



# CULTURE AND WELLBEING

## THEORY, METHODOLOGY AND OTHER CHALLENGES: AN ITINERARY

by **Culture Action Europe**

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But the Gods, taking pity on human beings - a race born to labor - gave them regularly recurring divine festivals, as a means of refreshment from their fatigue; they gave them the Muses, and Apollo and Dionysus as the leaders of the Muses, to the end that, after refreshing themselves in the company of the Gods, they might return to an upright posture.

- Plato

### **1. THE SECOND YEAR: AN OUTLOOK**

The first year of the present project has been devoted to identifying the main themes, approaches and methods in the intersection between culture and wellbeing and building a dynamic map. In the second year, we have tried to explore some of those themes, approaches and methods together with a number of cultural organisations, within and without CAE, with the aim of:

- a. bringing the debate closer to their daily activity  
and
- b. enlarging and strengthening the working group.

Along the **first line**, participants in the CAE network expressed (also thanks to a two days lab in Newcastle at the end of 2014 and two technical seminars in Brussels in 2015) a clear need of new, viable and reliable instruments to assess and communicate the social impacts of culture. In both occasions, participants have been very clear about the fact that cultural organisations need those instruments: first for themselves, second for their public/beneficiaries and third for their sponsors, funders, institutional supports, etc. They tended to express dissatisfaction with the conventional quantitative measures borrowed from economic performance toolkits, solely based upon quantitative and indicator-oriented approaches, which were considered unsuitable for conveying the core values involved in cultural practices. Other approaches, like SROI (Social Return of Investment), although closer to the reality of the most part of the subjects involved, nonetheless are based upon formal ex ante planning perspectives and require that investments on a given activity are made with distinctive social impacts planned ahead as their main outcomes. This is not the case with those cultural programmes which are carried out mainly for cultural and artistic purposes and generate unplanned social impacts often far beyond the expectations.

The second year of activity of the present project, therefore, has been oriented to investigating those qualitative approaches, like MSC - Most Significant Change or, more generally, to narratives and Story Telling. Along this line, from July, 2015, CAE has launched a targeted initiative, called "Tell us a story". Details are specified in section 3, Box no.2. and sections 3 to 7 describe activities carried out in 2015 and their accomplishments.

As for the **second line**:

- A partnership set by CAE with Northumbria University Newcastle (UK), leader, Foundation Europa Nova (Hungary), Fondazione MAXXI – Museo Nazionale delle Arti del XXI Secolo (Italy), Interarts Foundation (Spain) and Institute for Development and International Relations (Croatia) worked out and submitted a Horizon 2020 proposal called VIVA –

Valorising Impact via Investments in Arts and Cultural Projects. Details are specified in section 2, Box no.1.

- The journal *Economia della cultura* devoted the 2015 issue no.2 to the social impact of culture and its measurement, as a contribution to the reflection proposed by CAE through the Wellbeing project.

## 2. THE DEBATE ABOUT THE SOCIAL IMPACT OF CULTURE: STATE OF THE ART AND RECENT DEVELOPMENTS

VIVA- Valorising Impact via Investments in Arts and Cultural Projects, a Horizon 2020 proposal, stems from the first year of activities on Culture and Wellbeing, particularly from the labs held by CAE in Newcastle during Fall, 2014, and from the recollection of the state of the art about the social impact of culture. An ample excerpt is reported here from the proposal foreword. References are listed in section 8.

The main impetus and source of stakeholder (SSH Experts and arts and culture practitioners and service providers) viewpoint at the CAE Conference for this proposal is the workshop it hosted entitled: 'Is it Only about Numbers' – Potential Ways Forward. The workshop was convened by Annalisa Cicerchia, (MAXXI) and Robert Manchin (FEN), now partners in this proposal, whose research interests and expertise in arts and culture practices concern the ways in which we are measuring and sharing knowledge about the social impact of culture.

The workshop addressed the importance of the need for measurement and the resistance to measures applied to the Arts and Culture sector. 'Whereof we cannot speak, therefore must be silent.' (Lichtenstein). The problem is that we don't have tools to be able to measure the social impact of culture yet, and the only alternatives are based on what can be perceived, recorded, represented and communicated. The workshop asked the fundamental question; why should we measure? The conclusions were to:

- Evaluate performance,
- Raise social value
- Increase legitimacy
- Map where we are (and to know where we are)

- Be fully accountable
- Discover unintended effects and actions

Social impact of art is not really intended by the artist – and we don't like to make promises – 'lotus flowers grow on our steps' (Buddha).

It then asked; what could we measure?

- The continuum of impacts of an arts or cultural practice activity or event.
- Knowledge awareness, understandings.
- Relationships, communication, language, decisions, values, visions.
- Social capital, capacity and leadership, participation and mobilisation.
- Systems quality, access and equity.

As mentioned in the Excellence section above, impact measurement reports refer to the occurrence of conversations about something after it has been presented, that is it is about measuring impact oneself and therefore relies on the, 'just-so stories' and the literary skill of the authors, excepting of course that these skills can be improved and made more rigorous if the artist as author has been trained in and is practising action research reflective practice (Shon, McNiff, McKernan, Whitehead). Nevertheless, the best of reports can appear circumstantial to audiences that are more used to making decisions and appreciating value based on a techno-rationalist, quantitative measure of things.

The workshop concluded that currently we can't answer what we should be doing to measure the social return on investment and social capital of arts and cultural practices. However, if the arts and cultural sector can't do it then no one is necessarily going to do it for it with the same holistic understanding of the values that it claims. The CAE workshop sought to address this conundrum by breaking into smaller groups and interrogating the: Challenges, Consequences and Catalysts to promoting a resolution.

The synthesis of the sub-group activity concluded that the arts and cultural sector needs to develop a valorisation concept for the systematic exchange and dissemination of SSH research results, which will include earlier and deeper integration of SSH research across the innovation value chain.

The proposition is that the concept that is developed should be tested by taking into account existing experiences, enabling knowledge transfer and valorisation of SSH at national, European and international levels. Therefore, this proposal expects to develop a platform that will enable sharing and combining existing knowledge based on the concrete experiences of arts and cultural practitioners, including the diverging positions on SSH research in various European countries to develop a basis for mutual learning.

The report of the Workshop to the conference was that we:

- Need to have a common tool with which to measure the impact of culture, specifically, the social impact of culture or an understanding of the types of data needed to support this.
- Need to communicate with other (decision-makers, i.e. accountants and lawyers) with a common language to enable a common understanding.
- Are all telling human stories and this is an opportunity to relate to others and increase participation.
- Should remember that nobody wants to read! We can communicate by an iterative process of design thinking, this is picked up in 1.3.2, method of approach as a reason for implementing service design as a principal research method.

It was also concluded that social capital is a misused concept with a narrow definition. Europe is increasingly becoming secularised and ageing. We find that people feel they can't even turn to their own family regarding their problems. Yet we have known for a long time that without a connected voice and community you don't have a shared experience and culture. If we are measuring service there is a growing consensus that we need to engage with whom we are working (or developing social capital) with and this is

a mandate for the use of service co-design methods as part of the research process to gather evidence about arts and cultural practice. It builds consensus and trust (Warwick et al.) as part of the process.

It was further noted that wellbeing is an asset, it's not just hedonistic, and one can have a full, rich life through engagement in spite of economic pressures. This has been shown through UK surveys looking at 'Taking part', 'Understanding society' and household surveys. Wellbeing evaluation methods are the subject of research methods, for example, at the London School of Economics there is an evaluation project on wellbeing and happiness (ref). Studies of the increase of income in relation to happiness seem to default to different cultural values, yet the financial capital is increasingly being seen as a myopic indicator of health and wellbeing in society (ref). The CAE conference identified that there are two problems; whilst politicians' rhetoric extolls qualitative values in society, they prefer to defend their decisions on the basis of quantitative measures, yet there is no absolute measure: "Politicians make decisions on the basis of emotion as well as rational facts. Culture has forgotten this" (CAE conference delegate). Therefore we need to go back and measure flow and engagement, via:

- economic impact analysis,
- social accountability/outcome measures,
- building ideas,
- expanding the reach of audiences, and
- goal setting.

Outcome of the plenary at the CAE Conference

The plenary at the conference led to the consideration of an action plan and propositions for coordination and support of cultural projects:

- Second stream funding to measure impact – rather than delivery.

- The importance of setting a dream goal – and identifying a threshold that you won't go below.
- The importance of communicating the vision of a project and presenting when the goal is attained.
- Impact studies should collect ecological data over time as well as measuring socio-economic impact.
- Use modelling to tell the story as a compelling argument to prove the value of social capital and its return on investment.
- Arts and culture organisations are not just about doing culture but doing culture projects – they need to have a strategy and plan.
- Arts and culture organisations need to think like project managers.

The plenary considered the value of launching a collection of crowd-funding projects to study different mechanisms for funding arts and cultural projects. These would help to gather information about the receptivity of funding culture versus other activities i.e. medical science. It was also remarked that unemployment in the EU stands at 27 million, which equals the size of a member state's population. Unemployment affects the pension system and social protection, which raises the question; how will social protection through the pension systems work in order to support workers in the future? The problem is that there is not a form of production to link through tax to social protection (pensions), therefore we need a new idea, i.e.: could we connect pensions to a broader measure of resources (forms of capital) and environmental policies. Should the cultural sector use models like the shared economy (ref) to support sustainable development.

The inference then is that the problem is not just about numbers. At a practical level, we need new tools to capitalise resources and we need to organise training and support on the matter to share best practices for arts and culture groups. There are practical reasons to share, but the most interesting ones are theoretical. First is to trust. Secondly, the sector needs to be aware of the



different cultures of the sharing process. The third point is that the sector needs to be aware of who it is and its values – “it’s not selling cars! Its impact is social, economic and political” (CAE Conference delegate).

### **Summary**

1. Arts and culture organisations need; a platform for common purpose and action, to be conscious of their value system, who they are as a sector, what they do now and must do going forward.
2. New tools are needed to measure the different forms of capital generated by arts and cultural projects to help them make a case for funding, to monitor delivery and evaluate outputs.
3. A new engaging narrative (models and visualisations because “people don’t read” (CAE Conference delegate) is needed about the role of arts and culture in support of society; its contribution to social capital, equity, sustainable development and economic growth.

The CAE Conference and workshop have been instrumental in identifying the need and value of this proposal. The aim is to demonstrate the socio-economic and cultural value of arts and cultural activities. The conference asked how can this be done? How can we measure the impacts of investment in arts and cultural projects? The concept for doing this in this proposal is to examine what happens in selected local arts and cultural contexts of current best practice, through a process that valorises the richness of their detail by modelling the forms of capital used and generated in the context in relation to the values that make them thrive. This entails translating the workshop issue; ‘why should we measure’ points above in Section 1.2 into the how and what questions and correlating them through a study of arts and cultural project cases by examining their flow and engagement:

### **Valorising Impact Via Investments in Arts and Cultural Projects (VIVA)**

#### **Translating how and what aspects of measuring the impact of arts and cultural projects**

(Young after Cicerchia, 2014)

| <i>How to;</i>                                 | <i>What do we measure?</i>  | <i>Flow and engagement, via;</i>           |
|--|---|--|
| 1) Evaluate performance                        | 1) A continuum of impacts   | 1) Economic impact analysis                |
| 2) Raise social value                          | 2) Knowledge awareness, understanding.                                      | 2) Social accountability, outcome measures |
| 3) Increase legitimacy                         | 3) Relationship, communication, language, decision, values, visions.        | 3) Building ideas                          |
| 4) Map where we are (and to know where we are) | 4) Social capital, capacity and leadership, participation and mobilization. | 4) Expanding reach of audiences            |
| 5) Discover unintended effects and actions     | 5) Systems quality, access and equity                                       | 5) Goal setting                            |
| 6) Be fully accountable                        |   |  |

The CAE Conference raised a number of questions and assumptions about values that relate to arts and cultural activities and the way they are received within communities and society at large:

- What is valuable to measure and how do we measure the effect of social capital?
- How does cultural experience link to a change in individuals – i.e. what is the chain of things leading to change.
- Values aren't shared they are negotiated.
- Value is grounded in the notion of utility – related to the capability of meeting certain needs.
- What values can deep needs in culture satisfy?
- Value is best communicated and represented across disciplines, sectors and communities. If it remains introverted it dissolves.
- Art is participation in meaning.
- Numbers are used to promote debate.

Several researchers have characterised the different types of value that can be found in social contexts, as follows:

- Utility value refers to the utilitarian consequences of an offering, for example the fact that it might enable the accomplishment of a physical or cognitive task. It encompasses the values of convenience, economy, and quality as sub-categories (Boztepe, 5).

- Social value refers to the attainment of social prestige and construction and maintenance of one's identity (Boztepe, 6).
- Emotional value accounts for benefits obtained from an offering's ability to arouse feelings and/or affective states (Whittaker, 2).
- Epistemic value refers to benefits derived through an offering's ability to arouse curiosity, provide novelty or satisfy a desire for knowledge (Whittaker, 2).
- Conditional value refers to the situational circumstances that impact choice (Nurkka, 1)".

Box no.1 summarises the contents of VIVA proposal, understood as a direct development of the reflection started by CAE in 2014 on the measurement of the social impact of culture.

## Box no.1

Measuring the social return on arts and cultural activities is necessary for two reasons. First, at a time of economic hardship, governments require all forms of expenditure to be justified. Second, and perhaps more importantly, unless we can measure the impact of social capital and the social return on investment more effectively, it will be difficult to allocate public money for arts projects and cultural events in a way that maximises the benefit to society explicitly, whilst supporting the cultural heritage and future legacy that binds our European ways of living and being together for the future. However, measuring the impact of cultural and arts activities is not an easy task. There is a risk that in focusing on what we can measure, we ignore what we cannot.

Previous case studies to measure impact emphasise a relatively simplistic approach centred either on a financial/statistical account or on telling a story. Financial accounts tend to focus on revenue, footfall, jobs created and possibly licensing, along with vague references to firms and institutions that have benefited from a project or event, and generally unquantified social, cultural, health, environmental or other benefits.

For the social sciences and humanities, (SSH) impact is often related to a policy decision. But it is rare that a single cultural arts project or event has a decisive influence on policy. Rather, policy tends to be based on a large body of work constituting the 'commons'. This is the main problem in

evaluating socio-cultural impact and return on investment of cultural arts practices, and is the reason many have struggled to turn the impact of their activities into an effective narrative. There has been no effort to disentangle cultural arts organisations' impact from the contributions of partners and entrepreneurs inside and outside the private and public sectors, including academia, and the third, not-for-profit sector. Nor has there been an effort to provide a counterfactual narrative: what would have happened had activities, projects or events not taken place. Also, there has been no discounting over space or time. Just as people rate distant rewards and costs as less significant, so impact occurring a long time after the activities, projects or events, or a long way from the EU - particularly in a developed country with its own strong cultural arts infrastructure - might be seen as less valuable.

As things stand, arts and cultural activities' impact measures are strongly dependent on the literary skills of the authors of monitoring and evaluation reports. They are vulnerable to exaggeration on the one hand or incompleteness, owing to a lack of space or information, on the other. If you really want to measure the economic and societal impact of these activities, producing 'just-so stories' is probably not the way to do it. It's not that impact statements are false, but as a measure of the total impact of activity, they are a long way short of being ideal, neither providing an account against recognised or proven generic qualitative criteria, nor a quantitative assessment other than a crude return on investment as a bottom line summation. What is needed is a process of monitoring the delivery of arts and cultural activities, which combines both reliable qualitative and quantitative elements to provide an integrated, holistic assessment of value based on all five forms of capital; i.e.: not only financial, and physical (manufactured) capital but human, natural and social forms of capital (see Forum for the Future: <https://www.forumforthefuture.org/sites/default/files/project/downloads/five-capitals-model.pdf>).

All these issues raise questions about how to improve the valorisation of the cultural arts sector. Valorisation using SSH research is in its infancy and needs to be developed and understood in detail (Europe in a changing world – inclusive, innovative and reflective Societies, p46). This coordination and support action aims to develop solutions for advancing the practical application of research results, methods and expertise of SSH into products and services that enable arts and cultural organisations to seek funding, monitor projects and to evaluate and valorise their outcomes. It seeks to develop a platform that will bring together SSH researchers and economic and social actors and cultural arts lead organisations within an interdisciplinary project setting. It seeks to identify the structural requirements and conditions that must be created to ensure an effective valorisation of SSH research including an effective: research design, system of communication and training in the use of the valorisation process and

methods as a best practice. In order to do this it must address the following challenges:

- Equate qualitative and quantitative methods to derive a credible tool for planning, monitoring and evaluating the forms of capital – how do we surface knowledge?
- Resolve the 5 antitheses of collective action, thinking and working characterised by Graham Sheffield in his presentation to the Cultural Action Europe conference at the Baltic Contemporary Arts Centre, Gateshead, UK , October 2014, 'Creating trust and working beyond the obvious' (ref):
  - o Mutuality not unilateralism
  - o Long term and short-term
  - o Relationships not events
  - o Empowering not control.
  - o Networks not solo,

It must address underpinning questions that are raised by these antitheses:

- How can business models be applied to inform the business sector?
- What kind of experiences do we want to create to help people enjoy culture?
- How can we measure the impact of culture on people's lives?
- How can networks generate social change, what are the opportunities?
- What is valuable to measure and how do we measure the effect of social capital?

The CAE conference at the Baltic also identified in its plenary that to help address these challenges and underpinning questions, we need participation for measurement, then extension or multiplication of the experience. Otherwise, how can we link cultural experience to the change it effects in individuals? How can we create a chain of things leading to cultural change in organisations? The plenary noted that value is grounded in the notion of utility. It is related to the capability of meeting certain needs, therefore we must ask; what values can profound needs in culture satisfy? Also, that value is best communicated and represented across disciplines, sectors and communities. If it remains introverted it dissolves, therefore we need to create a platform for communication.

This proposal has been developed to address the challenge of demonstrating the socio-economic and cultural value of arts and cultural activities, raised in the CAE Conference at the Baltic. This challenge has since been framed by the title of a proposed project application for EU Horizon 2020 funding: 'Valorising Impact via Investments in Arts and Cultural Projects' (VIVA). VIVA is a consortium of 6 partners from 6 member states, who are seeking to make an application to: EU Horizon 2020: Europe in a Changing World – Inclusive, Innovative and Reflective Societies Co-ordination and Support Action: REFLECTIVE-11-201518: Enabling Innovation - Creating Impact from Social Sciences and Humanities.

### 1.1 Objectives

The aim is to address the challenge of demonstrating the socio-economic and cultural value of arts and cultural activities. This aim translates into a project to address the key challenges and questions and to enable coordination and support of the stakeholders through the following objectives:

The stakeholders of the project can be seen to form three audiences, which have complementary and overlapping expectations for support that the deliverables should address:

- Individual – consumers and participants in arts and cultural activities.
- Organisations – cultural arts not-for-profit organisations, public bodies, academic institutions and commercial businesses.
- Networks and lead bodies.

### 3. A STORYTELLING-BASED EXPERIMENT

Building on the conclusions of the first year of activity, the project addressed, in its second year, the theme of wellbeing and culture with special emphasis on the qualitative approach. Storytelling was suggested as a suitable way to cope with those relevant aspects of the interaction between the arts and social dynamics that remain unexpressed and unaccounted for by mere quantitative approaches and indicators.

CAE set up two international working groups, who met in Brussels from February to July 2015. The first outlined the theoretical and methodological frame of a long term research project on measurement of the social impact of culture (VIVA – see section 2). The second selected 4 study cases from projects carried out in Italy, which were analysed and presented as introductory contribution to the Lab held in Gotheborg (Oct. 15-17, 2015) (see Annex), designed the process of collection and developed a grid for collecting stories in a way that, while allowing contributors to express themselves in a narrative, multi-media form, also guided their discourse so as to make few, basic forms of quantification possible (Box no.2).

#### Box no.2

##### MEASURING THE IMPACT OF THE ARTS IN SOCIETY: a proposal for collecting stories and evidence.

CAE is working to provide practitioners with evidence on the impact of cultural practices and participation on the well-being of citizens; to create and share tools for cultural operators to structure and assess their impact on audiences and the general public.

In this field, data are often scarce and hardly comparable, but there are a number of valid experiences that can be reported and stories (of success, and of failures as well) that can be told.

This goal will be mainly achieved via the construction of a structured repository of stories: retrievable, processable, quantifiable and their subsequent processing, analysis, quantification where possible.

## **1. Toward an Information System on the Social Impact of the Arts (ISSIA)**

The following elements will help building ISSIA:

1.1. A grid for collecting stories. A semi-structured, online digital interview sheet, for self-administration, to guide the contributing individuals and organisations in the process of telling their story(ies) of social impact of the arts and to secure that all basic information is provided. The grid will be pilot-tested, assessed and revised accordingly. Individuals and organisations willing to take part in the project will receive technical assistance on how to use the grid.

1.2. An online dedicated page to upload multimedia contents. As texts are only one among many possible ways to report impacts, the verbal story described through the grid can be integrated by multimedia documents: photos, videos, as well as datasets, indicators, etc. To that purpose, an online dedicated page will be made available together with the grid, where multimedia documents will be uploaded. The page will be pilot-tested, assessed and revised accordingly. Individuals and organisations willing to take part in the project will receive technical assistance on how to use the page.

1.3. A system for navigating, processing, analyzing, and, when possible, quantifying the stories and to translate part of the information into indicators. Information stored in the filled grids and the multimedia pages will be processed and made available for both direct navigation and analysis. Selected information will be also reported as data, forming an elementary database, and variables will be organized in indicators and synthetic indicators. Experts and practitioners will test the system in a dedicated workshop and give suggestions for its regular use.

## **2. What to feed to ISSIA**

2.1. The basic unit. The basic unit in ISSIA is a STORY on the perceived social impact of a cultural activity. The same individual/organization can contribute with different stories. Stories should be about projects with a past long enough to show impacts. Projects can be ongoing or closed. Planned projects are not eligible.

2.2. Social impact. The social impact documented by the story is a permanent or long lasting change in the attitudes, awareness, behavior, conditions, economic status, income, occupation, perception, practice, quality of life, self-esteem, skills, social relations, etc. of individuals, groups or communities, directly or indirectly consequent to the participation in a cultural activity.

2.3. Cultural activity. To be eligible for the ISSIA project, activities should involve a certain degree of continuity and duration. One-shot, occasional and short events are excluded. Short events if regularly staged (e.g.: a three-day festival or a special day that takes place every year in the same



place) are eligible. Any kind of cultural activity (performing arts, museums, libraries, visual and plastic arts, literature and poetry, etc.) can be reported.

