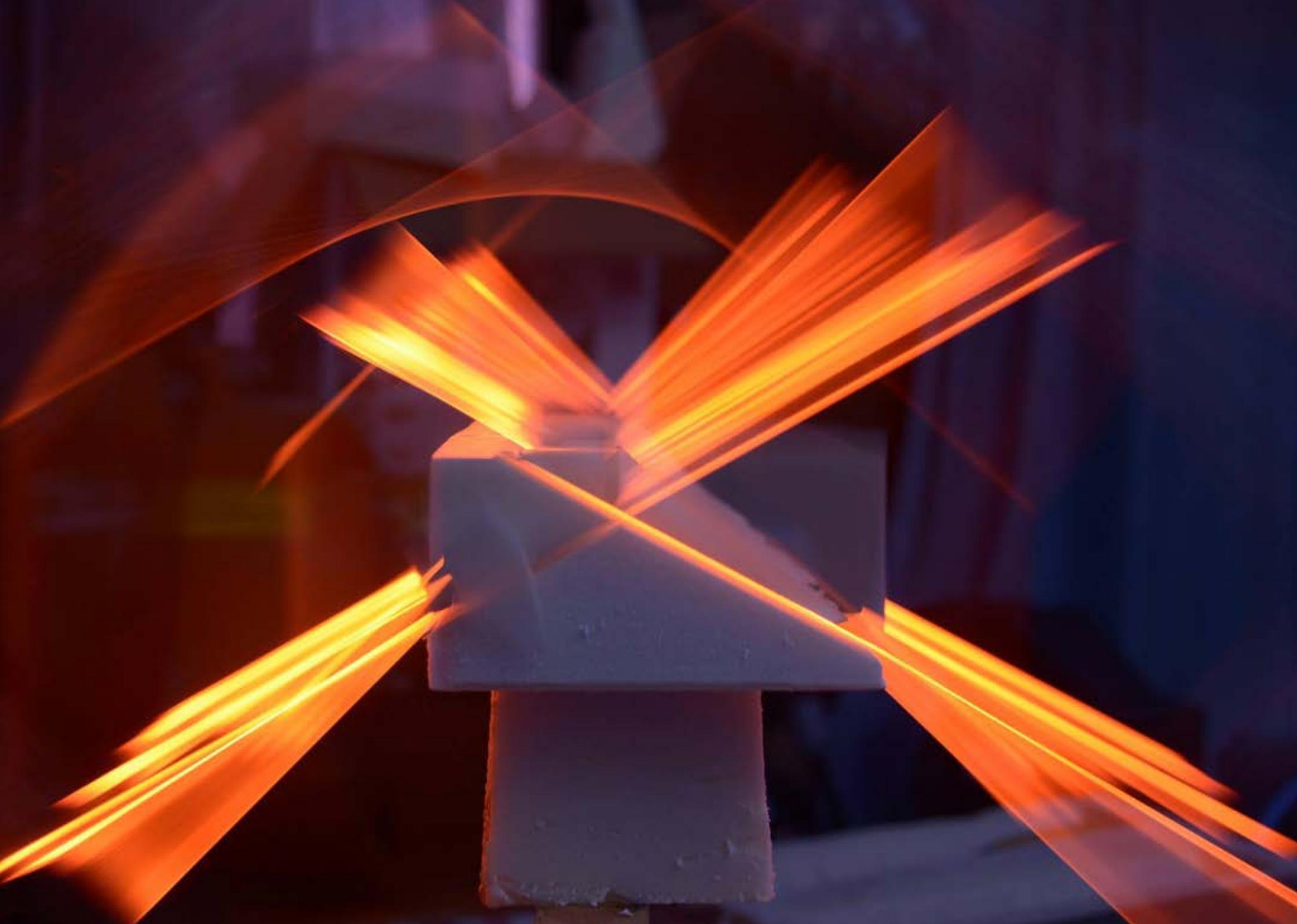
For more information :
https://eacea.ec.europa.eu

The **Creative Europe Desks** are the gateway to the EU Creative Europe Programme. They are established in all the participating countries: the EU member states, Iceland, and Norway, as well as some of the EU's neighbouring countries. They provide free information and guidance on how to access funding opportunities under the Creative Europe Programme, regular updates on audiovisual and culture-related issues at European level, and networking support and partner-finding.

To find a Creative Europe desk :
https://ec.europa.eu/programmes/creative-europe/contact_en

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CREATIVE EUROPE 2014–2020
GENDER EQUALITY, SUSTAINABILITY AND DIGITALISATION : CULTURAL COOPERATION PROJECTS FOR A UNION THAT STRIVES FOR MORE

This publication offers an overview of how Creative Europe Culture cooperation projects selected from 2014 to 2020 have addressed any of the three political priorities of the European Commission (i.e. the European Green deal, Gender equality and a Europe fit for the digital age).

The presented projects demonstrate how the cultural sector is already fully in line with the political priorities of the Commission striving towards gender equality, contribution to the environmental sustainability and digitalisation.

The proposals concentrate on how arts and cultural activities can offer space for the development of an empowered citizenship and equip the sector with the tools to devise innovative and critical approaches to tackle such issues.