### 3. The ISSIA basic grid

- Please describe your action/project, in max 280 characters (it is 2 tweets: a lot of space!)
- Tell us something more about your project/activity:  
Content (max 500 characters)  
Duration (from \_\_/\_\_/\_\_\_\_/ to \_\_/\_\_/\_\_\_\_/ (or ongoing))  
Location (max 140 characters)  
Field/discipline (max 280 characters)
- Tell us something about who did it: individual(s), organization(s), formal, informal, their numbers, their role/skills, etc. (max 420 characters).
- Tell us something about the people who in your view received the most significant impact: who were they? How many of them? Was the impact planned from the start? (max 420 characters)
- Tell us something about the context: recent history, social, economic and cultural features (max 420 characters)
- Tell us what were your expected results and the actual ones (max 420 characters)
- Tell us something about the most relevant resource inputs of your project/action: human, financial, organization, time....(max 420 characters)
- Tell us how did you bring about the main change: challenges, innovation, obstacles, brilliant solutions, turning points, quantum leaps, etc. (max 500 characters)
- Tell us the main area of impact of your project, i.e. a permanent or long lasting change in attitudes, awareness, behavior, conditions, economic status, income, occupation, perception, practice, quality of life, self-esteem, skills, social relations, etc. and for whom. (max 500 characters).
- Tell us the *Big Idea* behind your project/action (max 420 characters).
- If you have photos, videos, documents, reports, data, presentations about the project and its impacts, please use the dedicated page to upload them (please provide summary English translation for material in other languages).

**Please note that:**

Stories can be about old/discontinued projects. We appreciate mid-long term impacts.

Our ideal projects should involve a certain degree of continuity and duration. At the present stage, we prefer not to include occasional and short events. We can consider short events if regularly staged (e.g.: a three-day festival or a special day that takes place every year in the same place).

We like success stories, but failure stories can also be very useful.

Significant differences between planned and unplanned impacts are also worth telling.

From the end of October 2015, to January 2016, CAE invited members and partner organisations to test the grid and to submit their story. 19 organisations have proposed their experience, but 3 of them either did not meet the basic requirements or failed to provide a complete documentation. The remaining 16 represent a self-selected group of motivated participants, who had in mind clear expected impacts of their cultural actions and were an average very well equipped to assess and communicate them.

The subsections below present their stories, contributed along the proposed grid, including, where provided, links to multi-media documentation. The texts have been reported literally, as they have been submitted (except for typos and images), to give a full account of the stories reported by the contributors and their narrative strategies.

### **3.1. Living in creativity (Kosovo)**

The project called “Living in Creativity” is a long term project establishing a Youth Education Media Centers leading with an International Film Youth Festival in the city of Malisheva. We consider our project as one of the biggest cultural event in the history of our city, which would give space to every young person to express themselves with photography, movies, videos, interviews and film festival to show their works.

We could do this event using our experiences gained in many youth conferences, film festivals and International Youth Media Summits. But,

to empower youth of Malisheva as one of the most rural and conservatives societies in Kosovo we need financial support. It would be great to establish something different in our city which would give life to the city. We are lucky that we have enough space for our activities and professional team to manage this project that would long for a long time.

### ***About the project***

#### **Content**

The content of the project is to empower Media Literacy for young people in order to create more news for youth, movies, videos and images in order to present and fight against negative issues of the society. At the beginning of the project we would like to organize a information workshop about the Media Literacy and preparing young people to deal with issues of the societies and their problems. We would like to create an active generation expressing the truth and creativity in front of the others. After we would collect information, videos and materials in Youth Media Education Center in Malisheva we will open a call for international creative young people to participate in the Malisheva Youth Film Fest in order to create one of the biggest event in the history of Malisheva City. Our greatest advance is that our NGO Values for Better Future we have a great number of friends who will support us organizing our event informing their active member of the Film Festivals, Media Education and International Summits.

**Duration** from 01/02/2016/ to 01/12/2016 with an going process

**Location** Malisheva City/Kosovo

**Field/discipline** Media Literacy

#### ***The actors***

- Our NGO Values for Better Future aims to raise the quality of Education, Culture and Media Information in rural areas. Our mission is to go there where children can't come to us. Our city Malisheva is far from big cities and is surrounded by many villages who do not have access in Media and Information and a lot of children face a lot of issues as early marriages, forced marriage and sexual abuses. We strongly

believe that is most needed to establish Youth Media Education Center in order to help youth to bring alive their ideas in life through: films, news, videos, songs, poems, paintings in order to participate in International Youth Media Film Festivals and Summits and presenting in a Social Network where they can share their issues and successes in artistic fields.

- Our NGO Values for Better Future is connected with many International Film Festivals and people who lead social development projects as WADADA NEWS FOR KIDS in Netherlands, Media Education in Belgrade and many International Film Festivals.

- Also a special relationship we have with the MEU Julie Ward who is trying to help us to participate in international conferences and festivals as a result of integration progress of Kosovo in EU.

***The people who received the most significant impact.***

We consider that still today females, children and young people face discriminations and other obstacles in our society as: decision making for attending university, marriage in early age, freedom of speech and discrimination. Our project idea is making movies, documentaries and news for these issues that will show the hidden facts of our traditional and conservatives societies in villages. During this time we plan also to me make NEWS FOR KIDS with WADADA NEWS TV for the same concerns mentioned above.

- Living in a place where no one asks you what do you dream? Or what do you desire? But, just to follow rules and duties that other give to you we strongly believe that the most important project in our city is to establish Youth Education Media Network in Malisheva in order to give free space and access to all kids and young people of Malisheva to share their work, issues, ideas and dreams. This would help us to continue our work with International TV Programs for Youth and International Film Festivals in the future and to break our traditional taboos.

- Up to now we have done a lot of projects such as news and films but this is leading us to many troubles as: money budget, paying people for filming our projects and proper tools.

They sometimes neglected us because we offered low prices to them and this affects negatively our work because we miss the deadlines of festivals.

- If you will support our project in order to have the proper tools our work will be easier to work and we only should focus in our ideas and potential of youth.

- The project about establishing Youth Media Education Network and Malisheva Film Fest for youth will cover all schools of Malisheva, but we plan in the future to widen our idea and involve every school of Kosovo always reporting the newest information about children, woman, poor people, disabled people, environment, talents and their success. We believe that the interest of youth will be high because here in Kosovo is not any special media network that works only for youth and kids. And for them is very difficult to contact media because all medias are in Prishtina and they do not have any special space for youth. Our Media Online Center will work the whole year only for the potential of youth and the idea is to give space to young people who can do better contribution for society with possibilities they see, ideas they have? Always fighting against issues as early marriage, discrimination, woman's rights, and education.

- From our project will be effected every school of Malisheva including boys and girls the number may be around 8000 students but we plan in the future to widen our project connecting all cities of Kosovo in our network

- Our project will begin informing schools by emails in order to go there to inform about the importance of Media and Social Issues that is affected every child every day in different forms. But the problem is that issues are not reported anywhere or are hidden from families and society itself. For example here in Malisheva we have many problems as: Early Marriages, Immigrations problems, divorce, leaving the schools in early age, environment, discrimination, we have also high number of young

people following the Muslim lectures into mosques because of no social activities. Our solution is if we start informing them about their possibilities and telling them that they have a place to address their issues in Youth Education Media Network and organizing a workshop for more than 200 students from all schools of Malisheva it will be a great step to start breaking taboos of isolated village societies.

### ***Was the impact planned from the start?***

We plan at first to visit and speak with youth who are living in villages far from big cities and challenges they face during the day starting from her family, friends, teachers and others. The age of target audience are children and young people of all villages and schools of Malisheva that are more than 40 schools. After this we will organize a workshop for two days in order to give them a space to present their issues and problems. In the workshop they will have the chance to watch many news for kids, movies and documentaries that are connected with their issues. After that they will present their issues in order to start working on news and films for youth especially on topics as: discrimination, early marriage, immigration of young people, violence, women rights. This topics we will film and we will show to our first Film Youth Festival organized in Malisheva under the name Malisheva Film Fest. This is a good way to empower youth and to create more jobs for them. Because if young people start using new technology and equipment they will earn more money working in a team work in a production program for children and youth in the future. Also it would be a good chance for Malisheva to be popular for tourists and other visitors during the Festival. Our team has the experience gained on International Youth Media Summit in Belgrade and in the Film Festival in Germany.

### ***The context***

Kosovo has very low economy and very few educational and cultural projects for youth, expect that young people are discriminated in every manner by Political Parties and our Institutions, we have too little space to act and organize anything. A lot of young people are disappointed

from this atmosphere and are immigrating in European Countries. Here are a small number of young people who are trying to make changes in our community and organizing any cultural event. For us is very hard to find any support in a country like is Kosovo especially in a province like Malisheva is.

### ***Expected and actual results***

Our expected results are to increase the education and cultural activities between young people in the region of Malisheva using Internet as one of the cheapest tool to share information and artistic values through Youth Media Education Center in Malisheva and organizing every year Malisheva Film Fest for youth from which we expect to make an international event using and cooperating with our partners all around the world like: Sweden, Germany, Netherlands, USA, Serbia, Japan and many others. This event it would be very helpful for us as young people living far from big cities of Kosovo. This would empower young people of Malisheva, creating more jobs for youth and increasing the number of visitors in Malisheva. Cultural events are one of the most likely activities for youth today because it gives the possibility to young people to meet, make new friends and exchange cultural background with each other.

### ***Resources***

Our project is easy to realize because we have young professional staff who know English and we have location to for free to arrange our meeting during the Festival and other events. Also we have good relation with most prestigious International Youth Media and Films Festival in which we are corporation time by time. All we need is financial means for training of our staff to develop their skills, to buy equipment for work as Cameras, Laptops, and projectors and pay professional jury team during the film festival including accommodation and travel expenses. To realize all these expenses we need 18.750 Euros. For example : 2 professional Cameras 3000 euro,

3 Laptops 1800 euro  
1 Projector 300 euro  
Payment of 3 professional jury members 3000 Euros  
Flying Tickets for 3 persons 1150 euro  
Prizes for the first, second, third place 2000 Euros  
Expenses for marketing:  
Web page 500 euro  
Prints: 300 euro  
Salaries for the organizer staff 2 members for a year paid 280 euro per month = 6700  
Total Budget 18.750 euro

### ***The main change.***

We have started to do our creativity work since 2014 making the first movie called “The Dreamers” which was the first movie in our municipality that gave the possibility to participate more than 120 young students. After that our team participated in one of the most prestigious Film Festival for Programs in Munich of Germany called Prix jeunesse International where we learned a lot of youth programs, news for kids, and even more we made friends from all over the world. We continued our work to create other movies like Kosovo’s Children Government and the real story about the boy who is born without hands and making short news for WADADA NEWS FOR KIDS. What is more important for us that we have participated in one of the biggest event for youth in Balkan in the International Youth Media Summit where our team has worked in the group of poverty Issue with more than 150 young participants. All these works were done with our financial expenses and with the little help of The royal Norway Embassy in Kosovo. Now we have come to an important leap where we want to establish an International Film Festival in Malisheva gathering all young creative minds in one place for one week working together and making new movies. We plan to start our project in Summer of 2016 first of July, until 7th of July.

### ***The main area of impact***



We plan to develop Media Literacy through Education, Artistic values using films, news and festivals to present creative works all young people aged 14-25. This project it is a permanent one establishing Media Education Center working with creative young people who like movies, arts, and education leading to an International Film Festival in region of Malisheva considering as one of the most rural area in Kosovo located far from big cities but as a very important place to develop Media Literacy and Film Festivals for young people. To realize this project we have the space and location to develop our projects using the Cultural House of Malisheva, Youth Center and the Assembly of Youth in Malisheva cooperating with all schools of Malisheva primary and secondary one. Our NGO has very talented professional team who can manage this event and help other visitors and young people from different countries. We have decided to develop cultural events in the Municipality of Malisheva we are far from big cities and young people can't participate in other artistic events living far from them and costing very much to participate. We would like also to use our knowledge gained in international Film festival, conferences and Summits in order to influence more young people who would work in the future to fight against negative issues like: discrimination, women violence, early marriages, hate speech, poverty, immigration and so on. Our biggest profit is that we have good relations and support from other International professional skills people who have good experience on film festivals, media literacy and media Centers.

### ***The Big Idea***

We consider our biggest idea behind this project is to establish a Youth Media Education Center leading with International Malisheva Film Festival to gather young innovators and creative minds to cooperate together all around the world in order to find solutions for the society. This would happen for the first time in our city and it would be very important for young people to express their feelings, emotions, thoughts and stories in one place, But another idea is to increase the number of visitors and the possibility of new profession to create new jobs in the

future. In a city unexplored before called Malisheva considering to visit as one of the cheapest city in the world to live.

### ***Additional information***

<https://cenewsjapan.wordpress.com/>

<http://www.interfaithkosovo.org/prishtina-conference-2015/832/veton-kastrati/?lang=En#.VdDFPNMAVKM.facebook>

<https://www.youtube.com/watch?v=5QK3E64zohk>

<https://www.youtube.com/watch?v=rd3PkPA6nyY>

<https://freepressunlimited.org/en/news/prix-jeunesse-int-and-wadada-news-for-kids-in-kosovo>

<https://www.youtube.com/watch?v=zjg6yAi6xxw>

<https://www.youtube.com/watch?v=meSiDxdeewg>

TAGS: Children, Discrimination, Education, Empowerment, Film, Media literacy, Youth.

### **3.2 Romanae Antiquitates (Italy)**

Eccom realized a training course for specialized workers in archaeological excavations addressed to offenders in the prison of Rebibbia, Rome. They restored archaeological objects found in a cemetery located underneath the prison, which have been exhibited in an archaeological museum - "Romanae Antiquitates" - realized by them.

#### ***About the project***

##### **Content**

Eccom realized a training course for specialized workers in archaeological excavations addressed to offenders in the prison of Rebibbia, Rome. The course was funded by the Province of Rome and trained 20 offenders in two years. During the course, the attendants had the chance to restore archaeological objects found in a cemetery located underneath the prison, which have been exhibited in an archaeological

museum - "Romanae Antiquitates" - entirely realized by them. The realization of the museum was funded by the Ministry of Justice.

**Duration:** from 20/09/2006 to 20/05/2010

**Location:** Rome, prison of Rebibbia Nuovo Complesso

**Field/discipline:** archeology, museology, social inclusion through cultural activities, social rehabilitation, job creation, employability

### ***The actors***

The activity was realized by ECCOM-European Centre for Cultural Organization and Management, in the persons of Emilio Cabasino and Cristina Da Milano and by the social co-operative Cecilia, in the person of Lillo Di Mauro. It was funded by the Ministry of Justice and by the Province of Rome and it was supported by the Ministry of Culture - Archaeological Superintendency of Rome.

### ***The people who received the most significant impact***

The whole activity was addressed to 20 adult offenders, selected by the social co-operative Cecilia according to their personal skills/competences and legal situation (they were meant to be freed quite soon in order to have the opportunity to work in archaeological excavations). There were some expected impacts (learning, increase of self-esteem and social capabilities) and some unexpected ones (radical changes of perspectives, values and – in some cases – lives).

### ***The context***

The context was that of individual who have always lived in marginalized conditions, who stopped their educational careers very early and lived their lives behaving illegally. They were all aged between 40 and 60 and experimented on a daily basis the reality of an empty life in prison, with no chance of working or of being involved in some recreational/cultural activity but television and – in some cases – the use of the library.

### ***Expected and actual results***

The expected results were linked to the increase of knowledge through the learning processes; the increase of self-esteem and of the capability of having correct social relationships among themselves and also with other people. The project went far beyond these results, since it led to a radical change of values and behaviours, which in some cases brought some of them to live a completely different life once they were freed.

### ***Resources***

The project was realized in scarcity of financial resources and in difficult conditions, due to the ostracism of the hosting institution (i.e. the personnel) which did not facilitate our work at all. The project required a massive effort in terms of time that each of the individuals involved (team members, archaeologists, restorers, architects, etc.) spent there and in terms of commitment and human relationships, which were sometimes very demanding and quite exhausting.

### ***The main change***

The main challenges were due to the difficulty of the context (time constraints; hostility of the prison personnel and of some of the attendants, especially at the beginning; environmental conditions); the scarcity of financial resources; the difficult relationship among partners with different objectives and strategies; the lack of training of some of the team members who never worked in such a context before. All these obstacles have been overcome thanks to a great deal of patience, resilience and empathy.

### ***The main area of impact***

The main impacts that the project had have been in terms of permanent/long lasting change in knowledge, attitudes, awareness, behavior, perception, self-esteem and social relations. Unfortunately, due to the impotence of the social co-operative – which was in charge of following the offenders after they were freed and help them to find a job

in the archaeological field – none of them had the chance to actually exploit the knowledge and competences acquired during the activities.

### **The Big Idea**

The “big idea” behind the activity was that human beings need more than just food and shelter, they need also spiritual and cultural nourishment in order to fully develop themselves. Therefore, especially in marginalized contexts, it is vital to provide them with inputs which can change their set of values in order to re-shape their lives. Culture – in broad terms - has this power, since it gives sense to the present through the discovery of the past and helps individuals finding their role within society.

TAGS: Archaeology, Excavations, Job creation, Museum, Offenders, Prison, Rehabilitation, Self-Esteem, Training, Values.

### **3.3 Festival Deltebre Dansa (Spain)**

The Festival Deltebre Dansa is a unique event in an exceptional place as Deltebre, in the Ebro Delta (Catalonia, Spain), which attracts 150 contemporary dancers and circus artists from around the world to live a unique experience immersed in an intense artistic activity. For 15 days, outstanding teachers of international fame, propose workshops of various artistic disciplines such as dance and circus, which gives participants an advanced technique in contemporary art. The Festival also offers an extensive program of activities and entertainment for both participants and the local people of Deltebre to enjoy together in this unique space. And in addition, during these 15 days the Festival also offers a wide programme of more than 40 varied avant-garde with free entrance and for all audiences.

### **About the project**

**Content:** Deltebre Dansa is focused on three facets which are the professional workshops for professional contemporary dancers and

circus artists, the workshops for beginners and the wide programme of avant-garde performances (which is the most ludic side of the Festival).

**Duration:** The Festival is annual and it always takes place at summer, during two weeks. In the last edition it was carried out from 6th to 19th July 2015; 15 days of pure intensity.

**Location:** Deltebre is the chosen spot to take in the Festival. Deltebre is an idyllic setting at the heart of the Ebro Delta (Catalonia, Spain). For 15 days this beautiful location becomes a capital of culture, epicentre of the performing arts.

**Field/discipline:** The Festival wants to create a multidisciplinary artistic atmosphere. This is why it makes a mixture of the performing arts, specifically contemporary dance and circus.

### ***The actors***

The project was born thanks to Roberto Olivan Performing Arts (it is the new brand for Enclave Arts del Moviment) the dance company of the dancer and choreographer Roberto Olivan. Though it does not seem like it, the production of a Festival of this importance is possible thanks to our small but great team composed of ten members. Roberto Olivan is the Founder and Artistic Director of the Festival. Mar Moreno is the Production Manager. Carles de la Iglesia and Laura Curto are the Production Assistants. Oriol Ibañez and Ignasi Solé are the Technical Team. Albert Vidal is in charge of the design and the media strategy. Josep Ramon Guallar is in charge of the mass media, sponsorship and design of the online strategy. Verónica Guirguis is in charge of both the content strategy design and sponsorship. And Alfred Picó is in charge of the mass media in another area.

### ***The people who received the most significant impact***

The Festival has a significant impact in all its targets thanks to the mixture and open space that it creates with them. There are three different groups that receive this impact. On one hand, we have got the professional dancers and circus participants that come to receive a high-

level vocational training in performing arts. We can clearly see the growth of this impact on the figures recorded. To ensure the highest quality of these workshops, the Festival can only hold 150 participants, but we can see the great impact in the figures of the pre-registrations that have grown from 352 in 2012 to 625 in this last edition (2015). On the other hand, we can also see a significant growth in the number of beginners, which has gone from being just a few participants to be 420 in the workshops for beginners 2015. And last but not the least, we can find out the large increase of the audience, that has gone from being around 100 people in the firsts editions of the Festival to be 12.000 spectators in 2015.

### ***Was the impact planned from the start?***

From the very beginning the Festival has worked very hard to achieve, little by little, that the three types of targets increased in order to reach this point of union between people and culture. Since its inception, the main objective of the Festival was to develop a deep pedagogical function in the world of dance, in its learning and in its physical and mental training, while offering the possibility of living an amazing experience thanks to the combination of teachers, participants and warmth of Deltebre and its people.

### ***The context***

Deltebre has received the Festival Deltebre Dansa from the inception of our project. The Festival had to take place in the idyllic Ebro Delta for its uniqueness. Deltebre is located in the heart of the Ebro Delta (Catalonia). With an area of 320 km<sup>2</sup>, it is the most important wetland of Catalonia and the second one in the Iberian Peninsula. This city has had a fast development since the opening of the channel of the left side of the Ebro (1912); until then the communications were very deficient. One of its main characteristics is its disperse urban structure, that is being corrected little by little. Deltebre's main production is rice, although in the last years tourism has become one of the most economic important activities.

Its geographical characteristics and its high nature value, both flora and fauna, make this setting a place of special interest because of the encounter with nature and the ideal conditions to develop any type of artistic creations.

### ***Expected and actual results***

From the beginning, in each edition the Festival only tried to increase the number of spectators, which in the recent years has increased dramatically. It has been eleven years now since a small idea has managed to attract the attention of thousands of people year after year. On one hand, it is not possible to increase the number of professional participants for the professional workshops, otherwise we could not guarantee the high-level of excellence of these workshops. On the other hand, the Festival has not forced the increase of the workshops for beginners, but the growing demand has come from the population and this has been an entire satisfaction for the Festival and it is for these reasons that in each edition the Festival creates a new opportunity to surprise participants, beginners and spectators with a wide variety of workshops and an innovative and diversified performance programme.

### ***Resources***

Deltebre Dansa is a large-scale festival that needs a whole year of preparation and organisation for each edition. As we have said before, we have very few human resources, but we manage to make possible each new edition, also thanks to the help of the helpers and volunteers during the 15 days of the Festival. On the other hand, financial resources are both public and private, as it is the case with the vast majority of the festivals and cultural events.

### ***The main change***

In each edition the Festival seeks to improve, on one hand, in order to continue providing excellent training opportunities in the field of performing arts, and on the other hand, to increase the offer of workshops for beginners, and finally, to offer a varied and interesting



programme. In each edition we look for new ways to improve the facilities to provide the best experience to everybody. In the last editions we could expand the capacity through the main circus tent, which is now the heart of the Festival. Aiming to offer great artistic value performances for free to approach culture and performing arts to everyone, in the last edition, the Festival Deltebre Dansa implemented a free ticket booking system. This made possible to control the capacity and thereby provide a better service to all spectators. Moreover, in case of full capacity, there was also the possibility to enjoy the performances thanks to an external video screen that streamed the shows. Another important change that has favoured us has been the growing paper of the communication of the Festival. Thanks to the continuous communication efforts, the Festival now appears in multiple mass media that offer us several interviews on local radio and television stations. During the Festival, mass media dedicates us numerous news and after the Festival, they also dedicate us some space in order to evaluate the edition.

### ***The main area of impact***

Deltebre Dansa has a deep impact in several areas:

- It is committed to a strong educational role in performing arts (contemporary dance and circus), where there is a multidisciplinary interaction guided by recognised professionals. Moreover, the Festival has strengthened its cooperation with institutional collaborations in order to promote culture. In this way, Deltebre Dansa promotes new relations between participants and institutions at a national and international level with schools such as FLIC Circus School (Italy), Centre National des Arts du Cirque (France), etc. This training excellence has developed a deep pedagogical function in the world of performing arts.
- Another area of impact of the Festival is its social integration. Deltebre Dansa promotes activities for the therapeutic benefits they provide, as they help people express their feelings and emotions through movement. The Festival has approached the performing arts to citizens through three aspects: free training for all, production with disabled

people and creation with elderly people. All of them are taught by professional choreographers and at the end, they create and perform a great final piece that is much appreciated among the audience.

- The broad performance programme has also a large impact in this project and in Deltebre. For 15 days the city becomes a big stage opening new and different doors. This is one of the most important impacts that the Festival has achieved during all these years: changing attitudes thanks to the merge of the educational role of the festival with a performance programme of avant-garde, varied disciplines of high quality with free entrance.
- Finally, the Festival also offers a range of opportunities to the local economy. It stimulates local economy by hiring companies from Deltebre and the involvement of businesses by granting them part of the Festival's enclosure to set up their stands.

All these good impacts have let us been recognised as one of Europe's finest festivals honoured with EFFE Label 2015/2016. This label recognises artistic commitment, community involvement and a festival's international and global outlook.

### ***The Big Idea***

The Big Idea behind the Festival Deltebre Dansa project is to create an open space where different contemporary disciplines and people meet and merge, exploring the essence of the movement to learn and create new forms in an incomparable quality and multiculturalism framework. During 15 days, the Festival Deltebre Dansa becomes the epicentre of the performing arts, but not only this. Thanks to the union of its three facets (the professional workshops, workshops for beginners and the performances programme) and all these located in a unique setting as Deltebre, the Festival manages to create a completely unique experience that produces a great impact in the whole area by turning it into the capital of the performing arts for 15 days. The DNA of Deltebre Dansa is formed essentially by conviviality, creativity and humanity in a high-level context of vocational training in the performing arts. It is a "glocal"

phenomenon, where the mix between global and local allows conceiving a natural space among people and cultures.

### ***Additional information***

For the last years, we have considered vital to capture all this experience in documentaries; experience of participants, teachers and spectators that Deltebre Dansa has been able to capture through the trilogy of the documentaries *The ephemeral city* (edition 2012), *The small revolution* (edition 2013) and *The journey* (edition 2014, about the ten years of the Festival), and through the spots of each edition: “awakening”, “#abagofexperiences” and “#Emotionsinside”.

On the trilogy of the Festival’s documentaries, we must underline the good reception that they have had on a local and an international level. The documentaries have been screened at important audiovisual exhibitions like VideoDanzaBa (Argentina) or Curt-Redó Film Festival (Catalonia), and they have also been awarded with prizes like the Deltebre City Council Award 2013 or the Curt-Redó Film Festival 2015 Audience Award. In total, between the three documentaries and the spots there have been more than 23,000 reproductions worldwide.

As we said before, in the last editions the Deltebre Dansa has improved its communication efforts and in this way we can find its official web and social networks (Facebook and Twitter) updating.

As a summary, we compile some figures of this last edition 2015:

- 15 days
- 1 circus tent
- 1 unique setting
- 22 teachers
- 14 professional workshops
- 150 professional participants
- 625 pre-registrations
- 7 workshops for beginners
- 420 beginners
- 50 nationalities
- 40 performances of free entrance

- 80 international artists
- 12,000 spectators
- 5,829 Facebook followers
- 773 Twitter followers
- 23,000 reproductions on Vimeo
- 37,000 visits to the web

TAGS: Circus, Contemporary arts, Dance, Festival, Open space, Multiculturalism, Performing arts, Social integration, Training.

### **3.4 The Presence of the other (Germany)**

#### ***About the project***

**Duration** from Spring 2007 to Winter 2007

**Location** City of Dortmund

**Field/discipline** Art

#### ***The actors***

I was the artist. Partner were 5 religious communities

#### ***The people who received the most significant impact***

I would like to bring the members of the communities together at one table and in an art project.

#### ***Was the impact planned from the start?***

It was planned to make them a participant of something bigger. They should have the chance to present self-confident what they have to show.

#### ***The context***

Some of the communities did not know about the existence of the other. They are very different in history, language and budget.

### ***Expected and actual results***

My aim was to bring the officials together and to build up new structures. The actual result was more on a private, personal level. The main things were individual talks.

### ***Resources***

Time/phone calls ...- building relations/contacts.

### ***The main change***

Long term preparation, to make them all to partners.

### ***The main area of impact***

Change of structures/ change of social relation/ change from a foreigner to a partner.

### ***The Big Idea***

We can only live together if we know about the stranger. If we live in a great variety of believes we should have some knowledge about the others.

### ***Additional information***

[www.dirk-fahle.de](http://www.dirk-fahle.de)

[www.Die Präsenz des Anderen.de](http://www.DiePräsenzdesAnderen.de)

TAGS: Art, Community, Foreigner, Other, Partner, Religion

## **3.5 CORNERS - Turning Europe inside out (International)**

CORNERS is a platform for artists and audiences, designed and driven by cultural organizations at the edges of Europe. It creates opportunities for artists and researchers to collaborate internationally on multidisciplinary artistic and cultural projects.

CORNERS interconnects outer regions of Europe. It brings into center areas that are outside of political, cultural and economic mainstreams, focusing on remote regions and small towns. It draws connections

between them through research and artistic works. This is the basis of inter-locality as a way of operating. For us, it means looking closely to the specificity of each micro-territory, regardless of official borders and divisions.

CORNERS can be found in and between remote areas such as North of Sweden, Sàpmi Land, Georgia, Azerbaijan, Croatia, Serbia, Montenegro, Bosnia and Herzegovina, Kosovo, Albania, east of Poland, west of Ukraine, Lithuania, Kaliningrad Russia, Basque country, Northern Ireland, North-East England and South of Italy.

Our goal is to meet local audiences, organizations, and active citizens, to connect with them and jointly bring those places into the center of European cultural map. And this is how we turn Europe inside out.

More than 50 artists and researchers have met through CORNERS. More than 30 organisations and institutions have worked as partners and collaborators on the project.

### ***About the project***

**Content:** International collaboration of artists and cultural organizations, artistic research and development, art production and presentation, audience development.

**Duration** (ongoing from 2011.)

**Location:** Corners of Europe: Sweden, Norway, Azerbaijan, Georgia, Croatia, Serbia, Kosovo, Albania, Bosnia and Herzegovina, Lithuania, Kalinigrad Russa, Ukraine, Poland, Italy (Puglia), Basque Country, England, Northern Ireland.

**Field/discipline:** Interdisciplinary contemporary art, performance, participatory art, writing, art in digital sphere, dance, film/video, photography.

### ***The actors***

The project is conceived and carried out by 11 core partners which are:  
The Arts Council of Northern Ireland - the lead development agency for the arts in Northern Ireland.

City Culture Institute (Instytut Kultury Miejskiej) - a municipal cultural institution in Gdansk (Poland).

DOKUFEST, The International Documentary and Short Film Festival - the largest film event in Kosovo.

San Sebastian / Donostia - European Capital of Culture in 2016.

Drugo More - a non-profit organization focused on production, promotion, research, education and the dissemination of information in the field of culture based in Rijeka, Croatia.

Exodos Ljubljana - a non-profit, independent production centre organizing Exodos, International Festival of Contemporary Performing Arts, based in Slovenia.

Intercult - a production and resource unit focused on culture, ideas and the arts, based in Stockholm.

ISIS Arts - a visual and media arts organisation running an international programme of commissions, residencies and events, based in Newcastle.

POGON - Zagreb based organization supporting local independent cultural organizations and artists, their programs in diverse contemporary arts and cultural disciplines as well as their youth activities

Fund B92 / Cultural centre REX - a place for contemporary, socially engaged art and analytical cultural practice.

The Teatro Pubblico Pugliese consortium - a public body made up of local authorities of the Puglia region.

Associate Partners in some parts of Corners are and were:

Theatre in the - a work studio in Bradford situated on the University of Bradford Campus.

The Ulster Bank Belfast International Arts Festival - an annual arts festival held in Belfast, Northern Ireland.

Umeå - European Capital of Cultural 2014

Also, the following artists and researchers are involved in Corners:

Ana Frank (Ljubljana)

Asier Zabaleta (Donostia-San Sebastián)

Beatriz Churrucá (Navarra)

Bojan Mucko (Zagreb)

Borja Ruiz (Donostia / San Sebastián)  
Christian Cherene (Barcelona / Belfast)  
Davor Sanvincenti (Poreč)  
Deirdre Cartmill (Belfast)  
Elvin Flamingo (Jarosław Czarnecki) (Gdańsk)  
Fredrik Oskarsson (Umeå)  
Gianfranco Mirizzi (Rijeka)  
Helena Wikström (Umeå)  
Hrvoslava Brkušić (Zagreb)  
Ida Hansson (Umeå)  
Ivan Marušić Klif (Zagreb)  
Ivana Ivković (Zagreb)  
Ixone Ormaetxe (Bilbao)  
Jacek Dominiczak (Gdansk)  
Joseba Irazoki (Bera (Navarre))  
Juan Aizpitarte (Donostia-San Sebastián)  
Julie Myers (London)  
Kajsa Sandström (Stockholm)  
Kateryna Radchenko (Odessa)  
Lalya Gaye (Newcastle)  
Lars Göran Karlsson (Umeå)  
Laurence McKeown (Belfast)  
Lena Stenberg (Kiruna)  
Lucyna Kolendo (Gdańsk)  
Maciej Salamon (Gdańsk)  
Maria Anastassiou (London)  
Michael Hanna (Belfast)  
Miha Horvat (Maribor)  
Mila Pavićević (Zagreb)  
Milijana Babić (Rijeka)  
Miloš Tomić (Belgrade)  
Nedyalko Delchev (Sofia)  
Nils Personne (Stockholm)  
Oskar Östergren (Tärnaby)



Paula McFetridge (Belfast)  
Phil Hession (Belfast)  
Primož Bezjak (Ljubljana)  
Riccardo Spagnulo (Bari)  
Saadia Hussain (Stockholm)  
Sergiy Petlyuk (Lviv)  
SIMKA – Simon Häggblom and Karin Lind (Stockholm)  
Simon Farid (Gateshead)  
Siniša Labrović (Zagreb)  
ŠKART Dragan Protic & Djordje Balmazovic (Belgrade)  
Tonya McMullan (Belfast)  
Una Bauer (Zagreb)  
Valeria Simone (Ruvo di Puglia)

***The people who received the most significant impact***

On one side - those would be artists and researchers who got the opportunity and time to connect and collaborate with their colleagues from other parts of Europe. Artists and researchers were involved in the series of Xpeditions visiting outer regions of Europe, meeting cultural organizations, local artists and groups, gathering their stories, and trying to re-tell them in other parts of the continent through artistic works. The period of research and development allowed them to create interdisciplinary art works that are and will be presented both in the places that inspired its creation and in some other corners of Europe.

On the other hand - most of the works that CORNERS artists conceived and that were produced within the project involve participation of the local audience. For now we received only partial feedback, but our impression is that the participants are gaining valuable experience in collaboration (and co-creation) with artists, learning new skills and expressing their opinions through art.

***Was the impact planned from the start?***

Yes, the plan of the project from the very beginning was to facilitate international collaboration of artists and the production and presentation of arts; as well as developing and nurturing close relations with the audiences.

In order to reach wider audience, and to extend lives of Corners works, we developed Corners Live - specially designed digital platform with presentations of works, 24/7 broadcast of Radio Corners and a place where our audience can connect with the artists and each other. The full impact of Corners Live is yet to be seen.

### **The context**

The project started as a collaboration of 6 organisations interested in artistic research in outer regions of Europe. Each partner in the project invited artists from their local contexts to join. Through the years more partners as well as artists and researchers joined. We have been designing processes that enable artistic production based on collaboration, encounters with unknown territories, communication and co-creation. Artistic projects developed through CORNERS reflect cultural richness and diversity in Europe.

Corners has been working on connecting artists from different backgrounds - geographical, social, political and professional – and of different disciplines – photography, video, sound, writing, new technologies, dance, theatre, performance, music... Whether young and emerging or experienced and established, artists are chosen according to specific principles - not only their artistic excellence, but moreover their capability to collaborate, their ability to design protocols for engaging people into their work and their capacity to communicate inter-culturally. Researchers (sociologists, academics, architects...) sometimes join together, bringing their expertise in the process of exploration, production and communication.

The research happened through the format of the Xpedition - the series of 8 two-weeks-long journeys through the north of Sweden and Norway; Azerbaijan and Georgia; countries of ex-Yugoslavia and Albania; Ukraine, Poland, Lithuania and Kaliningrad; Basque country; Northern Ireland;

South of Italy; and North-East of England. That is where artists and researchers met. They were traveling together, exploring remote regions, meeting people and organizations. They were learning about local culture and life, searching for narratives that surround people and places, and challenging existing stereotypes. From this experience the ideas for artistic projects evolved, grew, developed...

From rich experience of participating at Xpeditions, two or more artists and researchers jointly propose artistic works that are co-produced by two or more partners. They form a group and meet at a Basecamp where they develop their idea and shape it into more elaborate artworks. They test their concepts and start to work with audiences.

CORNERS works are developed across borders of artistic disciplines and have strong cross-cultural dimensions. The task is to communicate with different audiences and communities at the edges of Europe. Stories collected in one corner of Europe are prepared to be retold in another. They use cultural and social diversity to develop fresh artistic values.

Artistic projects are different in each place they visit - they are site-related. Artists designed protocols that are allowing audiences in a specific place to co-create the work, and that enable intensive communication with the site they occupy. Unlike site specific, site-related works can be presented in many spaces, but with the audiences' and participants' inputs they get related to the specific site.

Corners works are gathered in different places across Europe, where artists and audiences inhabit unusual and public spaces, using partners' cities as their stages and playgrounds.

In each place we are searching for that what is specific in a certain locality, what forms its identity. The period of research and development allowed artists to detect common phenomena in various places or certain groups they wish to work with, to connect them in broader story and to brought it back to those places that initially inspired them. In CORNERS events, we bring art to unconventional spaces, places where it does not happen regularly, where co-creating and practicing art changes the perspective on those environments. Our goal is to work outside the

traditional spaces like theatres and galleries, and to reach out for diverse audiences.

Corners stories are told and re-told in Haninge, a small municipality near Stockholm; Belfast in Northern Ireland; Vranje in south Serbia near Kosovo and Macedonia border; Northumberland on the south-east of England; jointly in Zagreb, Rijeka and Ljubljana; San Sebastian in Basque Country; Gdansk in the north of Poland near the Kaliningrad Russia; and finally again in the south-east of England, in Middlesbrough.

### ***Expected and actual results***

We set the goal to connect with and research outer regions of Europe; connect artists and create opportunities for their collaboration, production of new artistic works and its presentation; enable the participation of the audiences in Corners works - both on-site and on-line; and developing close relations with the audiences. Since the project is still in the implementation, some of the results are already visible, but its full scale will be clear towards the end of the project. For now, we visited more than 50 places (small and bigger towns and villages) in Europe, we have included around 60 artists in the project, produced 13 collaborative art-works, and three more are to be premiered in next months, presented our work in Corners events and showcases (Umea, Stockholm/Haninge, Ljubljana, Prizren, Bela crkva and Belfast) and individual Corners works in many other places, involved numerous participants in the co-creation of works with the artists. The continuation of the project will, we hope, bring new Corners stories around the continent, engage even more people in our works, and especially encourage our audience to connect with us and each other at our digital platform Corners Live.

### ***Resources***

In the core of Corners platforms stands collaboration - this is the collaboration between 11 partners from 9 countries who are jointly leading the project. Corners Partners range from state and local cultural institutions, consortiums, to non-governmental organizations from

Sweden, Poland, Slovenia, United Kingdom, Kosovo, Spain, Italy, Croatia and Serbia. Their support to art and artists is also diverse - it ranges from financial and infrastructural support, across production, presentation and touring, to curating.

Responsibilities of the partners are divided through the partners: Intercult is responsible for the artistic development and financial administration of the project, ISIS Arts took care of the development of the digital platform - Corners Live, San Sebastian / Donostia is developing audience links and will take care of the evaluation of the project, Exodos is taking care of the logistics and Pogon is in charge of internal and external communication. Partners are also sharing the responsibilities of the co-production of artistic works and facilitation of artistic collaboration, in a way that each partner is a lead co-producer of two or more Corners works.

Although certain activities are primarily responsibility of individual partners, decisions and principals of work are jointly agreed on partners meetings.

The project received the grant from Creative Europe programme of European Union, and each partner is partially contributing to the implementation of the activities.

### ***The main change***

One of the things we are particularly proud of is implementing the new method of art-production. As described in previous answers - we are allowing a lot of time for Corners artists to research topics of their interest, and to do so in various geographical areas. We are encouraging their collaboration, mixing of artistic disciplines and close collaboration with the audience. The design of the project encourages and enables the presentation of artistic works back in the locations that inspired their creation.

### ***The main area of impact***

With artists collaboration, production of art works, their presentation and connections with many local participants in outer regions of Europe,

we are aiming to bring those places and topics that occupy them into the center of cultural map of Europe. Artistic works produced in the framework of Corners are dealing with different audiences or groups - children, prisoners, migrants, journalists, victims of violence, members of small neighbourhoods... giving them voice through art and connecting those groups from different micro-localities across Europe. Connecting their stories is often strengthening them and offering them opportunities to express themselves in artistic media.

### **The Big Idea**

Bringing Corners into the center.

### **Additional information**

Photos:

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<https://www.flickr.com/photos/cornersofeuropa/22316452954/in/album-72157658754569863/> - Participant of the Birdhouse Gallery, a work by Nedyalko Delchev and Maciej Salamon, at the Corners Belfast Event

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<https://www.flickr.com/photos/cornersofeuropa/22926030082/in/album-72157658754569863/> - Performance Sister of Another Mama by Mila Pavićević, Joseba Irazoki, Tonya McMullan and SIMKA – Simon Häggblom and Karin Lind, at the Corners Belfast Event

<https://drive.google.com/a/upogoni.org/file/d/0B-rJ5DevzDrWbDBZREVjNWV4R2c/view?usp=sharing> - Basecamp for "Games" by Gianfranco Mirizzi, Simon Farid, Riccardo Spagnulo and Miha Horvat

<https://www.flickr.com/photos/cornersofeuropa/20737007755/in/album-72157657403295056/> - Performance site of Oh My Home! Lost and Found by Saadia Hussain, Lalya Gaye and Ixone Ormaetxe at the Corners Belfast Event

<https://www.flickr.com/photos/cornersofeuropa/20730907905/in/album-72157657403295056/> - Participant of the Papyrus, artwork by Borja Ruiz,

Kajsa Sandström, Nils Personne, Primož Bezjak and ŠKART Dragan Protić & Djordje Balmazovic in Around the Corners Prizren

<https://www.flickr.com/photos/cornersofeurope/10854827004/in/album-72157637665659474/> - Atlas of Tremors by Phil Hession, Ivana Ivković, Christian Cherene and Ivan Marušić Klif; showcase in Zagreb.

Videos:

- <https://vimeo.com/120810264> - Artists talking about Corners project
- <https://vimeo.com/128472014> - Performance of Windows by Valeria Simone, Michael Hanna, Asier Zabaleta, in Taranto
- <https://vimeo.com/31363778> - Corners at the Xpedition North

TAGS: Audience, Center, Connection, Contemporary arts, Corners, Cultural diversity Digital platform, Europe, Inter-disciplinarity, Inter-locality, Research, Stories

### **3.6 Culture for all (Kosovo)**

Initiated in May 2010, the “Culture for all” is an EU funded project managed by the European Union Office in Kosovo which aims to contribute to the cultural and socio-economic development of Kosovo by strengthening the cultural sector in Kosovo, through the promotion of cultural activities for all communities and by promoting inclusive educational and recreational activities through increased interaction between children from different communities and backgrounds.

The specific objectives of the project include the following:

- ▶ To enhance the development of the cultural sector, by providing assistance to public and private cultural operators which are expected to contribute to the overall economic and social development in Kosovo.
- ▶ To strengthen the cultural sector as a vector of creativity and social innovation, enhance cultural diversity and inter-cultural dialogue in Kosovo and to develop cultural industry as an asset for Kosovo’s economy and competitiveness.



► To support notably female artists and cultural operators in the strengthening of their capacities and visibility in the cultural scene of Kosovo.

► To increase inclusive educational and recreational activities in Kosovo, fostering interaction between children from different communities and backgrounds and to support, as appropriate, the Ministry of Education Science and Technology and education stakeholders in the development of the new curriculum related to the arts.

The project is structured in 3 phases. The 1st phase (pilot phase) of the project, implemented from May 2010 to October 2012, focused on supporting the civil society organisations and the Ministry of Culture, Youth and Sport of Kosovo (MCYS) by providing assistance to different cultural activities including film, theatre, fashion festivals and small scale cultural activities throughout the country. During this phase, the first assessment report on creative industries in Kosovo was produced. The 2nd phase of the project, initiated in April 2013 and finalised in April 2015, continued providing support to cultural operators (public and private) and to existing and new cultural events organised in the main cities in Kosovo as well as to activities fostering inter-community cultural cooperation and exchange. For instance, during this phase two calls for applications to support local cultural initiatives were launched; study visits for Kosovo's cultural operators to Napoli Teatro Festival in Italy in June 2013 and "Maison et Objet" in Paris in September 2014 were carried out; Women's regional festival "Femmes fatales" involving participants from Kosovo, Bosnia and Herzegovina, Serbia, Croatia, Albania, Montenegro, FYROM and Turkey was organised in May 2014; and "Creative Economy" workshop was held in September 2014, among other activities. The first two phases were implemented by ARS Progetti - Ambiente Risorse e Sviluppo.

The 3rd phase of the project, implemented by Interarts Foundation for International Cultural Cooperation (INTERARTS), in consortium with ARCS-Arci Cultura e Sviluppo and Culture Action Europe (CAE) and currently ongoing, aims to ensure the continuity and sustainability of the previous actions as well as to provide a long-term oriented strategic



support to the cultural sector in Kosovo. It also includes aspects related to culture and education by supporting educational and recreational activities, fostering interaction between children from different backgrounds and communities, and promoting the inclusion of culture as a subject within the Kosovo's education system. The 3rd phase of the "Culture for all" project officially started on 3 November and will run until the 2 November 2016.

### **About the project**

**Content** The ongoing 3rd phase of the project is structured into IV Components:

Component I: Support to cultural operators (public and private, university, media and civil society) and to cultural events organised in Kosovo

- a. Support to at least 10 annual existing and/or new cultural events in main towns in Kosovo
- b. Organisation of at least 10 annual inter-ethnic cultural activities and/or activities involving vulnerable groups
- c. Production of at least 3 documentaries and/or short artistic films
- d. Organisation of an exhibition in the main towns in Kosovo
- e. Support to annual activities to mark World Book Day on 23 April, Pristina open music night and/or fashion design activities

Component II: Promotion of cross-border/regional cultural activities and exchange including networking activities and support to mobility of cultural actors in and out of Kosovo

- a. Organisation of at least 10 study visits for 20 participants to EU Member States and IPA countries to enable artists and journalists from Kosovo to actively participate and cooperate in European and/or regional cultural events/activities and ensure related media coverage in Kosovo
- b. Organisation of at least two regional activities to bring together up to 30 cultural actors from Kosovo and neighbouring countries in order to foster cross-border cultural exchange and enhance inter-cultural dialogue and understanding/ Organisation of one regional conference in

order to foster cross-border cultural exchange and enhance intercultural dialogue and understanding

Component III: Raise the international cultural profile of Kosovo, build the skills and capacities of respective institutions, cultural operators and cultural civil society organisations and develop the cultural industry as an asset for Kosovo's economy and competitiveness

a. Support to relevant cultural, youth and sport institutions overseen by MCYS and relevant departments in municipalities, in matters related to cultural policies and the development of cultural industries

b. Continuation and sustainability of interactive web portal is ensured and sustainability ensured through a local partner

c. Organisation of at least 5 training sessions to strengthen the capacities of cultural operators with regard to different cultural/artistic skills and techniques, but also with regard to project management, fund raising, and knowledge on EU programmes

Component IV: Organise two editions of an annual Kosovo-wide Children Festival focusing on educational activities for students to learn about the European Union, to develop creativity and imagination, and promote increased cultural education and learning.

a. Organise a school completion promoting innovative cultural activities, such as music, chorus, theatre, computers, creative design, etc., including the involvement of students in the final event program and prize for winners is organised under each edition of the Festival

b. Organise two editions of an annual one-week Children Festival, which include workshops and activities taking place throughout Kosovo, encouraging playful learning about the European Union, and through that promoting creativity, innovation, interest in science, culture, etc.

c. Conduct a situation analysis of culture as a subject within the education system, produce an assessment report including realistic and feasible recommendations and the identification of quick-impact and long-term measures to promote increased cultural education and awareness. Organise a workshop on culture and art education by involving relevant stakeholders to explore innovative activities linked to culture and education.

**Duration** (from May 2010 - ongoing)

**Location** Kosovo

**Field/discipline** Culture

### ***The actors***

The project has had 3 phases. The first two phases were implemented by ARS Progetti - Ambiente Risorse e Sviluppo (<http://www.arsprogetti.com/index.asp>), a consulting firm working all over the world in areas related to institutional strengthening, governance and civil society, culture and cultural heritage, architecture, infrastructure and environment.

The third phase of the project is implemented by the Interarts Foundation for International Cultural Cooperation (INTERARTS), in consortium with ARCS-Arci Cultura e Sviluppo and Culture Action Europe (CAE).

INTERARTS (<http://www.interarts.net/>) is an international centre, based in Barcelona (Spain), which promotes knowledge about the cultural sector, its policies and its contribution to human development at local, regional and international levels. INTERARTS is particularly committed to combining research activities with the management and of international cooperation projects, in order to stimulate cultural knowledge, dialogue, professional development and networking. Applied research on cultural policies and European and international cultural cooperation have been at the core of Interarts' work since the organisation was set up in 1995.

ARCS – ARCI Cultura e Sviluppo (<http://www.arcsculturesolidali.org/>) is an international non-governmental organisation of the ARCI Association (Italy) - a national association established in 1957 whose mission is to foster social and cultural promotion. With over 5,600 clubs and 1,100,000 members, ARCI is committed to the promotion and development of associations as a factor for social cohesion, as places for civil and democratic participation, to assert peace and the rights of citizenship as well as to fight any form of exclusion and discrimination. In their international solidarity and cooperation activities both ARCS and ARCI

foster decentralized cooperation, a fundamental principle for all proposed interventions, in which culture is understood as the tool to foster respect for cultural diversity and to facilitate both integration in and access to society.

CAE (<http://cultureactioneurope.org/>) is the leading European network in the field of culture that brings together individuals and legal entities around the following objectives: i) To put culture at the heart of the public debate and decision-making at every level – both local and European - as an essential component for sustainable societies based upon respect for universal human rights and to the benefit of present and future generations; ii) To encourage the democratic development of the European Union, as the first and most ambitious attempt to establish a new form of democracy based on respect for human rights and the will to organize cultural life around a complex identity and not the hegemony of a single language, culture or religion.

### ***The people who received the most significant impact***

The main actors involved in the field of culture and education to which the project is addressed to can be summarised as follows:

- ▶ Cultural operators from the public and private sector, developing their activities in Kosovo and/or “neighbouring countries”.
- ▶ National, regional and local governments, including ministries, departments or municipal directorates in charge of culture, youth and education policies in particular, as well as other relevant areas (e.g. departments or municipal directorates in charge of regional development, economy and innovation, industry support and entrepreneurship, gender, European integration, etc.) in general. It is worth underlying that through the three project phases close collaboration especially with the Ministry of Culture, Youth and Sports (MCYS), the Ministry of Education, Science and Technology (MEST) as well as the Municipality of Pristina has been established.
- ▶ Civil society organisations such as associations, NGOs, networks, groupings of professionals and amateurs and organisations active in the field of culture and arts (independent cultural scene), education, youth,

children's rights, human rights, ethnic minority groups, women, etc. as well as protection of children with disabilities, promotion of social services and fight against discrimination. Civil society organisations are also key actors of extra-curricular youth and children activities in the country. For instance, through the project's annual open calls over 71 cultural projects and projects inter-community and intra-community initiatives have been supported. These projects were implemented by the main cultural organisations operating in Kosovo such as DOKFEST, Kosovo Architecture Foundation, SKENA UP, Anibar, ODA Theatre, Qendra Multimedia, 7 ARTE, Stacion Centre for Contemporary Art Prishtina, etc. Moreover, 10 film projects developed by local filmmakers and production companies have also been supported.

- ▶ Individual artists and journalists covering cultural activities at national and international level. During the third phase and in the context of the study visit activities, over 34 individual artists and cultural professionals have had an opportunity to participate and promote their work in international events such as Classical NEXT, WOMEX and MEDIMEX music markets, Sarajevo Film Festival and La Biennale di Venezia 56th International Art Exhibition.

- ▶ Locally relevant cultural and education structures, including cultural centres, libraries, concert halls, theatres, opera, art galleries, exhibition halls, schools, vocation training centres, recreational centres, universities and other.

- ▶ Citizens as the ultimate beneficiaries of the cultural initiatives developed both by governmental and public institutions and by civil society cultural operators.

### ***Was the impact planned from the start?***

For each project's phase the planned impact was different. The 1st phase sought to enhance cultural diversity and inter-cultural dialogue, the strengthening of the cultural sector as a vector of creativity and social innovation and the development of cultural and creative industries as an asset for Kosovo's economy and competitiveness. The 2nd phase continued the support provided to local operators by establishing a

source of predictable funding for the Kosovo's cultural sector. By supporting small-scale cultural events and initiatives all through Kosovo, the project sought to reach out to a grass-root level, promoting cultural diversity, innovation and creativity. The 2nd phase also planned to raise the international cultural profile of Kosovo and promote cross-border/regional exchange, including networking and mobility of cultural actors in and out of Kosovo. Finally, the 3rd phase initiated in November 2014 and implemented by INTERARTS in consortium with ARCS-Arci Cultura e Sviluppo and Culture Action Europe, aimed at ensuring the sustainability of the previous actions as well as providing more long-term oriented strategic support to the cultural sector. For instance, it seeks to establish better partnership and collaboration with local authorities such as the Ministry of Culture, Youth and Sports, the Ministry of Education, Science and Technology and the Municipality of Pristina in order to ensure the continuity of the main activities implemented by the project beyond its life span.

### **The context**

Kosovo's territory is land-locked and small, a little over 10,908 km<sup>2</sup>. The resident population, according to the final results published, in 2012, by the Kosovo Agency of Statistics following a population and housing census, is estimated to range around 1.8-2.2 million. At present, Kosovo has the youngest population in Europe; the population density is close to 200 per square kilometre which is considered one of the highest in Europe as well. Over 88% of the population is Albanian. The Serb minority represents 7% whilst the remaining 5% belong to other ethnic groups, including Bosniaks, Gorani, Roma, Ashkali and Egyptians (RAE) and Turks. A large Kosovar diaspora lives in the EU and beyond.

On February 17, 2008, Kosovo declared its independence from Serbia. To date, Kosovo has been recognised by a number of countries worldwide, including 23 EU Member States. It has also fully accepted the obligations contained in the comprehensive proposal for the Kosovo status settlement ("Ahtisaari proposal"). Yet the unresolved status issue

remains the key obstacle to attaining the country's overarching objectives of political integration and socio-economic development.

Besides the challenges it faces in its struggle for international recognition and the status of its ethnic minorities Kosovo faces other daunting challenges. Poverty, unemployment, trade deficit and a lack of economic opportunities are serious problems in Kosovo. In fact, Kosovo is one of Europe's poorest countries, with a Gross Domestic Product (GDP) of 2,721 Euro per capita in 2012. According to the Kosovo Agency of Statistics (KAS), about 34.5% of Kosovo's population is poor, with an income level of 43 Euro per month, or less. About 12.1% of the population is very poor, and has trouble meeting its basic nutritional needs and poverty is particularly severe in rural areas as well as among Roma and other ethnic minorities.

The country has little large-scale industry and few exports. However, the existence of significant deposits of metals and lignite led to a sharp increase in exports in 2010 from this sector. Kosovo's tie to the Euro has helped keep inflation low, although recently it picked due to higher world market prices for food and oil. In general, Kosovo's macro-economic policies over the past few years can be defined as stable, with a positive growth rate of average 4.5% .

Since 1999 the European Union has been an integral and active party to the international efforts to build a new future for Kosovo. The EU has reiterated, at the December 2010 European Council , that Kosovo has a clear European perspective in line with the European approach for the Western Balkan region. Moreover, in 2013 Kosovo's candidacy for the EU was given a perspective, following the European Commission's Feasibility Study, according to which in June 2013 the Council of Europe opened the negotiations for a Stabilisation and Association Agreement between the EU and Kosovo . The EU remains also committed, through a European Security and Defence Policy (ESDP) mission for the rule of law and its Special Representative, to play a leading role in ensuring the country's political stability.

Culture is not considered a priority policy sector by the Kosovo government and only a limited number of donors and initiatives are



active in the country in support of the cultural sector. Predictable funding is lacking from both government and donor side, since culture is frequently one of the first areas which suffer following economic austerity and budget cuts. This actually means that the potential of this field as a fundamental vector of economic and social development as well as of reconciliation – as already proven in many international post-conflict areas – has not been, until now, fully exploited. However, effective collaboration with the MCYS and other donors in this field has led to both successful creative production and to interesting cultural events being promoted throughout Kosovo.

The MCYS remains the key stakeholder, with a specific department in charge of culture. In addition, each municipality comprises a directorate in charge of cultural affairs with a very low budget allocated to the sector. Within the University of Pristina, the Faculty of Arts offers arts and culture related curricula in three fields: drama, music and figurative art.

There are a number of non-governmental organisations active in the cultural sector which makes an important contribution to the development of an active and lively independent cultural scene in Kosovo. The largest NGOs are based in Pristina and are mostly active in the field of theatre, music (jazz, classical music, etc.), architecture and the visual arts but their activities and projects reach out to the main cities in Kosovo.

The well-established network of cultural artistic associations also includes amateur culture and minority groups. Indeed, amateurism has a long tradition in the country and makes an essential and important contribution to the cultural and artistic life in Kosovo. Also, as regards the national minority groups, there are a considerable number of minority and multi-ethnic associations active in the field of culture. Nevertheless, financial sustainability and development of these cultural associations depends mainly on public funds through, for instance, direct financing (MCYS) and/or different local and international funding sources.



In this respect, factors and obstacles affecting the sustainable development of cultural organisations and associations in Kosovo include, among other factors, limited financial resources, a fragile national policy for culture, the absence of cultural networks, a framework for the decentralisation processes of cultural activities at municipal level, the lack of partnership and close collaboration between existing state-funded public institutions and the independent cultural scene, insufficient offer provided by cultural centres for the performance, production, research and incubation of innovative and multidisciplinary arts (capacity-building), etc. There is also crucial need for independent institutions to engage with cultural rights, the promotion of networking intra Kosovo and internationally, and of regional cooperation that can ensure the future development and sustainability of cultural associations and advocate for open and practice-based communities in the country.

### ***Expected and actual results***

As the “Culture for all” project is still ongoing, the actual results will be assessed when the 3rd phase is concluded. Nevertheless, it is important to underline that the project has managed to activate the local cultural sector. In this regard, the financial support provided by the “Culture for all” project has been particularly important for Kosovo’s cultural operators (especially for the private sector) in order to implement their artistic projects and ideas. The great interest in the funding provided by “Culture for all” has also made visible the lack of financial resources and well-established support schemes for the local cultural operators in Kosovo.

Given that culture is not considered a priority policy sector by the Kosovo government, the “Culture for all” project aims at raising the awareness of the MCYS on the potential of the culture as a fundamental vector of economic and social development as well as of reconciliation and inter-cultural and inter-ethnic dialogue. Throughout all three phases the project has established a close collaboration with the Ministry in order to support the development of better oriented and sustainable national

policy for culture; a concrete result in this respect still has to be achieved.

Another expected result of the “Culture for all” project is to raise the international cultural profile of Kosovo, to promote cross-border/regional cultural collaboration and exchange and the mobility of cultural actors in and out of Kosovo. In order to achieve this result, the project has supported different activities (conferences, workshops, discussions, art and theatre performances, exhibitions, etc.) which brought together artists and cultural operators from the Balkan region. On the other hand, the participation of Kosovo’s artists in international events (fairs, markets and festivals) on music, film, visuals arts, etc. has been supported with the aim to raise the visibility of Kosovo’s culture and artistic production at the EU and international levels as well as build partnerships and collaborations between artists, promoters, distributors and operators from Kosovo and other countries. However, to be able to reach efficient results, there should be a permanent support or a well-established structure such as a national agency to export and promote artists and cultural operators abroad implemented by the MCYS.

Finally, the project seeks to promote the increased cultural education and awareness as well as the inclusion of culture as a subject within the education system. The “Culture for all” project has successfully implemented two cultural events for children – School-Quiz / Arts Talent Show involving 24 pupils from 8 schools and the Children Festival with the participation of 262 pupils and 13 schools. At the policy level, it is expected to prepare a report on the situation of culture as a subject within the education system in Kosovo, including realistic and feasible recommendations and the identification of quick-impact and long-term measures to promote increased cultural education and awareness.

### **Resources**

Each “Culture for all” project’s phase involved one Team Leader (general coordinator), Senior and Junior experts as well as other associated experts and professionals. The local office in Pristina, with all necessary equipment and office material, was set up and the Office

Manager/administrator was hired. The project also foresaw the back-stopping facilities at the home bases, including the identification of the Project Director and the organisation of all administrative and communication issues related to the project's implementation.

The 1st phase of the project was initiated on 4 May 2010 and finalised on 22 October 2012. The 2nd phase started on 16 April 2013 and ended on 16 April 2015. Finally, the 3rd phase officially started on 3 November 2014 and will run until 2 November 2016.

### ***The main change***

As to the main challenges of the "Culture for all" project, the following elements can be mentioned:

► Active commitment by national and local authorities (the ministries, municipalities and their cultural departments and institutions) in all the stages of the project, from its detailed design to the implementation of the foreseen activities. This commitment should be understood not only in the form of content development but, especially, in terms of the strategic choices to be made and the possibility of identifying long-term policy and financial measures to be set up, in due course, to guarantee the sustainability of those activities that are not implemented on a one-off basis but are understood, rather, as having the potential for continuity. As the culture is not considered a priority policy by the Kosovo government, the participation of the MCYS and MEST has been one of the major challenges in the implementation of the project. With the support and assistance provided by the EU Office in Kosovo, the involvement of both Ministries in some of the activities organised by the project has been achieved, nevertheless a real commitment and any strategic change with a long-term impact still has to be reached.

► The participation of the Kosovar public and private cultural sector; their active contribution to the definition of the project's activities in order that all the activities correspond to actual on-the-ground needs and are designed to correspond to current context and trends development. It has been important to that the cultural operators see the

“Culture for all” project not only as a provider of funding, but also as a strategic partner for the development of the cultural sector in Kosovo.

### ***Area of impact***

The “Culture for all” project has managed to become the main initiative that promotes and supports the cultural sector in Kosovo; it has become a reference to both public institutions and private organisations operating in the cultural and arts field in the country. Through the funding provided, the project has improved the economic situation of many cultural organisations. The ad hoc support and guidance to the selected projects has improved their quality, especially on the management level. The project has also raised the visibility of the Kosovar artists and cultural operators in the international cultural context and strengthened their competencies to promote and distribute their cultural productions abroad. It has encouraged better networking among the cultural operators in Kosovo and supported the establishment of representative professional and trade associations to develop policies, promote legislation for the protection of the rights of the workers in the cultural sub-sector.

### ***The Big Idea***

The “Culture for all” project seeks to contribute to the cultural and socio-economic development of Kosovo by strengthening the cultural sector in the country.

TAGS: Awareness-raising, Children, Cultural organisations, Cultural sector, Cultural workers, Education, Economic development, Inter-cultural dialogue, Female artists, Films, Women.

## **3.7 For a more equitable access to and exercise of Sexual and Reproductive Rights in Spain. DECIDES ESPAÑA (Spain)**

Under the framework of Programa de Ciudadanía Activa - Financial Mechanism of the European Economic Area (EEA Grants) 2009-2014 for

Spain, DECIDES ESPAÑA is based on the assumption that cultural factors are very important in the realization of sexual and reproductive rights (SRR) and it is inspired by the learning of cultural cooperation for development.

Given the growing cultural diversity and with the understanding that cultural factors are essential to improve access to and quality of health services as well as to counteract gender violence, this project develops research, training and awareness-raising activities designed to encourage an articulated approach to SRR, with a focus on both young and women of migrant origin, particularly those at risk of social exclusion and those in reproductive age

DECIDES ESPAÑA promotes dialogue between sectors usually independent one from another (health, gender, education, culture, etc.) to promote a multidisciplinary and broad approach to SRR as a right to receive a sexual education or to live in a violence free context.

75% of the activities have been implemented in Catalonia, one of the regions with the highest levels of immigration, but the project's remit is national and its methodology has been designed to be replicated throughout the country.

The project is part of the DECIDES Program (Cultural Rights to Promote Health and Development) which, since 2007, has been implemented in Bolivia, Ecuador, Peru and Mali, in collaboration with international NGOs such as FCI or PROMSEX, among others, and with the support of organizations such as AECID, ACCD and Barcelona Solidaria of the City Council.

The activities implemented include a) an assessment on equality of access to SRR services; b) the development of educational materials on the role of culture in promoting SRR; these materials will strengthen the cultural competencies of the health sector as well as of key actors intervening in the field of SRR; c) 10 training workshops on the use of the educational materials by health professionals; 1 workshop on audiovisual creation and reflection on SRR for young migrants; awareness-raising activities geared towards civil society on sexual and

reproductive rights and equality in a context of cultural diversity; and talks on SRR in a context of cultural diversity and equality.

This project is co-funded by the Financial Mechanism of the European Economic Area (EEA Grants) which aims at contributing to the reduction of economic and social inequalities, and to strengthening the relationships between donor states (Iceland, Liechtenstein and Norway) and beneficiary states (17 EU Member States). The Plataforma de ONG de Acción Social is the Operating Agency of the Programa de Ciudadanía Activa (Active Citizenship Programme) which is endowed with EUR 4.6 million for the strengthening of NGOs and their contribution to social justice and sustainable development. Follow on Twitter: @Ciudadania\_Act #CiudadaníaActiva and Facebook: Programa de Ciudadanía Activa.

### ***About the project***

**Content:** assessments, awareness-raising, workshops, training sessions and other cultural activities, mainly addressed to migrant people and health professionals to promote a more equitable access to and exercise of Sexual and Reproductive Rights in Spain.

**Duration:** from 01/05/2014/ to 30/09/2015/

**Location:** Spain

**Field/discipline:** Culture and Sexual and Reproductive Rights (SRR)

### ***The actors***

INTERARTS

Founded in 1995, INTERARTS is a private agency with international projection to:

- support the design of cultural policies,
- contribute to the processes of development through the cultural sector,
- facilitate the transfer of knowledge and information in the field of culture.

Our principal areas of activity are in the field of cultural policies and cultural co-operation. Today we are active in innovative fields such as

those concerned with cultural rights and with the creative and cultural economy.

We strive to include a cultural approach in projects concerning human development, society, the private operators and public administrations.

**Design.** As a laboratory of ideas and centre of applied investigation, INTERARTS focuses on emergent cultural issues of political relevance and contributes to the elaboration of proposals for the implementation of cultural policies.

**Consultancy.** Culture is a key element in the process of development. It is with this end in mind that INTERARTS coordinates the management of international projects concerned with cooperation for development and acts as consultant in the organization of creative industries.

**Formation and information.** Training is one of the core activities of INTERARTS with the organisation of short cycles of thematic seminars and of initiatives such as the international Campus for cultural cooperation, implemented in different geographic areas. Through its bulletin, Cyberkaris, and its website, INTERARTS continuously diffuses studies and information relevant to cultural cooperation.

Since 2007, Interarts is working on projects that contribute both to social change, that improves the health and welfare of people, and the design and implementation of public policies related to this issue. In this area, the foundation has expanded its projects, developed in collaboration with international NGOs such as FCI or PROMSEX, among others; and with the support of organizations like the AECID, the ACCD and Barcelona Solidaria from Barcelona City Council.

VHIR

Interarts's partner for DECIDES ESPAÑA is the Vall d'Hebron Institut de Recerca (VHIR), a public sector institution that promotes and develops research and innovation at Vall d'Hebron University Hospital (HUVH), the hospital of Barcelona and the largest of Catalan Institute of Health (ICS). Its public health/community health team of the Unidad de Salud Internacional Drassanes-Vall d'Hebron (PROSICS Barcelona) has extensive experience in the field of intercultural medicine, both at local / national and international levels. Since its creation in 1994, VHIR works



to find solutions to the health problems of people, and is willing to contribute to the scientific, educational, social and economic development of our environment. VHIR has an extensive experience in: applied research, educational materials grounded in scientific research, training of trainers and specific knowledge on the subject of the SRR (sexually transmitted infections, maternal health ...) of groups at risk (migrants).

### ***The people who received the most significant impact***

80% of direct beneficiaries are in Catalonia, while 20% of beneficiaries are from the rest of Spain and other countries in Europe, Africa and Latin America:

- Professionals involved in sexual and reproductive health and the prevention and treatment of violence against women from the public, private and third sectors who integrate equity and cultural diversity in their daily activities. These professionals shared a space for reflection and work and were trained to provide quality services.
- Representatives of civil society (NGOs representing and working with migrant groups, education sector, etc.) who took part in the talks on SRHR.
- Young people, particularly those at risk of social exclusion who attended the outreach activities, launch and project closure.
- Representatives of migrant groups and NGOs/other organisations working with them (particularly migrant women and young people).
- Migrant women, particularly those at risk of social exclusion and those in reproductive age, as they are considered one of the main users of the health system.
- General public who has visited the project's website or attended any awareness-raising sessions.
- Users of the socio-health services in Spain.

### ***Was the impact planned from the start?***

The impact on a national level was planned from the beginning of the project and has been correctly accomplished. The impact on an



international level was initially planned mainly through the project's website and other online networks, but it has been increased due to; the attendance to some activities of professionals within the cultural sector who came from other European, African and Latin American countries; and the presentation of the project on the 9th European Congress on Tropical Medicine and International Health (ECTMIH) held in Basel (Switzerland) on 6-10 September, 2015.

### **The context**

The access of all citizens to sexual and reproductive rights is still a non-visible problem in today's society. All societies have vulnerable groups, due to multiple factors, that have a greater difficulty in accessing health services and education than the rest of the population. In recent years, Spain has seen a sharp increase in extra-community migration. Migrants are among the groups most vulnerable to the precarious economic situation in which people live due to the lack of social networks and family support, their local language skills and the knowledge of how the health system of the host country works, not to mention the fact of having different visions and own understandings of health, gender roles, etc. In this context, migrant women are particularly affected by teenage pregnancy, abortions, abuse or other forms of gender-based violence such as female genital mutilation. Besides, violence against women is a major public health problem that threatens all women, especially migrants (based on data from the Spanish Ministry of Labour and Social Affairs and the Ministry of Health)

According to the Institute of Statistics of Catalonia (statistics from 2013 and 2014 available at [www.idescat.cat](http://www.idescat.cat)), there is currently has a very strong concentration of foreign population: 14.5% of the total Catalan population (1.089.214 people in January 2014) came mostly from other European Countries but also (in this order) from America (mostly from Latin America), Africa (5.7% from South-Saharan Africa) and Asia. The countries with a greater representation of population are: 20.38% from Morocco, 8.96% from Romania, 4.4% from Ecuador and around 4-4.3%

from China, Bolivia and Pakistan. Within them, 52.66% are men and 47.34% women.

Among migrant population, youngsters are a group at risk not actively involved in promoting SRHR. It is also a group that often subject to myths and prejudices about certain issues such as HIV or unwanted pregnancy. Despite education campaigns, according to Amnesty International (“Derechos sexuales y reproductivos: datos y cifras. 2013.” Available at <http://imagenes.publico-estaticos.es/resources/archivos/2013/3/6/1362600330588ai.pdf>), gender violence and AIDS are among the leading causes of death for young people. In addition, young people between 15 and 24 are 41 % of all new HIV cases in the population 15 to 49 years.

The context of crisis in which Spain is immersed, has changed the pattern of immigrants living in Spain, as well as the administrative legal framework regarding immigration policies. This scenario, in all its complexity, not only affects the welfare state of the immigrant population, but also changes social structuring factors that hinder or facilitate access to health. Since the amendment of the immigration law in 2013, access to health by the immigrant population has undergone a change that questions the universal access to health care. The legal nature of the law, which links the permit to reside in the country with a contract of employment, has increased the number of people without a residence permit. This regulatory change means those without a contract and therefore a residence permit they can only receive health care in the following three cases: if they are minors; if they are in a situation of pregnancy and/or the postpartum period; and in an emergency or serious illness (until medical discharge).

Despite the growing recognition of the key contribution of culture to development processes (UN Resolution no.65 / 1, n.65 / 166 and N.66 / 208), there is still little consideration of culture in programs and policies addressing sexual and reproductive rights (SRHR). The integration of cultural components leads to better results in the field of social welfare and SRHR. Based on the experience of the DECIDES program (“Cultural Rights to Promote Development and Health”: [www.decides.pro](http://www.decides.pro))

implemented by Interarts with vulnerable groups, this project aims to strengthen cultural competencies of public and private actors and their ability to influence inequalities observed on SRHR, including care and prevention of violence against women. Gender-based violence affects all women regardless of their social, economic or cultural status, but foreign women are those most exposed to this type of problem. Through education and awareness actions, Interarts aims to create bridges between experiences in developing countries (Mali, Bolivia, Ecuador, etc.) and in the local reality of Barcelona, where the increasing arrival of migrants presents new problems for those professionals working in the care and health education sectors.

### ***Expected and actual results***

The project's main objectives were:

- To achieve a more equitable society in which the population as a whole has the opportunity to access and exercise sexual and reproductive rights (SRR).
- To raise the awareness of health institutions on the issue of equality in health.
- To encourage collaborative work processes between the organizations closer to the most vulnerable segment of the population, particularly young and migrant women, and the public health system.
- To make visible the situation of the most vulnerable segment of the population, particularly young and migrant women, as regards SRR.

The project aimed, and has accomplished, to generate a critical reflection on how to provide care in the field of sexual and reproductive health (SRH) in an increasingly culturally diverse population. The training, information and awareness raising activities about the reality of vulnerable groups, particularly young and female migrants, have mainly impacted in Catalonia (approximately 75-80%). However, through the efforts on the project socialization and complicity with public and private institutions such as the Institut Català de la Salut (ICS); diverse NGOs in Spain; Cultural institutions (both in Spain and the rest of Europe; Professionals from around the world in the health and Culture

sectors; etc., the scope of the project have achieved both a national and international relevance.

In order to achieve a wider impact, alliances have been established with institutions specialized in education on sexual and reproductive health and providers of services to women victims of violence and gender equality, which are also involved in the process of adapting the health system to the consequences of immigration processes.

The goal has been to ensure the participation of major groups of beneficiaries (mainly young women and women of migrant origins, particularly those in reproductive age) as well as to encourage their ownership of the project. Most of these migrant beneficiaries have been women (around 60%), but it is expected that the men participating in the project will also act as multipliers.

In addition, the project has been based on the previous experience with ethnic minorities and marginalized youth in developing countries in order to promote SRR and to prevent gender-based violence, which has allowed an in-depth investigation on the impact that culture has on the behavior of people and on the potential that culture and creativity have to strengthen both specialized staff and institutions. With a will to create bridges between these diverse contexts and the Spanish reality, the lessons learnt have been transferred to institutions operating locally, nationally and internationally.

### **Resources**

Human resources and organization:

The IA and VHIR teams (over 15 people in total) have frequently held meetings to ensure the technical coordination and administrative monitoring of the project in order to assess the timely and correct carrying out of the foreseen activities, and to encourage a multidisciplinary approach to SRR in their broad meaning (right to sexual education or to live without violence).

Interarts have carried out the activities oriented towards raising the awareness of civil society on sexual and reproductive rights and equality in a context of cultural diversity; have organized a workshop of audio-

visual creation and reflection on SRR in a context of cultural diversity and equality; and presentations / talks on SRR in a context of cultural diversity and equality. In parallel, Interarts have ensures the monitoring of the activities and a proper communication and dissemination plan of the project. The previous experience of Interarts in cultural development projects has been fundamental for DECIDES ESPAÑA's success.

VHIR has undertaken an analysis on the current situation regarding the access to SRR and have organizes the training activities addressed to health care professionals on the use of educational material that promotes cultural diversity and equality programs and activities to promote SRR. Moreover, VHIR has been critical in fostering the ownership of the project by the health sector. In this sense, the partnership with the VHIR has allowed a good reception by the professional sector and increased the project's impact on the national territory.

Financial resources:

The global BUDGET of the project has been 128.980,54€ DECIDES ESPAÑA has been co-funded by the Financial Mechanism of the European Economic Area (EEA Grants) which aims at contributing to the reduction of economic and social inequalities, and to strengthening the relationships between donor states (Iceland, Liechtenstein and Norway) and beneficiary states (17 EU Member States). The Plataforma de ONG de Acción Social is the Operating Agency of the Programa de Ciudadanía Activa (Active Citizenship Programme) which is endowed with EUR 4.6 million for the strengthening of NGOs and their contribution to social justice and sustainable development.

Time:

The total duration of the project has been 17 months. Start date: 01/05/2014. End date: 01/10/2015.

### ***The main change***

One of the main obstacles has been the difficulty of making a transversal work between apparently unrelated sectors, such as health and culture and cooperation. Combining methodologies and unify the efforts of

professionals from various fields to give coherence and cohesion to the project and not fall into the conduct of activities and unconnected materials, but transverse and useful for both sectors and society as ultimate beneficiary of the project, has been a major challenge due to the different nature of the two organizations working on the project. But precisely, fostering a dialogue between these various actors in order to promote a multidisciplinary approach to SRHR was one of the objectives of the project and it has certainly achieved the desired result.

### ***The main impact area***

The main impact has been produced on the long lasting change of attitude of health professionals regarding their attention to migrant population. In the “Assessment of the health care approach to access to Sexual and Reproductive Health Rights (SRHR) for women in reproductive age of migrant origins in Spain”, a series of weaknesses and strengths which affect, on the one hand, the quality of the services rendered by health care professionals to immigrant women in reproductive age and, on the other, the latter’s access to SRHR and Affective Sexual and Reproductive Health (ASRH), were identified. Among them, it was highlighted that prejudices, limited knowledge of migrants’ cultural dimension, and lack of time, were relevant issues for the health care professionals when approaching their migrant patients. In order to improve their skills, the need of being provided with tools to create an empathic and trusted relationship with their immigrant women patients in order to achieve better results regarding their health and the exercise of their sexual and reproductive rights, was a common demand.

DECIDES ESPAÑA has collaborated to help generate a more comprehensive treatment to the users and a change in attitudes towards cultural diversity, and ultimately to create a more equitable society with: the production of new material on SSH, the launch of the online resource platform DIVERXUAL ([www.decides-diverxual.pro](http://www.decides-diverxual.pro)) and the training of health professionals has helped to provide health professionals with

knowledge and practical tools associated with Emotional, Sexual and Reproductive Health (SRH) in order to achieve a more equal society.

### **The Big Idea**

To mobilize professionals and civil society to achieve equitable access to and exercise of sexual and reproductive rights (SRR) through a cultural, cross-sectorial and participatory approach to human rights and gender, with special attention to vulnerable groups (young women and women of migrant origin, particularly those in reproductive age) in Spain.

TAGS: Awareness-raising, Culture, Migrants, Sexual and reproductive rights, Young people, Women.

### **3.8 Youth in Bamako and exercise of their sexual and reproductive rights – an approach from economic, social and cultural rights. DECIDES Mali IV (Mali)**

Interarts and Family Care International/Mali, in collaboration with the Association of Child and Youth Workers (AEJT) of Bamako develop the project "Young people in the informal sector of Bamako and sexual and reproductive rights from a perspective of economic, social and cultural rights. Mali, 4th Phase". This is the continuation of the project developed in 2011 by the same organizations which aimed at developing the capacity of this group of young people, characterized by low education levels and an early labour market entry, to defend their rights in the field of sexual and reproductive health (SRH). Indeed, although enrolled in Vocational and Technical Training Centres (CFPT) and owning some information on SRH, these young people are not immune to risky behaviours (unwanted pregnancy and HIV infection). This project reflects the lessons learned and seeks to consolidate the results obtained in the previous project through two key factors: the participation of some young people who act as peer educators to make aware the rest of the target group through media such as radio and theatre and the



involvement of Bamako Vocational and Technical Training Centres (CFPT), which are responsible for disseminating knowledge on SRH among their students. The project also comprises an active participation of the Ministry of Employment and Vocational Training, so that it includes SRH issues in the CFPT's training curricula and systematizes the collaboration between state actors and civil society to advance in the field of SRH rights. Interarts and Family Care International share years of collaboration in health and culture projects, clustered under the name of DECIDES Programme (Cultural Rights to Promote Development and Health) . As in previous phases, Mali IV with is funded by the Spanish Agency of International Cooperation for Development (AECID).

The DECIDES Program, since 2007, has been implemented by Interarts in Bolivia, Ecuador, Peru and Spain, in collaboration with international NGOs such as FCI or PROMSEX , among others, and with the support of organizations such as AECID, ACCD and Barcelona Solidaria of the City Council. In the framework of the DECIDES Programme, Interarts and FCI/Mali have carried out two other projects in Mopti between 2008 and 2013.

### ***About the project***

**Content:** awareness-raising and cultural activities addressed to young people of the informal sector to promote safe behaviours in the field of sexual and reproductive health.

**Duration:** from 1/12/2103 – to 1/03/2016

**Location:** Bamako, Mali

**Field/discipline:** Culture and Sexual and Reproductive Rights

### ***The actors***

Interarts Foundation for international cultural cooperation

The Interarts Foundation for International Cultural Cooperation (Interarts) is an international centre, based in Barcelona (Spain), which promotes knowledge about the cultural sector, its policies and its contribution to human development at local, regional and international levels. Interarts is particularly committed to combining its research



activities with the management of international cooperation projects, in order to stimulate cultural knowledge, dialogue, professional development and networking. Applied research on cultural policies and European and international cultural cooperation have been at the core of Interarts' work since the organisation was set up in 1995. Interarts provides services to public, private and third sector organisations in the three following areas:

- Design: a laboratory of ideas and applied research centre, Interarts focuses on emerging, politically-relevant cultural issues and contributes to designing proposals and recommendations for the implementation of cultural policies.
- Consultancy: culture is a key element in development processes. Based on this premise, Interarts manages projects in the field of international cooperation towards development, including the cultural and creative sector.
- Training and information: training is one of the core activities of Interarts, which involves short-term thematic seminars and events such as the international Campuses for cultural cooperation as well as other initiatives to foster cooperation among different world regions. Through its Cyberkaris e-newsletter and its websites, Interarts permanently disseminates information and knowledge relevant to international cultural cooperation.

#### Family Care International – Mali

Family Care International is a non-profit organization. Its headquarters in New York City are linked with five field offices in Africa and South America. In addition to its extensive work advocating at the global level for women's and new-born health and rights, FCI has had active programs since 2012 in nearly 30 countries around the world. FCI's African presence spans English and French-speaking countries, with programs implemented currently through field offices in Burkina Faso and Mali. In Latin America and the Caribbean, FCI has a field office presence in Bolivia and Ecuador.

FCI-Mali is recognized nationally and across Francophone West Africa, for its expertise in adolescent sexual and reproductive health. FCI works,

in close partnership with youth-led and youth-serving civil society groups, to empower and educate young people to avoid unintended pregnancy and HIV infection, prevent gender-based violence, and embark on healthy, productive adult lives. FCI focuses on reaching the poorest and most vulnerable populations, particularly young women and men who have left school and entered the informal economy.

FCI-Mali collaborates closely with government, UN agency, and civil society partners at the national, regional, and local levels, engaging in constructive activism to strengthen reproductive and maternal health policies and programs, and providing technical support that strengthens local partners' capacity to design and implement effective projects. Its work focuses on:

- Conducting constructive, evidence-based advocacy to support greater financial investment in adolescents' and women's reproductive health, to build political commitment, and to promote proven interventions
- Convening national and local leaders, political and administrative authorities, civil society organizations, and religious and customary leaders to build consensus around policies and actions and encourage positive health behaviours
- Strengthening the capacity of community-based and youth-serving organizations to strengthen policies; plan, develop, and implement programs; and create innovative tools
- Mobilizing communities, civil society partners, and grassroots organizations to advocate for improved access to and quality of health services, and to educate women, men, and young people on issues of sexual and reproductive health
- Building young people's life skills, and their understanding of sexual and reproductive health, through a range of approaches including peer education and theater forums
- Developing culturally appropriate training, education and advocacy tools and technical publications relating to sexual and reproductive health.

The Interarts Foundation holds the general coordination of the project, while locally, in Bamako, the team of FCI/Mali is in charge of coordinating the activities and the actions of young peer educators that belong to the Association of Child and Youth Workers (AEJT), which actively collaborates with the project. These young people transfer knowledge to and raise awareness among their peers, both in their working environments and in their “hangouts”, through different kinds of actions. For instance, ten of them received training in “forum theatre” and could represent a stage play on SRH and sexually transmitted infections (STI) in several occasions, such as the Launch of the National Campaign on Family Planning in May 2015. Moreover, other ten youth received training and are carrying out an “action plan for the promotion of SRH” among their peers and some of them developed five radio programs about SRH issues. Likewise, the teachers of twelve Vocational and Technical Training Centres offer classes about unwanted pregnancy, the use of condoms and the prevention of HIV and other STI.

### ***The people who received the most significant impact***

The people that received the most significant impact are young people of the informal sector working as tailors, hairdressers, carpenters, dyers, welders or street sellers. Their age varies between 12 and 34 years and they live in one of the 6 districts of Bamako but most of them come from another region of Mali and other neighbouring countries. In this regard, while Bambara predominates, Mali has other several ethnic groups that are characterized by their languages, customs, beliefs and rites regarding union, reproduction, conception of youth, etc. We must also distinguish between youth of the informal sector who are self-taught and those who have been trained in the Vocational and Technical Training Centres. On average, the level of education does not exceed primary education, although some may have completed secondary school and other have never attended school. Some of them are illiterate.

To date, 12,434 young people (6,034 girls and 6,400 boys) have participated in some awareness raising activity of the project. In CFPTs, 8,957 apprentices have received information by their teachers about SRH,

through discussions, lessons, video screening, among other activities. Moreover, all the people involved in the project's activities, also teachers and peer educators have a better knowledge of SRH issues and has developed the ability and communication skills to share the information with their family, friends and acquaintances.

### ***Was the impact planned from the start?***

The impact was planned from the start, but the initial goals were: 12,000 young people from the informal sector and 2,400 professional centres' apprentices. This means that it has been reached the 104% in the first case and the 189% in the second, and, since the project is still in process, it is fair to foresee that these figures will be higher at the end of the implementation period.

### ***The context***

Mali is a poor, land-locked West African nation of 16 million people. Much of the northern part of the country lies in the Sahara Desert; the capital, Bamako, is situated along the Niger River. It ranks 179th out of 188 countries listed on the United Nations' Human Development Index, as of 2014, with a gross per capita income of \$1,583. Political instability, and armed conflict between the government and Islamist rebels in the northern part of the country, exacerbated Mali's health and development challenges from 2012. In 2015, events related to Islamic extremism and the spread of the Ebola virus in the first trimester of the year have contributed to create a more precarious and insecure context.

Young people in the informal sector often live in precarious conditions with a very low level of education (most of them do not complete the secondary school) and are, therefore, easily exposed to misconceptions about sex and sexual and reproductive health (SRH) in general. According to the Demographic and National Health Survey (2006) almost the totality of the population knows the methods of family planning, but contraceptive prevalence rates do not reach the 10% of women. The survey indicates that Bamako has the highest HIV prevalence in the country with 2.3%. In previous interventions, it has been found out that

culture and religion strongly influence the behaviour on SSR: traditions such as excision are still seen as something natural and that have to be maintained. Polygamy is another habit that does not provide women's status improvement and endangers their health.

In order to exercise their rights to SRH, youth in the informal sector face fundamental difficulties: the general ignorance about the SRH (Information about the menstrual cycle and family planning, the complete domination of the modes of transmission and prevention of HIV, etc.), the difficult access to modern contraceptive methods, and the possibility to access scientifically reliable information. These limitations are rooted in various causes such as educational level, lack of sexual education and family communication, lack of health services where to go, a limited awareness of their rights (right to enjoy and express their own sexuality, to choose whether to have children or not, to have access to information, education and quality SRH services, etc.), a low perception of health risks, etc.

In this context, it is essential to take into account the social and cultural determinants and continue to raise the awareness of both young people of the informal sector and the public, from a fundamental rights perspective. Radio programs launched by different initiatives have been effective for more people to go to health centres but the SRH is a complex and broad scope and, without continued support over time, people can hardly transmit reliable information on such matters. On the other hand, it has been noted the need to promote better coordinated policies on SRH and a more strategic multi-actors consensus to overcome the scarcity of resources and of trained personnel that limit the ability of public bodies to intervene.

### ***Expected and actual results***

The project aims to provide the youth of the informal sector with basic information to protect themselves from unwanted pregnancies, sexually transmitted infections and to make responsible decisions about their bodies and their sex. This means not only disseminating truthful information on SRH issues but also building negotiation and

communication skills and advocating for more equitable relations between men and women. Moreover, in order to facilitate access to SRH services and quality care, the project has developed partnerships with major health centres in Bamako. On the other hand, the project seeks to create an institutional and community environment that supports the exercise of SRH rights through awareness-raising and advocacy aimed at promoting dialogue and intersectoral collaboration.

The expected results were:

1. Strengthen the capacity of the youth of the informal sector of Bamako to facilitate their access to health services and promote their SRH rights:
  - a. 10 young people trained as peer educators specialised in raising awareness and providing reliable information.
  - b. 10 young people trained in writing scripts on SRH for the forum theatre.
2. Facilitate the access to information and to SRH services for the youth of the informal sector:
  - a. 12,000 young people have participated in activities for the promotion of the SRH developed by peer educators in working or meeting places.
  - b. Access to health services has increased of at list 20% during the project's implementation.
  - c. 15 Vocational and Technical Training Centres of Bamako offer classes about SRH rights.
  - d. 2,400 apprentices have been sensitized during the information sessions offered in the partner Vocational and Technical Training Centres.
3. The institutional environment (public, private, civil society) actively intervenes in the promotion of the youth's SRH:
  - a. Vocational and technical training centres' programmes and classes include basic notions about SRH.
  - b. 30 public and civil society organizations collaborate to foster development on rights related to young people's SRH.

4. The Malian society and the international community are sensitized about the situation of the youth of the informal sector relatively to SRH rights:

a. 75,000 people approximately listen to radio programmes held by young people of the informal sector about SRH rights.

b. A short film on young people's opinions about their SRH rights has been produced and disseminated internationally.

c. The project and its outputs have been disseminated at an international level.

To date, the actual results are:

1. The capacity of the youth of the informal sector of Bamako to facilitate their access to health services and promote their SRH rights has been strengthened:

a. 10 young people have been trained, prepared and implemented an action plan that has included: meetings and group discussions, counselling, home visits, video screening, and condoms' demonstrations and sale.

b. 10 young people have been trained by the theatre company ACTE SEPT to stage plays about: family planning, HIV and AIDS, excision, forced marriage, unwanted pregnancy, rape.

2. The access to information and to SRH services for the youth of the informal sector has been facilitated:

a. 12,434 young people (6,034 girls and 6,400 boys) have participated in different awareness raising activities of the project, promoted and developed by their peer educators.

b. The access to health services is difficult to be measured, since many young people that receive information thanks to the project do not mention it to the health structures they go to.

c. 12 Vocational and Technical Training Centres of Bamako actively participate in the project offering lessons and information.

d. 8,957 apprentices have been sensitized during the information sessions offered in the partner Vocational and Technical Training Centres.



3. The institutional environment (public, private, civil society) actively intervenes in the promotion of the youth's SRH:

a. The negotiations with the Ministry of employment and professional training are still in process, due to a change in the Malian government and the unification of the Ministry with the Ministry of youth and civic construction.

b. The Regional directorate of employment and professional training, the Regional directorate of culture, the Malian Association for the Protection and Promotion of the Family , the Association of Child and Youth Workers (AEJT) of Bamako, 12 Vocational and Technical Training Centres, 5 health centres participate in the project and in joint activities to better coordinate their efforts.

4. The Malian society and the international community are sensitized about the situation of the youth of the informal sector relatively to SRH rights:

a. 100,000 people approximately have listened to 5 radio programs aired by the local radio JEKAFO 100.7 MHZ in the Bamanakan language .

b. The short film is in its pre-production phase.

c. The international dissemination has been carried out mainly through the Internet. More than 10,000 people have been reached through Interarts's website, its monthly newsletter, its Facebook page, its Youtube channel, the projects' webpage, the DECIDES Programme website, and the FCI website.

### **Resources**

The most relevant resources are the people that have been working for the project at different levels: Interarts's team dedicated to the general coordination, administrative follow up and communication for this project is made of five people, but local human resources have been fundamental for the development of the different activities. The local team includes FCI/Mali's staff of 8 people, including three animators that teach young people communication techniques and provide them with relevant information about SRH. The FCI/Mali team has often carried out follow-up visits during the peer educators' activities development, as



well as supervision visits at the partner vocational centres to support the teachers' work and at the health centres to collect data. Moreover, the AEJT in Bamako also provided a five people staff that directly supported the activities and the young people's action plan. The youth's actions have resulted essential to reach the goals: 10 young people trained in forum theatre that have staged in different occasions plays on SRH and 10 boys and girls that have acted as peer educators in their working and meeting places, and 10 youth that have hosted the 5 radio programs. Finally, 17 managers and 30 teachers of 12 Vocational Centre allow and develop lessons and activities for their apprentices.

As regards the financial input, the global budget of the project has been 144,530.85 € The project has been co-financed by the Spanish Agency of International Cooperation for Development (AECID) through its public call for development NGO's projects of 2013.

The total duration of the project will be 27 months: from 01/12/2013 to 01/03/2016.

### ***The main change***

The main challenge was represented by the fact that the main target is composed by the youth of the informal sector, often illiterate or with a low education level and with different and strong cultural and traditional beliefs affecting their sexual and reproductive health. Consequently, because of the difficulties to deliver to this group content about SRH and their rights it was important to do it with culturally adequate messages and through the appropriate channels. The active participation of the AEJT and of young people acting as peer educators has represented the most valued resource and effective way of getting to the target group and generating the main change in attitudes and behaviours.

### ***The main area of impact***

It is fair to say that the main area of impact of the project is a long lasting change in attitudes and behaviours of the youth but also the other people involved in the project (such as teachers, managers,

politicians of the Ministries and the Regional Directorates, etc.) towards Sexual and Reproductive Health issues and habits. Also, they have understood their rights and how to strive for their respect. DECIDES Mali IV has helped raise their awareness on risk behaviours, prevention and consequences related to Sexually Transmitted Infections, HIV, but also unwanted pregnancy, excision, etc. Involving Vocational centres' managers and political decision makers and their understanding of the importance of the introduction of these matters in school curricula contributes to a change at a regional and national level that will benefit future generations.

The collected testimonials of the different beneficiaries (including teachers, peer educators and young people) have shown that the transmission of truthful information from reliable sources makes them feel more comfortable and strong when spreading the same content and messages in their environment (at home, at work and with friends). Besides, many young people trained as peer educators affirm that they feel more confident in talking in public and in front of other many people about SRH thanks to the training that they have received within the project.

### ***The Big Idea***

The holistic, cross-sectoral and participatory approach to human rights and gender that takes into account social and cultural conditions is particularly relevant in Malian society where many different traditions, ethnic groups and several beliefs that directly or indirectly affect SRH coexist. Culture activities as well as taking into account cultural aspects have shown to be fundamental when mobilizing professionals and civil society to achieve equitable access to and exercise of sexual and reproductive rights, with special attention to vulnerable groups, such as the youth of the informal sector.

### ***Additional information***

- "Young people the in the informal sector of Bamako and sexual and reproductive rights from a perspective of economic, social and cultural rights - DECIDES Mali IV" webpage with photos and links to related outputs:  
<http://www.interarts.net/en/encurso.php?pag=2&p=427>
- DECIDES Programme website: <http://www.decides.pro/home-3/>
- DECIDES Flyer (in Spanish):  
<http://www.interarts.net/descargas/interarts2067.pdf>
- DECIDES Flyer (in French):  
<http://www.interarts.net/descargas/interarts2068.pdf>
- DECIDES English description as in the Flyer:  
<http://www.decides.pro/about-decides/>
- JEKAFO Radio Programmes in Bamanakan:  
[http://www.ivoox.com/Bamanankan\\_sb.html?sb=Bamanankan](http://www.ivoox.com/Bamanankan_sb.html?sb=Bamanankan)
- Beneficiaries' testimonials (English summary):  
<http://www.decides.pro/noticias-cpost/impact-on-bamako-of-decides-mali-iv-testimonials/>
- Beneficiaries' testimonials (in French):
  - o <http://www.interarts.net/descargas/interarts2315.pdf>
  - o <http://www.interarts.net/descargas/interarts2314.pdf>
- Video Culture and Sexual and Reproductive Health (in Spanish with French subtitles):<https://www.youtube.com/watch?v=HgnLP9hP-ds>
- Video forum theatre, DECIDES Mali III (in Bamanakan):  
<https://plus.google.com/photos/105255063624155927485/albums/5608882693528485041?banner=pwa&authkey=CI-8yrSnz8LsEw>

TAGS: Awareness-raising, Culture, Illiterate youth, Radio, Training, Sexual and reproductive rights, Young people.

### **3.9 ZAWP, Zorrotzurre Art Work in Progress (Spain)**

ZAWP stands for Zorrotzurre Art Work in Progress, a movement that was created in 2008 to address the newly-approved urban development

plan for the neighbourhoods of Ribera de Deusto and Zorrotzaurre. In order to revitalize the area from its previous industrial history, we are working to change the landscape of the peninsula through culture and creativity, and encouraging people to see what the area has to offer.

## WORK LINES

Promote creation through urban transformation

- Enable, encourage, and promote creation, creative thinking, and working together, as well as mainstreaming projects into a permanent urban context.
- Promote, enable, and execute the creation of the urban transformation through collaborative and transversal work.
- Manage and promote ZAWP's creative spaces.
- Investigate new languages and tools in order to develop local and international connections.
- Promote the conservation historical enhancement and development of La Ribera
- Drawing attention to and valuing the current state of La Ribera's environment, recognizing the peninsula's industrial and port heritage and transformation, and witnessing the changes of La Ribera over time.
- Conserve the industrial, social, and ecological heritage of La Ribera.
- Highlight and memorialize La Ribera's history through creation. Work towards local revitalization
- Revitalize La Ribera by fostering a knowledge economy, and strengthening the - neighbourhood through the creation of economic, social, and urban regeneration opportunities.
- Regenerate and revitalize economically, socially, and culturally.
- Reimagine and reuse indoor and outdoor spaces. Prototyping a model of urban transit "Zone Art Work in Progress"
- Participate in the change of transformation processes paradigm from the micro to the macro, placing value on the "meanwhile" and processes needed to be articulated.
- Document the development process of ZAWP.
- Design micro prototypes to serve other people and other projects.

## ***About the project***

### **Content**

Our cultural initiatives emanate from civil society, operate without profit, and profess a strong public vocation. We are socially committed. We start with comprehensive approaches and carry them out locally in our immediate surroundings and in our community. Our efforts are directed towards developing pluralistic, intercultural, transdisciplinary and decentralized visions.

While ZAWP originated as an idea of a cultural non-profit association, it has evolved into practice as a citizens' movement, open not only to those in the cultural and creative sector, but to all members of society.

We use the terms independent and self-managed to define ourselves, but we are well aware that, in reality, our true situation, with respect to other agents, is one of interdependence, given the highly pluralistic, diverse, and complex surroundings in which we operate. In any case, this independence must be understood as freedom and, in particular, as autonomy to exercise our rights and make decisions without outside intervention.

As an independent social and cultural movement, we are a meeting place that stimulates the generation of ideas and initiatives. We are a laboratory for research, artistic creation and production, as well as a platform for collective learning and social innovation.

The space-installations were developed as part of ZAWP's initiative to make an ecosystem that allows not only a place to work, but also to live.

The sustainability of our space depends largely on the design of a funding model that reduces economic dependence on other agents and the assumption of an economic logic and mixed financing that meets principles of redistribution (public and private grants and investments), reciprocity (volunteering, in kind exchanges, etc.) and self-financing through profitable market initiatives. However, none of these principles should be assumed to fall into subjugation and/or precariousness.

ZAWP is an exercise of reflection and interpretation which, in turn, Works on the economic and social regeneration of a degraded industrial area through the creation of opportunities based on culture and creativity and paves the way for other companies and initiatives to enter the area as well.

The management team implements all initiatives of ZAWP's research, development, and innovation as a central focus and is promoted by the association itself or through practical support initiatives working in the same direction. For us, striving in this direction involves strengthening our projects and creations and generating social transformation from social and cultural perspectives. The pursuit of knowledge, change, solution ... the Forefront.

**Duration:** From 2008 and ongoing

**Location:** Bilbao, neighbourhood of La Ribera de Deusto y Zorrozaurre

**Field/discipline:** Revitalization through creation

### **The actors**

Hacera Arteak is a non-profit cultural association emerged in Bilbao, in February 1997, date on which it takes an industrial space to devote to artistic creation, in a port and post-industrial area as it is La Ribera de Deusto. This space takes its name from Hacera Aretoa.

Years later, in 2008, the association puts the first seed of Zorrozaurre Art Work in Progress, better known as ZAWP, in the context of the neighbourhood in which it operates from its origins: a space in urban transformation, a space of possibilities in which hACERIA Arteak wants to provide a different look, instead of being a passive witness.

Currently, these are the two most visible developed projects by the Association, also promotes other initiatives of cultural and urban attractions.

The Association Hacera Arteak implements in its organization, as in all of its projects, the investigation, development, and innovation as its central focus, and is promoted by its own association, as well as through support initiatives working in the same direction.

For us, striving in this direction means strengthening our projects and creations, and generating social change that stems from areas that are both social and cultural.

The pursuit of knowledge, change, and solution...the forefront. In turn, we have launched iSIFUERA, apart from working in the research, development, and innovation of all processes related to our association, as a new project of a social and technological nature.

#### ACKNOWLEDGEMENTS

- 2008 Ercilla Award for 10 years work in theater
- co-founding of the Network of creative experiences of Basque Country - Karraskan <http://www.karraskan.org/>
- 2012 The Association hACERIA Arteak is selected to be part of Trans Europe Halles (Network of European independent cultural spaces)
- 2013 co-founding of the Network of Independent Cultural Spaces Tansibérica <http://www.transiberica.org/>
- 2013 Development and production of the I and II EDITION FASTlab Bilbao-Bordeaux-Bilbao.
- 2013 ZAWP was selected as a participant in the exhibition project "Smartcitizens" organized by "Traversal Landscape" (Madrid)
- 2014 Celebration of 10 years of hACERIA Jazz Club with Juan Claudio Cifuentes as special guest
- 2014 The Association hACERIA Arteak with our ZAWP project becomes part of the European project OOS - Origin of Spaces
- 2014 we joined the European Youth Award network
- 2014 ZAWP recognized as creative territory "III Forum of cities and creative territories of Spain" (Gran Canaria)
- 2015 ZAWP begins his participation in the project CREhAbana, with Oficina del Historiador (Havana-Cuba) y Tecnalía Research & Innovation Foundation (Basque Country)
- 2015 the Association makes an agreement with the Latin American Foundation for Cultural and Creative Industries
- 2015 started to be part of the network of international artistic residencies: RES ARTIS

- 2015 Triodos Bank select us from 6 reference projects in Spain in the fields of Culture, Social Innovation and Environment.

***The people who received the most significant impact***

In our case, there is a wide typology of people are benefiting. First, the local people who see, again, the neighbourhood comes alive. This life, in turn, bring more services to the district and generates wealth for part of the industry installed in the area. On the other hand, we support hundreds of creative people throughout the year. And finally, we attract a large audience, increasingly. ZAWP is a creator of opportunities and, from this point of view, is also a generator of employment.

3 becas “DARE TO CHANGE”.

11 Residencies research and creation: software, design, circus, dance, music, cultural management, paint and photography

Total residencias artísticas 15

- Promotion and Strengthening Innovative and Creative Business Initiatives.
- Creation and maintenance of about 30 indirect jobs, according to data provided by the initiatives themselves.
- Creation of an annual average of 10 direct jobs.
- Since the beginning of ZAWP until now it has contributed to the creation and consolidation of more than 50 innovative companies associated with employing approximately 150 people.
- Maintenance of cultural and artistic fabric in Bilbao through projects, new businesses and existing businesses that represent opportunity for cultural, economic and social development.
- Tractor Project for other companies and initiatives of creative economy in Bilbao and La Ribera - Zorrotzaurre.
- ZAWP consolidates as "shuttle" of innovative and creative initiatives boosting its professional quality.
- ZAWP facilitates the necessary tools to the projects for its drive and enables contacts with other initiatives, both state and international, and future collaborations that can mean survival for many of these.



- Since 2008 we have developed more than 2,500 performances of cultural promotion, artistic, leisure and social Zorrotzaurre in the neighbourhood.
- Involvement in European projects and European cultural and social innovation and Latin American networks.
- Support for the creation, research and entrepreneurship, as well as new forms of transformation.
- More than 30 volunteers have collaborated and participated in the activities during the year.
- Very positive evaluation by the hosting and restoration sector of the area and surroundings.
- The activities undertaken facilitates togetherness, enjoyment of the neighbors and the external projection of an image of Bilbao as socio-cultural city, and innovative entertainment.
- Improvement of the infrastructure in the neighbourhood.
- ZAWP has a big audiovisual archive (interviews and old photographs) of residents and businesses in La Ribera - Zorrotzaurre in continuous expansion.
- Children weekly educational program in Basque, English and Spanish.
- Recovery from 2010 to 7600 m2 of industrial land for creative economy directly, triples value when you consider the initiatives that have moved to the neighbourhood from the ZAWP experience.
- Guided tours, also taking into Bilbao International (City Council) and universities, with more than 500 people.
- Inclusion in networks of over 7,000 photos approx. 200 hung video (Youtube and Vimeo), about 20,000 views, more than 5,000 visits to our website, ... The satisfaction of participants, both public as artists, creators, collaborators, ... is evident in networks social.

***Was the impact planned from the start?***

The initial objective of the project was to use the urban transformation for the generation of opportunities but we never calculated the impact it has had in reality. The project has become a movement.

Furthermore, the purpose was that the initiative would affect that period of time when urban transformation unfolds. However, we are now aware that it is affecting the future design of the Plan. For example, some buildings that were thrown in the initial Urban Plan, are saved.

### **The context**

#### OVERVIEW OF THE PENINSULA TO ISLAND TRANSITION

Zorrozaurre (in Basque and officially Zorrotzaurre) is the name given to the peninsula formed after digging the Canal of Deusto in Bilbao, Biscay, Basque Country. The name is a compound of the basque words Zorroza (Zorrotza: sharp) and aurre (in front of) neighbourhood located at the left side of the river. It is officially part of the district of San Pedro de Deusto La Ribera, although traditionally has been considered a separate district. Zorrozaurre project is the last major urban regeneration operation in Bilbao city. Since the seventies this is a neighbourhood in continuous industrial and social decline and in which nowadays live only five hundred neighbours approximately (with squatters and immigrants without documentation People who have occupied buildings).

The urban area of Zorrozaurre occupies a total area of 838,781m<sup>2</sup>, of which more than a half belong to public entities (Basque Government, Bilbao City Council and Port Authority of Bilbao) the remainder being shared between various private owners. In the midsixties Zorrozaurre was immersed in an industrial strength era, fueled by the unfinished opening of Deusto Canal by the Port of Bilbao.

In this scenario they were consolidating various industrial activities, especially those related to port activity on both sides of the channel, as well as other productive uses in the old Ribera de Deusto.

However, the economic crisis of the seventies affected the entire industrial development causing its decline. Part of the industrial activity was abandoned and consequently living standard was prejudiced by the aging of the buildings and of the public and private spaces.

In 1995, following the approval of Bilbao's General Management Land Use Planning, the industrial use of Zorrozaurre became residential.

Over time, The drafting of a Special Plan is requested, in the urban design of the area. In 2001, public and private owners of Zorrozaurre constitute the Zorrozaurre Management Committee for the Urban Development to promote and implement the plan of the urban regeneration of the area.

The Master Plan of the project has been designed by the AngloIraqi architect Zaha Hadid. Developed in 2004 and revised in 2007, it includes the complete opening of Deusto Chanel, transforming the peninsula of Zorrozaurre in island.

In November 2012 the Bilbao City Council finally approved the Special Plan of Zorrozaurre.

#### HOW DOES THE URBAN PLAN AFFECT US?

It is important to understand that ZAWP is not just the pavilions, these are only a tool. Our activity exceeds that limitation focusing on the whole area of La Ribera and connecting also nationally and internationally. Therefore, the future for us is not limited to the existence of the pavilions we manage. Obviously, ZAWP will mutate as the urban plan advances. However, ZAWP has been thought from its beginning to settle in temporality, in the meanwhile of the transformation process, since this is a real uncertainty interval for citizens.

#### GENERAL DATA ABOUT THE ISLAND

Surbisa (public company of the City of Bilbao made to encourage urban rehabilitation of residential buildings of the municipality) is responsible for coordinating and processing rehabilitations: of the 47 existing residential buildings, 42 were considered likely to be rehabilitated. Of these 42, 17 buildings have completed reforms; 8 have scaffolding placed, and

10 more are with the project or in the process of management. Therefore, only 7 buildings would be pending of rehabilitation.

The reforms have been significant, as many of these houses are over a hundred years old, and the maintenance performed has been little or no for decades, due to uncertainty in the area.

Therefore, they have had to strengthen the pillars of some buildings and incorporated thermal insulation and other energy efficiency measures proposed by Surbisa. With the works, buildings have gained access, and elevators were built in blocks of more than three floors.

Since being processed, the declaration of Integrated Rehabilitation Ribera de Deusto Zorrozaurre Area, residents have benefited from substantial subsidies, to undertake the rehabilitation works. It is estimated that the rehabilitation work completed in 2017.

#### Industrial activity

In Ribera de Deusto Zorrozaurre hundred companies with over a thousand workers remain active. Workshops and pavilions occupy about 200,000 square meters, a third of the surface area.

The Basque Department of Industry, and the Bilbao City Council, signed the agreement which Sprilur, public society for the promotion of soil, will be responsible for the rehabilitation of some old buildings as: thermoelectrics Consonni, Elorriaga Electric Industries (Lancor) both unemployed for years. There are few industrial landscapes, with many nuances, such as Ribera de Deusto Zorrozaurre.

Large enterprises, workshops of craft and few workers, huge warehouses with modules for rent, and disused pavilions still with owners. They are pictures that do not fit in the promising urban development of the area, although many of them do not see clearly the way out.

Industrial activity, or what remains of it, occupies about 200,000 square meters, a third of the surface of the future island. There are a hundred companies active where they work between 1,200 and 1,500 people.

#### THE NEIGHBOURHOOD. ORIGIN AND HISTORY

With the completion of the Canal for industrial purposes, the peninsula was born in 1968, forty- seven years after the annexation of this industrial and port riverside of Bilbao. Until then, all this land consisted of open fields, which housed the famous Deusto tomatoes and bourgeois homes, among other things. Today, it seems to be an industrial area in decline.

However, this is a neighbourhood where, in addition to a declining industry, live about four hundred neighbours, most of them are elderly,

quite cut off from each other due to the elongated shape of the peninsula, which prevents the creation of different walkways, and sufficient meeting places. Two neighbourhoods generated around a single riverside: La Ribera de Deusto and Zorrotzaurre. Therefore, there is not only one differentiated territorial identity from the rest of the city, but also within the peninsula itself.

It is an area that was left out of the industrial restructuring process of, and that affected the closest places to the center of Bilbao. This circumstance has made to stay in a different reality to the rest of their environment. An environment that has been changing urban, social and economically to new ways of understanding life and the development of the city.

Meanwhile, at the peninsula, the industrial activity has been declining but, nevertheless, it retains much of its personality, because this activity has not disappeared completely, there has not been a drastic break with its past, maintaining, over the time, its particular rhythm and lifestyle, reinforced by the geographical / physical characteristic of peninsularity. Currently, its facing the start of a restructuring process that will last more than fifty years.

It is in this context that we call *Meanwhile Meantime*, from where we started and developed our project.

### ***Expected and actual results***

When the association started the project, it plans to start an initiative that would demonstrate to citizens that our neighbourhood is a neighbourhood of possibilities. Revitalize the area thought creation. However, we do not imagine the real impact that eventually provoke. In 2008, just 3 small cultural projects were in the neighbourhood. Today, our district has been colonized by dozens of initiatives that have realized what we wanted to prove. So today our neighbourhood is the main creative neighbourhood in the city of Bilbao. And institutions recognize this.

### ***Resources***

ZAWP project has grown rapidly in recent years. Therefore, today, it is very important for us to be economically sustainable. Although we started with no budget would today our budget is approaching five hundred thousand euros. Half of this budget comes from our self-financing and the other half from grants: Bilbao City Council, Bizkaia Provincial Council, the Basque Government and the Spanish Government. For us it is interesting that this public funding comes from multiple agencies making it less risky for the stability of our budget.

Undoubtedly, our most important resource is the mix of people (the ecosystem) and time. This combination is what allows advance ZAWP constantly adapting to the cultural and social needs. In short, the level of involvement of the people who make ZAWP is maximum. When we talk about people not only talk about staff, we also talk about all those accompanying partners helping us to make progress in each of our activities.

### ***The main change***

We believe that our greatest successes has been the local partnership. We are an interface between institutions, neighbors, industry and creative agents. Do a good job showing people with facts and not words. In turn, it is essential to know how to negotiate with all those involved in our project because, this way, it is possible to involve them and assist us in building objectives.

### ***The main area of impact***

Actually, there are many areas of life that ZAWP affects. On the one hand we have created dozens of jobs but we also connected creative people with investors or other agents that has helped them developing their projects.

On the other hand, we exert an important social work with many of our activities, especially the workshops, which have helped many people get out of diseases, depressions ...

We value the work of artists and creators, giving them the place they deserve and causing people to mix with them without fear of being different. We have brought the culture and art to the people.

As mentioned above, this project has affected even the future development of the Urban Plan whose promoters have decided to change some parts of the design to accommodate the whole creative ecosystem in the new neighbourhood.

And finally, we have achieved that everyone knows our neighbourhood. An unknown neighbourhood inside the city. And the few people who knew him, was because he was demoted, had crime, etc.

### ***The Big Idea***

This is a compelling story about the impact of the urban plan in the public and private management of the meanwhile. The Different synergies in Zorrozaurre and La Ribera de Deusto has framed the nowadays local partnerships.

In short, during the years as the urban plan advanced, ZAWP mutated his initial identity based in the Local <Zorrozaurre to Zone>. Turning ZAWP in an atemporal form, from a located action to a modus operandi. Changing and enabling a team of people and formulas to take action in different meanwhiles that are suffering urban transformation process.

TAGS: Creative territory, Cultural space, Land rehabilitation, Land revitalisation, Urban renewal.

### **3.10 Mitote project: trash for some.. wealth for others! (Mexico)**

Mitote Project is a social application of art that blends music, theater and ecology. We use art to claim the right of peoples to beauty as a means to re connect with Mother Earth and create a more just and happy world. Mitote approaches culture and art to the communities and

enhances its appropriation by them, generating processes of reflection to investigate themselves and the reality they want.

### **About the project**

**Content:** We work with communities, organizing jointly a soundtracked mise en scene, where all musical and theatrical instruments are created with reused materials. The show is presented to the public after the end of intervention. The project includes training of players, enhancing their impact and long-term sustainability.

**Duration** From 2000 till present.

**Location** Mexico and worldwide.

**Field/discipline** Art, culture, ecology.

### **The actors**

Mitote project is headed and perform by Daniel Sánchez and Rosana Suárez.

Eric Daniel Sánchez de la Barquera Gutiérrez

Composer and percussionist with academic, professional and educational development in Mexico and Italy. His works include chamber music and electronics, ballet, theater, installations, television and film. They have been performed in Mexico and several countries in Europe. Part of his musical work is published by Ediciones Mexicanas de Música. He has been a fellow of various institutions and creditor to national and international awards for his work. He is active as a performer, teacher and lecturer. He has made several recordings and national and European tours.

Rosana Suárez Vázquez

Master of Social Research for Environment and Bachelor of Environmental Science, Spain. Studies in Theatre and Performance, Spain, Theatre Pedagogy, Argentina, Clown and storytelling, México. Art Projects and Development. International workshops and postgraduate courses on sustainable development, social cohesion and land



improvement, Cuba. Expert in Sustainable Human Development and International Development Cooperation. Awarded by different institutions in Spain and abroad. Collaborating in Community Development Project in El Salvador. Project Coordinator of Education for Development. Publications: R. Suarez, Research Study: "Opinion and Attitude of the Population on the MDGs. Conclusions for Social Mobilization ". Published by the Spanish Agency for Development Cooperation (AECID) and the Andalusian Agency for Development Cooperation (AACID) 2009.

### ***The people who in received the most significant impact***

Over the last years we have worked in Mexico, bringing the project to the country's most violent areas with communities who often do not have access to arts and culture programs. We have sensitized hundreds of children, youth and adults who have experienced other forms of relationship and cooperation that come to understand the world and its complexity from new perspectives and that will open up new opportunities to develop and build a better present and future, individually and collectively.

### ***Was the impact planned from the start?***

Our idea was always to give voice to the essentials of life, what it is immediate and necessary to be happy. Each new Mitote is learning and amazement that invites us to continue and project, knowing that working with people and art is full of spontaneous moments that are impossible to predict. We started without planning an accurate picture, but with the clear intention of creating, promoting and supporting critical thinking. We can ensure that art for social change is a core activity for humanity.

### ***The context***

Mitote project proposes reflection and commitment on the global transformation that stimulates negative environmental and social changes, as though the world is tangible change, ethics is complex and

controversial. Mitote is inserted into the social tissue and stimulates narratives arising from the direct experience of communities, as they often addresses this observation adjustment mechanisms and develop creative skills to overcome those same changes. Mitote opens a silent space revealing aspects, such as memory and resilience of the planet and the community. Mitote project also draws on intangible assets to enhance the capacity of the individual and collective imagination.

### ***Expected and actual results***

We started with the idea of approaching all audiences and make them live the Mitote experience, as experience that gives meaning to life. We never thought such a big awakening international interest, nor have the sincere thanks of many mitoterros, help us to believe in what we do by looking at them that art is a universal language that can talk heart to heart.

### ***Resources***

We are free professionals and promote our work personally. Our biggest investment is the time we dedicate establish contacts and build relevant networks to keep alive and moving our proposal.

### ***The main change***

Believing in what we do and get excited about it, be happy holding it enables us to continue our work every day. Be willing to continuously change and adapt to each situation with a smile and a desire for continuous learning and improvement. The attitude makes them appear brilliant solutions to the challenges of each Mitote, which mainly have to do with modes of financing and the resistance that we found in the space of creation. Many of the solutions depend on believe in the people, in its potential, and trust in chaos to achieve our results.

### ***The main area of impact***

Mitote achieved changes at individual and collective level, obviously at both levels exalt the sense of belonging towards nature and planetary community. And use and understand art as heritage of humanity. On a personal level strengthens the research on our subjectivities, in the body as a medium of expression, and increases confidence, creativity, excellence, empowerment, and so on. At the group level, open dialogue, cooperation, solidarity, trust, learning, resilience, empowerment. And promotes different forms of relationship, individually and collectively. Mitote also manages to introduce art into the community organization and this helps people to reflect and be open to change.

### ***The Big Idea***

It is a simple project, with low cost, high impact and relevant results in the short and medium term. We promote the active art and ecology to deepen what we are, what we want and need as a society to be happy. We show and rescued the sense of belonging to Mother Earth as a way to achieve it, allowing us to build a close relationship with Mitoterros, which easily identify with our speech and participate in the dialogue, contributing with what they are, with their individual and group memory and reality for transmitting the positive and move with enthusiasm and willingness to learn from each experience.

### ***Additional information***

You will find photos, videos, documents, reports, data, presentations about Mitote Project and its impacts in <http://es.gravatar.com/orquestamitote>

TAGS: Ecology, Memory, Music, Reuse, Theatre, Up-cycling.

### ***3.11 MakeDox Traveling Cinema (Macedonia)***

Screening creative documentary films in remote rural regions across Macedonia

### ***About the project***

Promotion of creative documentary films and revival of long forgotten region in Macedonia has been a dream of a group of enthusiasts for few decades until 2010. In 2010 for the first time the Creative Documentary Film Festival Makedox was organized in Skopje and a couple of months later for the first time the MakeDox Traveling Cinema organized 10 open air screenings in villages and communities where if there was ever a film screening it has happened at least 50 years ago. Since 2010, every August the traveling cinema treats a region with creative documentaries for 2 weeks. In the past 6 years, creative documentary films have been offered to the inhabitants of 36 remote communities throughout the country.

**Duration:** (from August 2010– ongoing)

**Location:** Macedonia

**Field/discipline:** Open air cinema in remote regions

### ***The actors***

The MakeDox Traveling Cinema is formally organized and executed by MakeDox – an association for promotion of creative documentaries founded by a group of enthusiasts, documentary lovers and volunteers. A team of approximately 20 members of the organization with various professional backgrounds: filmmakers, journalists, graphic designers, linguists and educators are caring out the action.

### ***The people who received the most significant impact***

The most significant impact was received by the audience, the locals from the villages, who supported our initiative with their presence and enthusiasm. Most of them had never seen a movie on a big screen before. About 6.000 people from the rural Macedonian regions attended our open-air and free of charge cinema.

Setting up an open air screen in a middle of village is attractive enough for the entire village to appear in front of the screen. With our MakeDox Travelling Cinema they are introduced to creative testimonies of realities from distant places they've never seen before and to a cultural content significantly different from the daily TV programs which are the only

cultural offer in these communities. The quality of our program as well as the information received is later internalized in their system of values, knowledge and hopefully actions.

Another significant impact of our action is that our MakeDox Travelling Cinema emphasized the need for cultural decentralization in the country. Before our project, just few of the small towns had had some poor cultural offers. Since 2011, there are “summer cultural waves” organized happenings in around 10 towns in Macedonia. The Macedonian Film Agency approached us with an offer to organize cinema screenings in restored cinema halls in 8 towns around the country. Few villages that we’ve visited are organizing cultural happenings on their own and organizations and institutions from towns that we’ve screened our films as Shtip, Gevgelija, Prilep, Kavadarci are inviting us and asking to organize more screenings during the year.

The third impact that is also very important to us is the impact that concerns our organization and the members. We usually organize the MakeDox Travelling Cinema in a nomad style, setting up a camping site at one place and then traveling to the neighbouring villages. Our team spends valuable time together combining practice of life skills and professional duties in a camping setting. Experiencing and learning the “forgotten” traditions, local cuisine and products as well as listening to authentic stories is significantly enriching our personal as well as organisational capacities.

### ***Was the impact planned from the start?***

There were expected reactions but the impact came as a later result, especially the cultural decentralization initiatives on other cultural operators in the country.

### ***The context***

Since the beginning of the 90’s, The Republic of Macedonia is settled in an ongoing transitional period. This majorly affected the small towns and rural areas from where people started moving out massively. The result of this intern migration from rural to urban areas brought a great

extinction of any kind of cultural happenings in the remote areas. The MakeDox Travelling Cinema aims to revive this situation and bring new, fresh cultural ideas in the long forgotten areas of the country.

### ***Expected and actual results***

We are aware that the monitoring and evaluation of cultural projects is very difficult, sensitive and often neglected component, due to the impossibility to measure the results of activities which often manifest in long terms. Nevertheless, the project team developed monitoring and evaluation plan that enabled us to assess the quality of the experience gained by the participants, the influence films have on their opinion and views and their will to take action and make changes in their cultural life. The quantitative evaluation assessed numerical outputs such as: the number of attendances, the number of web-site visitors, e-newsletter subscribers and social media followers as well as the percentage of press presence and coverage. Professional Clipping Agency “Clipping” was hired since 2010 to monitor our media coverage and professional public research and strategic marketing agency “IPSOS” was hired in 2013 to assess the implementation of the MakeDox Traveling Cinema. Both types of evaluation were done using a combination of the following methods:

- Research: questionnaires, feedback groups and one-on-one interviews
- Documentation: photographs and video recordings of the events; reports and evaluation lists and average attendances reports
- Press clippings and media analysis
- Observation – information gathered by observations and opinions of the house staff and volunteers

The assessment done using this methods showed us that the actual results quantitative results of the action are higher than expected. The number of visitors, the number of media articles as well as the number of web page and social medias followers are almost double size than expected.

The impact of our activity on the decentralisation of the cultural activities of other cultural operators and more important, the cultural initiatives of the locals from the visited communities are the most treasurable and not expected results.

### **Resources**

The MakeDox Traveling Cinema is organized by the CSO for promotion of documentary films that has 35 active members. MakeDox does not have a permanent employed staff but engages its members on a contractual project base. Team of around 20 members composed of: programmer, project coordinator, project assistant, graphic designer, PR coordinator, 2 journalists, a translator, photographer, cameraman, sound man, editor, projectionist and 4-5 projection technicians and several volunteers composed our "Traveling team". The project circle lasts for 8 months including the film selection, location scouting, promotion and follow-up. The actual execution of the Traveling Festival last for 12-15 days.

The MakeDox Traveling Cinema is a free of charge and does not generate any income. Its financial sources are strictly from project funding and own resources. So far, the Makedox Traveling Cinema has been supported by the National Endowment for Democracy, USA and the Embassy of Netherlands and USA in Macedonia and the Macedonian Film Agency.

### ***The main change***

The assessment of the first two Traveling Festival editions manifested two weaknesses of our organizational and programming approach to this project. Up to 2012 we have organized the MakeDox Traveling Cinema combining screenings in small cities and small villages around the country. The turnout on the screenings in the cities was significantly lower than in the villages and the reactions and acceptance of the project in the rural communities was much more positive and pro-active. Having this experience in mind, we've decided to concentrate the

Traveling Cinema to smaller, rural municipalities and develop another outreach programs for the cities. In the first two years we've traveled from city to city and spent more time and resources on travel and accommodation expenses. Our challenge was to lower the traveling time and accommodation expenses as much as possible and maintain or raise the number of the places visited. We have managed to meet this challenge by setting up a camping base for us in the central area of the targeted region. Up to 2013 we have done our region selection based on population data's from the State Statistical Office and realized that this approach was lacking valuable information needed to make comprehensive selection of the screening locations as well as the film program. The film program of the Traveling cinema since 2012 included screening of one short Macedonian documentary film originating from the place we've screened and one film from MakeDox International festival selection. According to the interviews and discussions we had with the local population after the screenings, the MakeDox Traveling cinema was first cultural event after more than 30 years in most of the places. Most of the audience found the films "interesting", "informative", "clever" and "natural" but there are also those who found them to be "complicated", "too intellectual" or "boring", especially the elderly that couldn't follow the films if there weren't appropriate subtitles. One of the challenges we faced was being able to prepare special Makedox Traveling Cinema selection that would be focused on and take into consideration this population as well. In order to meet these challenges and overcome these weaknesses we have included location scouting period of two weeks of the region; hired professional public research agency to research the Visual Culture and knowledge of the chosen region and included more national documentary films in our program.

### ***The main area of impact***

The traveling cinema aims to enrich the experience, values, visual culture and perceptions of rural population of our country as well as their cinema going habit with exposing them to diversive and high quality film content.



### ***The Big Idea***

The idea of our project and action is sharing and reviving the culture initiatives in the rural areas in Macedonia.

### ***Additional information***

VIDEO: Traveling Cinema Chronicles from the past 2 years:

<https://www.youtube.com/playlist?list=PLIupBcQeOUPUQOzMVc0JsDLaq-qBu6XqN>

PHOTOS: Traveling Cinema 2015

<https://www.facebook.com/media/set/?set=a.969062206478351.1073741882.177940768923836&type=3>

Traveling Cinema 2014

<https://www.facebook.com/media/set/?set=a.774460712605169.1073741859.177940768923836&type=3>

Traveling Cinema 2013

<https://www.facebook.com/media/set/?set=a.577742075610368.1073741839.177940768923836&type=3>

Traveling Cinema 2012

<https://www.facebook.com/media/set/?set=a.418031858248058.115928.17940768923836&type=3>

Traveling Cinema 2011

<https://www.facebook.com/media/set/?set=a.212488585469054.74356.177940768923836&type=3>

TAGS: Outdoor traveling cinema, Rural areas.

### ***3.12 Young Guru (Italy)***

The “Young Guru” is a new professional profile for the audience development, a young mediator of the cultural offer able to be social and create micro-network of real people.

### ***About the project***

**Content:** The Young Guru Project was born as the Italian test phase of the ECLN – European Cultural Learning Network - involving 12 people under 25. Young Guru's purpose was 1) to foster youngsters in taking part in arts experiences “live” 2) to better animate other groups of peers and 3) to improve their soft/key skills through arts experience. YG was a pathway on the impact of the social media and a wider reflection about the need of cultural networks based on real life and not only virtual.

**Duration** from 25/06/2014 to 30/10/2014

**Location** Rome Fondazione MAXXI – Museo delle Arti del XXI Secolo

**Field/discipline:** Cultural learning, Communication and Audience Development

### ***The actors***

The project was runned by Mulab (2 sr. tutors, Project Manager and Communication Manager) and the Department of Education MAXXI Museum (1 sr. tutor, Head of the Department). The training sessions were informal.

### ***The people received the most significant impact***

The project had a big impact on life of the young people involved. After the end of the project, some were involved in other project delivered by Mulab with a contract. Four of them were successful in their internship project abroad Italy and other three were employed. We planned to improve the self-awareness of the young people using arts for a better social inclusion.

### ***The context***

In Italy we are living a harsh economic crisis that affect significantly young people. Our percentage of youth unemployment is one of the higher in Europe and despite our huge cultural heritage mainly it affects the ones with a humanities, architecture and arts degree. Additionally to this, the youngsters are more and more distant from the culture because they live everything on tech devices (cellphone etc.).

TAGS: Cultural learning, Communication and Audience Development, Museums.

### **3.13 Silver Guru (Italy)**

The Silver Guru project was an action directed to senior citizens addressed to reduce their digital-divide and improve their social and cultural inclusion using social media to stay more connected with the young generations.

#### ***About the project***

##### **Content**

Funded by Lazio Region Administration, Silver Guru project has the aim to offer to senior citizens new opportunities to feel active and included in the community. A non-formal training pathway delivered by young mentors about the Social Media and Digital Culture as a tool to connect, share information, develop knowledge and keep in touch with the real life of the young generation. Thanks to the location (a public theatre in a park) the senior participants were also involved in audience development activities.

**Duration** from 25/3/2015 to 30/9/2015

**Location:** Rome, Teatro Villa Pamphilj, theatre owned by the Concil of Rome, and managed at that time by Teatro Verde and Donna Olimpia Music School

**Field/discipline:** Social Media, digital culture, networking and audience development

##### ***The actors***

The project was run by the Association Mulab (2 sr. mentor and 5 jr mentors), Association Il Flauto Magico (2 senior tutor, 1 administrator) and Teatro Verde (1 senior tutor). Mulab's junior mentor all came from the Young Guru Project and they were skilled in mentoring. The training was non-formal and informal and we often used open spaces.

##### ***The people who received the most significant impact***

The project had a good impact on the 12 old persons involved, giving them an opportunity to 1) learn and communicate in different ways 2) be in dialogue with many and unknown young people. The impact was also noticeable on the young mentors. They learned the importance of the listening at different experience of older generations and becoming more aware about the different ways/styles of communication.

### **The context**

In Rome it is hard for the different generations to have contacts. Each group lives his life on their own. Senior citizens are often digitally excluded and the young people don't know how to live slowly, reflecting on things, with different times. The two generations have very different attitudes towards the issue of work. The older generation fought for workers' rights, while the younger seldom succeed in finding a job.

TAGS: Audience development, Digital culture, Digital divide, Senior citizens, Social Media.

### **3.14 Banda Rustica/BandaX – Una banda di musicanti Jazz (Italy)**

A youth marching jazz brass band made of young people in the suburbs of Rome

#### **About the project**

**Content:** A youth marching jazz brass band in the periphery of Rome. An experience of informal education, inclusion, cooperation and big fun for boys and girls from one of the socially most degraded areas of Rome, invented and carried out by a single musician, with the support of a local coop.

**Duration** from 2000, ongoing.

**Location** Rome, La Rustica, 7th and 10th Municipalities

**Field/discipline** Music/Band

#### **The actors**

Jazz musician Pasquale Jannarella and Cooperativa Sociale Nuove Risposte – Centro la Rustica.

***The people who received the most significant impact.***

About 450 young boys and girls from one of the most derelict areas of Rome. Many among them were the children of emarginated parents: nomads, drug addicts and dealers, petty criminals, and some of the youth themselves were socially borderline.

***Was the impact planned from the start?***

The idea that music could make a change in the quality of life of those youth was very clear since the beginning.

***The context***

The two Roman municipalities where the projects was carried out are among the most isolated and abandoned of the city. Cultural services are very scarce, security low, illegal activities frequent. Families often come from diverse backgrounds (the poorest areas of Southern Italy, East Europe, Roma and Sinti clans, etc.). Children are often school droppers and youngster NEETs. About 80% of burglaries in Rome are committed by young delinquents coming from this area.

***Expected and actual results***

Peppe Jannarella was convinced that music could represent an effective instrument alternative to juvenile gangs. He wanted to create a marching brass band. And succeeded.

***Resources***

An initial donation of about 10,000 euros by the District administration to buy the musical instruments. A total 65,000 euros in three years by another District. They daily needs have been catered for by very little money, collected via tiny donations bordering on alms.

***The main change***

Working with local institutions has been often very hard. And parents, also, were difficult to deal with. Sometimes they stole the instrument I had lent their child and re-sold it to me. And I bought them back. I learned that I must literally run, a trumpet in hand, after children who were almost solely interested in soccer. I had to convince them that music was worth trying. But in the end they played before Peter Gabriel in Rome Capitoliuim. Some among them had never seen the historical centre of Rome.

### ***The main area of impact***

One girl and one boy from the Banda Rustica have discovered a true musical vocation and are now musicians. The large majority have re-discovered the importance of school and education, and cultivate their passion for jazz and the music in general. Two, instead, have gone astray. One is in jail, the other killed when trying to rob a shop.

### ***The Big Idea***

Music, the discipline and the study behind it, and the experience of an informal learning community of peers, the pride and the joy of playing for increasingly challenging audiences.

TAGS: Marching Brass Band, Music, Periphery, Young people.

### **3.15 Medicinema: “The magic of cinema & culture become therapy” (Italy)**

Medicinema is a project reference to the socialization and the development of human capital, using film and culture for the purpose of therapy within hospitals and health resorts. The project intends to promote and enhance the movie watching experience as both 'culture' and 'therapeutic', setting up real digital cinemas aimed to the purpose of the filmic vision and fruition of the cultural content. The activities proposed by Medicinema, both inside the hospital and outside, could become a useful service to cities community' and to the national territory.

## **About the project**

### **Content:**

Medicinema Italy is an innovation project aimed at protecting and improving the quality of life of patients in the hospital by promoting the experience of watching

movies and activities related to culture, offering relief therapy.

The cinema therapy creates psychologically a 'pause effect', that reduces the perception of pain. The neuroscience has shown that watching a film physically creates a state of well-being, in terms of neurological effect.

The project intends to promote and enhance the movie watching experience as both 'culture' that 'therapeutic', setting up real digital cinemas.

Decades of experience in England have shown that the constant application of a

therapeutic program of relief, achieved through the creation of film festivals,

targeted and declined on the different types of patients involved, has been of

considerable effectiveness and usefulness in mitigating pain perception and in the

context of the approach to the disease and therapy. The project promotes

innovation on social inclusion and stimulates the citizen participation for the

“quality of life-well being” services.

The project objectives are:

Cultural: films will be carefully selected - based on the profile of people involved ;

in each case with a focus on positive contents and relief.

It could be developed a real “well being” film festival.

Artists, critics, actors, authors, intellectuals, musicians will be also involved to the

screenings with the aim to further validate the emotional aspect of the event.

Therapeutic: the therapeutic-movie experience develops, through an emotional

and psychological mechanism of relief, the normalization of the condition of pain

and illness, that consolidated studies and research in the cinema therapy claim.

Watching movies in a cinema devoted to patients, their parents and volunteers

aims to socialize and share the illness. The 'relief' is not only for patients, but also

has a positive impact on family members. Neuroscience has further validated this

argument in terms of neuronal (neurocinematics).

**Duration** 03/15/2016 / ongoing

**Location** Italy (Milan and Rome)

**Field/discipline** : Cinema

### **The actors**

MediCinema is a non profit organization born in 2013 in Italy from the best practice

of MediCinema UK, non profit org. since 1996. From its recent start it's already

recognized as the innovative social project that combines culture to the medical

therapy for people and in hospital patients. The current organization is made of

professionals and volunteers who are combining their experience from profit to a

new concept of management on no profit organization. MediCinema consists of 2

offices; one in Milan and one in Rome and 15 people .The objective is to create



further subsidiaries in different Italian regions to cover the most important public and private health structure with the cinematherapy service, and to offer a welfare service with activities targeted to the needs of vulnerable and disable people.

***The people who received the most significant impact.***

The privileged recipients of the services provided will be the in-patients (and their families) of hospitals, nursing homes . The service provided will also benefit patients in post-hospitalization and day hospital, which will regain support of psychological continuity in attendance at Medicinema, along with other people.

Citizens can instead use the service by going to the health facility with subscription programs. The health facility innovate therefore the concept of humanization

"hospital as a center for social gathering with regard to the care of the welfare and quality of life." In the short term the project will measure the positive effects

(quality / improving mental and physical participants) of the service provided by

the monitoring on hospitalized patients and their families and patients and family

members in attendance after admission. In the medium term it will be possible to

measure the positive result with the participation of citizens with mental problems at different levels (quantitative monitoring) thanks to the involvement of other care facilities. Further positive effects are the

results of tests by medical and psychological studies on improving the state of the person at the neuronal level.

We estimate to reach more than 2,5k people in 10 months in each structure where

the program will be launched. We estimate to reach incremental 1k people

attending in each structure the creative Laboratories

### ***Was the impact planned from the start?***

Yes. The strength of the project is represented by the value of its therapeutic

purpose and the innovation of cinema and culture as therapeutic tools.

Additional social values planned have been the new concept of active citizen

participation in activities ( creative laboratories) , the promotion of interaction

between no-profit and profit organizations and the social value of the new

company welfare.

### ***The context***

Medicinema will promote activities of introductory workshops to the activities

already carried out in hospitals, promoting the participation of district and

developing training programs and participatory activities (art workshop / linguistic

and literary / handicraft etc)) for young and old, volunteers and nurses, which will

qualified for the new activities of the Association.

The place used for Medicinema activity , could become an important reference for

the city district as the proximity to the hospital -nursing home, it is an important

element and benefit to the entire social life of the district.

The monitoring is one of the cardinal principles of Medicinema, which wants to

support the improvement of the participation of the district, offering social

targeted activities (formative meetings / creative, exhibitions, etc) and projects of

active solidarity The active participation of the district on issues such as culture,

the relief and solidarity, are important levels of aggregation

Medicinema also makes 'system' with Universities, Doctors, and associations both

cultural and social health to develop a network of active participation and

opportunities for meetings on the benefit of the Cinematherapy, including art,

music, solidarity and welfare.

### ***Expected and actual results***

-- 1) Improvement of the mental health of the hospitalized patient, even with a

gradual reduction in the use of anti depressants or anti painkillers;

- 2) Increasing of citizen participation with increased attendance programs in the medium term;

- 3) input and participation of at least 2-profit companies for the construction of the social value of the project: company / town / program;

4) Training of staff involved in the program: the realization of the first training course for professionals programs.

Actual results are the launch and successful development of the program at Milan

Niguarda Hospital and Humanitas. The next opening of the first movie theatre for therapy in one of the biggest Italian hospital in Rome, Policlinico A. Gemelli, followed by 3 new opening in further structures based in the north of Italy

### **Resources**

**Financial:** The significant costs of the project are the structural cost of the cinema theatre and the purchase of digital audio and video systems, necessary for the performance of Cinematherapy programs and creative laboratories. The association absorbs the administrative and management costs relating to the contents used for programs. Overhead costs are calculated as a percentage of the total project, Financial resources are fundamental to the completion of staff

**Human:** The organization is crucial because of the workload and the lack of dedicated people. Professionals need to be trained to the new job in correct manner and compensation.

**Time:** Timing is also crucial as the kind of activity need to be performed at full time. The development plan includes the opening of 3 structures per year.

### **The main change**

The attitudinal change is connected to the offer itself and to the access to hospitals also for relief, cultural activities and social gathering never offered

before. The quality of service could be the vehicle to the replicability in other structures, by collecting the fragmentation of assistance, sometimes hard to find and use by the requesting parties. The collaboration with the institutions will be a further vehicle of innovation for public welfare of quality and efficiency. Socialization in the burden of disease and social problems, is an elements of care and quality of life.

### ***The main area of impact***

The main area of impact of the projects are:

Quality of life -

The Offer of therapy programs / relief for both hospitalization and nursing homes

and in hospital post or for the district and the city to those who need psychological

support or simply to improve personal well-being, with interception and prevention of need ;

Long lasting change-

Facilitate access to space for creative activities and therapies, to people with

disabilities; provide additional proposal of welfare service, linking their service

with other local associations (the project is a system);

Occupation-

Offer training programs for project activities, with development work inclusion for

disability (enhancement of human capital);

Skills-

Develop the voluntary activities "qualified specialist" strengthening ties and

investment in the process of mutual support and participation of the company to

possible solutions (crowdsourcing);

Practice-

Improve the processes of service delivery offered by the use of new technologies

(app / web / ICT platform etc);

Social Relations-

Develop the creation of relationships between proactive corporate welfare and territorial.

### ***The Big Idea***

The main idea of the project is the use of culture and cinema, as well as the

technology to support therapy programs.

The creation of cinema spaces within hospitals and/or the places of care is an

innovative concept and not yet fully exploited. The project aims to support the

current request for assistance and psychological need to face different levels of

disease, which are growing rapidly. The project also will support hospitals on the

development of humanization protocols, in this case with the use of the innovation culture and cinema for therapeutic purposes.

The project also stands as a reference for care relationships and the management

of social problems.

TAGS: Cinema, Cinematherapy, Hospitals, Pause effect, Quality of life, Therapy.

### **3.16 Dourgouti Island Hotel (Greece)**

“Dourgouti Island Hotel” is an “UrbanDig Project”, developed by the NPO “Ohi pezoume”, that combines performing arts with community mapping practices. The starting point as well as the festive finale of each UrbanDig Project is a site-specific performance born by the rich material that derives from a palette of collective actions. For more than a year, we had been collecting the neighborhood’s “secrets”, attempting to “dig” under the visible urban mosaic towards its invisible layers and beyond the “formal” visible narratives. The emerging methodological tools of “UrbanDig Project”, hope to contribute to a bottom-up alternative reading of the urban space and its cultural capital. Keeping the site-specific performance as a central sparkle and a final goal, many collective actions take place, organized with and by the neighborhood, cultivating a sense of community and activating horizontal cross-sectoral networks. Six methodological axes form six working groups: oral history; historical mapping; sensory mapping; skill/interests mapping; community aspirations/challenges mapping; mapping of cultural and sports activity. These six working groups employ parallel process tools, organising festivals, walking tours, workshops, creating a neighbourhood website and a walking tour app, making links to institutions, the academia, cultural foundations, international networks and the EU Culture program. The data derives from the community and is reattributed back to it through processes (festivals, performance, archive, sustainability of

working groups, renewable website) that encourage an opening beyond its limits, inviting visitors to become familiar and part of it.

### **About the project**

#### **Content**

“Dourgouti Island Hotel” was an UrbanDig Project that “dug” into the urban space. It

collected, evaluated and managed personal and collective narratives in order to

construct a unique city map beyond the visible urban mosaic.

Interestingly, this map

soon received multiple notions in the sense that it served as a performative scenario,

as an overlap of different images of the neighbourhood, as an historical archive, as a

unique invitation to external visitors (walking tour app) and as a tool for community engagement for certain collective activism. In this sense, the project managed to create an inseparable combination among physical space, art and technology, providing different approaches to place making.

The space of action is the neighbourhood; its residents and communities. Artists,

scholars, researchers, students and pupils interact with the community; revealing its social and cultural capital, creating a rich archive and active cross-sectoral networks.

The newborn city-map is socially constructed by the skills, the actions, the inscriptions and erasures, the memory and oblivion of the local actors. The map’s spots, nodes and paths can be both real and imaginary, producing a new “geography”. This new “geography” is actually a “reading” from high up that lets art, urbanism, technology and other aspects go beyond their defined limits and enter the realm of collective space and action.

**Duration** from 08/2014/ to 11/2015



**Location** Dourgouti – Neos Kosmos, Athens, Greece

**Field/discipline** Performing Arts and Community Mapping

### **The actors**

“Dourgouti Island Hotel” involved many and multiple actors within its actions. In more than 110 days of actions, more than 630 individuals took part in the activities, apart from the informal presence of the actions' audience. Moreover, a cross-sectoral, multidisciplinary network of people, who worked in mixed groups involved inhabitants, professors, artists, students, scholars and friends of the neighborhood. Additionally, research partners (university departments, scholars and the Clio Muse team for the walking tour app), artistic partners (e.g. Hotel Obscura) and foundations (e.g. EU Culture, NEON foundation, Kostopoulos Foundation) played a vital role in all steps of the project. Finally, in the site-specific promenade performance that constituted the project's festive finale, 67 performers and production collaborators took part, making this performance a unique experience for inhabitants and visitors. For more, regarding the UrbanDig and Dourgouti Island Hotel community, please see <http://www.dourgouti.gr/#!community/coww>.

### **The people who received the most significant impact.**

What was really significant in “Dourgouti Island Hotel” was the fact that it managed to involve actors of various age/discipline with different “motivations” and build improbable partnerships: From researchers to everyday inhabitants and from the international artists' group and the performers to the university students and activists. “Dourgouti Island Hotel” was not about a top-down “change”. Different actors managed to operate in an unbreakable whole, each for their own reason but towards a

common research goal that was loosely shaped by the project and was specifically

defined through each research group's process.

Between the 630 collaborators of the program, there were:

a. many individuals not belonging in a group, a team or an association (40%)

b. members of local community and informal groups (20%)

c. members of private companies (9%)

d. members of church (1%)

e. members of public sector and academic institutions (30%).

Meeting with each other and working together, these artists, scientists, students,

researchers or simply interested people created awareness of the multiple sectors

and forms of action.

Selection of short stories carrying traces of the project's impact:

a. Two local cultural/community groups working with children, despite the proximity of

their local offices (200 m) did not know what each does and first collaborated with

each other during the program.

b. A geographer expert in digital mapping continues collaboration with a local

community group, after their partnership in a research group within the program.

c. The project became mostly popular to people in the age range around 20's

(university students), 40's and 70's, bringing these different generations on the same table.

d. With the involvement of students from 4 universities, the project resulted in about

300 course projects including some master and doctoral thesis. Many of these

projects were presented to the neighborhood who, for the first time, had a direct dialogue with academics on their issues, during a local conference organized by the program.

e. 8 local high school students were invited to AltoFest, an art festival in Napoli, after impressing festival programmers who visited Dourgouti activities. Local primary and secondary school students presented their Dourgouti work in conferences, one impressing their professions for their presentation skills that are absent in the classroom.

f. Residents of all ages expressed their views in interviews and collectively written articles about the neighborhood both in the press and in publications such as the Onassis Foundation Atlas of Athens where Dourgouti Island Hotel was invited to contribute.

g. Residents of all ages worked with international scholars and artists during open workshops of the Dourgouti Island Hotel process (e.g. geographer Dr. Martin Phillips from Leicester University, artistic groups GK from France and Triage from Australia).

h. The activities of the program took place both at public spaces rarely visited and in local cultural/sport organizations in need of more visibility which, through these partnership, was achieved.

i. The local Oral History Research Group and a local community group dealing with current neighborhood issues were both initiated as a result of the neighborhood reactivation during Dourgouti Island Hotel Project.

j. The neighborhood's cultural richness and current cultural activity was communicated in at least 12 cities worldwide either in conferences / workshops or

through partners abroad, as an example of the dynamism of crisis Athens at neighborhood level.

### ***Was the impact planned from the start?***

“Dourgouti Island Hotel”'s research phase constitutes of an array of field activities for cultural mapping, open workshops and improbable/innovative partnerships between residents, artists, scientists and researchers. It is against the project's philosophy to plan the impact, as the impact is on the hands of the participants of the project's bottom-up processes, workshops and groups formed in the project.

What an UrbanDig Project plans are the conditions to create a most fertile ground for fruitful and disruptive impacts.

### ***The context***

Dourgouti is a “place of transit” in Neos Kosmos, Athens. It has hosted refugees and migrants from different origins and historical contexts since 1922 until today. The first to inhabit the neighborhood were Armenian refugees and refugees from Asia Minor, who lived in flimsy constructions, some of which gave their place to newly built Bauhaus blocks of flats in the 30's. Together with internal Greek migrants, these refugees composed a unique urban islet that hosted a diverse yet harmonic community. During the Nazi occupation, in 1944, Dourgouti became a place of resistance, 150 men were executed by the Nazi army there. The end of war and the new era for Greece changed the image of the neighborhood in the late 60's, when the military regime ( junta) replaced the flimsy constructions with 15 newly-built modern block of flats and dispersed the neighborhood and eliminated its dynamism through its re-inhabitation plan.

Dourgouti remains a “place of transit”, where people from Macedonia, Epirus and

Pontus enriched the diverse population in contemporary times. Nowadays, economic migrants from the East give a new nuance to this unique “place of transit”, while Dourgouti turns over a next historical

page within the urban context. This interesting farrago in terms of population, creates a small urban islet in terms of cultural and social features, too. An attractive urban web, full of memories, smells and sounds that becomes a unique journey in a labyrinthine yet warm environment.

### **Expected and actual results**

The expected results of Dourgouti Island Hotel were:

a. The production of a site-specific performance that people would connect with.

Fortunately it was also an actual result.

b. The creation of cross-field mapping/research groups. This was an actual result.

Although not necessary, we would have liked that there was a higher score of

sustainability of these groups (i.e that these groups would continue to exist after the project). One in three groups continued but a new group was formed, a community group dealing with current issues, that was not “an expected result”.

c. The production of live/digital activities to present/collect information about the local cultural capital. The actual result far exceeded the expected one, as the number of activities produced were 400% in quantity of what was initially expected. This happened due to the increased involvement and creativity of people (much more than what expected).

d. Place making: More than 4000 visitors came to the previously mostly unknown

historically and culturally important neighborhood during the project’s activities. While this result was expected, the high visibility through press and through conferences was not expected and was largely welcomed in the process, as we largely turned it into a tool for local expression, for residents to express and present their own work.

### **Resources**

More or less, Dourgouti Island Hotel is a project based on voluntary hard work.

Volunteerism was not asked for. The whole program was offered as a joyful /

interesting past-time to the neighbors. Students, researchers and artists had each

their own purpose and personal motive. A participants' skills/interests map was slowly created so as to increase efficiency of open calls for the various activities. The research groups that were most active in defining their own research agenda (rather than sticking to the general instructions from us) were those who carried the enthusiasm til the end of the program and beyond. Few sections of the program were financially supported by NEON and Kostopoulos foundations and the EU Culture program.

### ***The main change***

The need for art and the central motivation to conceive and realize a performance

soon turned out to be a powerful key to unlock several doors and enter "personal

space". To put that simply, the artistic identity of the project was a trustful "answer" to the often anxious question "who are you?". In this context, while the main challenge has been to engage the real actors of the neighborhood to the project, the artistic nature of our team managed to be the agent of trust and encourage people to embrace process. However, nothing would have happened the way it did if we hadn't a constant presence in the neighborhood in order to build strong bonds with people and share their moments, memories and place. In this sense, community engagement has been a continuous open bet to win. Moreover, in the center of our philosophy has always been collective research through horizontally structured groups. This way, the vital bridges among multidisciplinary networks opened the floor to significant expertise and methodology. But to sustain horizontal structures is a

complicated and long process that we could have spent more time and energy on.

Another crucial and fun challenge has been to form sustainable mapping processes

throughout the 18 months of the program. We designed open activities (interactive walks and tours, interactive festivals and workshops) that always served a triple goal:

to enrich the maps of local cultural capital, to demonstrate results to broader audiences (place making) and to be festive and fun. This triple nature was the innovative element of our research, the fuel of enthusiasm for the volunteers and an agent of sustainability of our work's impact. Due to this fun nature, this field research process lasted longer and addressed more people (of all ages, backgrounds, languages etc.). It also created products (apps, festivals) that continue to exist.

Sustainability is a most interesting challenge. It is not our project's goal but it is definitely a desired outcome. All material has been reattributed to the community,

while working-groups have the fuels to function independently after the end of the project. Community members are now in charge of the webpage showing these maps, of the content of these maps etc. Whether their involvement will last long and what UrbanDig can do to further support these community members who continue is always an issue.

### ***The main area of impact***

Apart from some stories that demonstrate the impact of the project, it is too early to safely measure impact in Dourgouti. It is safe to argue, however, that something has changed or better that some things are not the same. Basically, the neighborhood had the chance to experience collective action and tell its unique, mostly unspoken stories, creating in parallel a rich and open archive. Such a process functioned as a valuable "mirror" for those who wanted to see themselves in a collective context. In this sense, gathering, sharing, narrating and acting are some of the main points that define the area of our project's impact. Zooming-in, we

could also note some more particular points. Firstly, Dourgouti has its own renewable archive that can be also shared and exposed in its renewable website. Secondly, a walking tour app and a community managed website give the chance to visitors to experience some of the neighborhood's stories. Thirdly, the oral history group, one of the local groups formed after an invitation by our program, has the know-how and the motivation to keep up the work and enrich their archive. Fourthly, a skills/interest map of the participating neighbors offers the chance to everybody to easily get in contact with their neighbour for future activities. However, the above can only be perceived as a fruitful yet germinal raw material. The ways this raw material will be further developed are open.

In any way, one step closer to a sense of community has been made.

### ***The Big Idea***

The Big Idea behind our project is to tackle the need for art, while suggesting that art is not a sterilised process but an ongoing, continuously unfinished “reporting from the front” of the (un-)measurable, the (in-)visible, the (un-)real. Realizing that, we employ our need for site-specific content to form the foundation of community programs researching the cultural capital of a neighborhood, bringing people from various ages, backgrounds and disciplines together. Not to put them into the artistic process but to simply offer them the platform to research and manage their own “wealth”. Our goal to use this material and experience as inspiration for our performance is as modest as each participant’s personal agenda into collaborating into this collective cultural mapping. The process and outcome can be of great importance as they suggest a bottom-up alternative to urban cultural capital management and mostly, as they create improbable/innovative bridges between artists, scientist, researchers, simple residents, students of all ages, people of all backgrounds. We, as artists, become the ambassadors of trust for this bridge-building. What can be more fitting for an artist to do nowadays beyond (or through) his/her art?



**Additional information**

[www.dourgouti.gr](http://www.dourgouti.gr)

[www.urbandigproject.org](http://www.urbandigproject.org)

<http://urbandig-dih-participants2015.tumblr.com/abouturbandigproject>

[vimeo.com/ohipezoume](https://vimeo.com/ohipezoume)

[youtube.com/ohipezoume](https://youtube.com/ohipezoume)

<https://www.flickr.com/photos/129669761@N07/albums/>

TAGS: Cultural capital, Cultural mapping, oral archives, oral history, neighbourhood, stories,

## 4. THE RESULTING PICTURE

The picture that results from the 16 stories is – as expected - varied and multifaceted.

The stories and the projects they tell are different in location (Greece, Kosovo, Italy, Macedonia, Mali, Mexico, Spain and one across 11 countries) size, scope, dimension, discipline, resources, supporters and funders, beneficiaries (from few tens to several thousands), duration, organisation.

Their degree of completion also varies from closed to ongoing to due soon.

Some are told in a totally qualitative style, some are rich in data and figures.

Some are part of national or international programmes and initiatives, some are the result of local, grass-roots initiatives.

Some are described in full detail, some have reported only few, sketchy sentences.

Yet, they show regularities that deserve a deeper investigation.

### 4.1. The social goal.

The 16 stories all represent experiences of intentional use of culture as a unique, original and effective means for attaining ambitious social goals, which sometimes had shown to be unattainable in other ways: rehabilitation and development of derelict urban or extra urban areas, empowerment of fragile social groups (children, illiterate young people, women, long-term convicted, etc.), social and health progress, inter-cultural dialogue, etc., through creativity, artistic projects, events, training and cultural practice. In that sense, none among them seems to find it difficult to assess and express results, outputs and outcomes of their actions.

The social content is very strong and, with only one exception (The Presence of the other) the projects aim at redressing social inequalities or recovering abandoned, declining or critical places.

## **4.2. Proactive approach**

A distinctive characteristic of the stories is that all of them, even when aiming at bringing cultural activities (like cinema, music, museums) to areas or social groups generally deprived of or unfamiliar with them, present an active, involving, engaging approach. They never simply “pour” cultural experiences into empty, passive recipients, but rather activate or create a community who will become aware and enjoy a wider access to learning and practicing new opportunities, directly adding to their wellbeing.

## **4.3. A learning attitude**

Another common element is that all the stories are about a learning process of some sort. People are engaged in experiences where they exchange new information and learn new skills and techniques. In some cases, like *Romanae Antiquitates*, *Young and Silver Guru*, or the two *Decides* (Spain and Mali), or *Deltebre Dansa*, training is explicit, formal, and highly structured. In other cases, like *Mitote*, *Banda Rustica*, *Corners*, *Zawp*, *Culture for all*, learning is equally part of the experience, even not being its central focus. In all stories, ideas, experiences, skills, abilities, knowledge are activated, mobilised and made dynamic and available. And fun, too.

## **4.4. From peer to peer to viral: generation of nets**

All the stories speak of communities and networks. In some cases, they act as ferment in depressed, unwilling, unaware communities (like those living in prisons or peripheral and degraded urban or rural areas). In other cases, they break isolation and create bridges, for instance, among different religious communities, or generations, or artists of different countries, or residents of a place and traveling artists, and so

on. Connections and respite, at least temporary, from isolation, is one of the most relevant effects of the cultural projects represented in the project. Approaches, styles and methods vary from peer to peer to viral, from emotional to experimental. They show a high degree of creativity.

#### **4.5. Lasting effects**

Precisely because they involve learning processes and creation/strengthening of human relations and networks, all the stories boast long lasting effects. This is true independently from the relative duration of the individual projects. Old people who have been taught how to reduce their digital divide will go on with the new skill, as will the youngster who have learned how to play a musical instrument.

The lasting effect is also found in all those stories where a change of attitude and behaviour is made possible through the cultural experience. And, finally, projects aimed at recovery or rehabilitation of places imprint their long lasting mark upon districts, neighbourhoods or regions.

#### **4.6. Up with the people**

A final common trait that should not be overlooked is that each and every story in our collection is centred on people, rather than on the specific cultural project. Be them artists, rural youth, urban old people, migrant women, borderline teenagers, isolated villagers, patients in hospitals, all stories start from a real group of people and are tailored to suit their needs, to fill their gaps, to help them out of some of their daily problems. There is no place for artists' narcissism or self-reference in the stories that have been proposed for our project: there are attention, sympathy, kindness, care, trust, instead, as well as a large amount of tangible and intangible investment.

## 5. LES MEASURABLES

The qualitative approach that characterises our project, as clearly stated in the 2015 Reflection Paper, does not imply disregard for qualitative aspects. Our strategy can be defined as variable geometry, ready to come to terms, when possible, with indicators and individual data.

If the limited amount of stories collected so far in the test stage of the project advises against early quantifications, we can nonetheless anticipate the most significant areas where such quantifications will be possible and meaningful.

### 5.1 Beneficiaries

Some stories quantify and describe their beneficiaries, while other limit the account to generic terms. Where available, those figures, combined with data on human and financial resources, could help building performance and outcome indicators. They could also represent the starting point for a deeper sociological and anthropological analysis.

### 5.2 Costs

Costs are generally easy to document, both in those small projects where the amount of money involved was little and in those big, multi-lateral projects with a formal system of accounting. Costs are useful for building indicators (cost per beneficiary, cost per unit of time, cost per unity of result, etc.).

### 5.3 Time

All stories have indicated their duration. We do not have enough details to assess their actual time budget and intensity, but duration is enough as an input measure for performance, output and outcome indicators.

### 5.4 Resources

Human resources are described in all stories. Some of them also report technical resources, equipment and the like. They are also useful for building performance, output and outcome indicators and, in addition, also for exploring further the characteristic of their actors.

### **5.5. Obstacles**

While most stories own their success to a well-functioning system of collaboration, they often mention problems with “authorities” and “institutions”. No wonder, especially for those bottom-up projects where the novelty and change content is high.

An interesting line of development could analyse, even in quantitative terms, different categories of opponents and oppositions.

Additional quantifications and classifications could extend to nature of funders, model of governance (top-down, bottom-up) and geo-institutional dimension (local, regional, national, international) of the initiative.

## 6. MAGIC

Each and every story in our project evokes, with abundance of words or with a few, dry sentences, that art and culture, together with passionate engagement of people, the magic that has made things go. We have called that “the big idea”. Actually, when looking at the 16 big ideas reported in our repository, many of those are simple, small, but powerful ideas. Most of them have to do with bringing art where it is usually unheard of, or to involve in art people who is usually out of its reach.

Magic means trust, change of life, self-esteem, discovery, challenge, pride, new start, courage, connection, collaboration, change, beauty and harmony, curiosity, respect, dignity, fun, friendship, and much more.

Magic is also well expressed by pictures and videos made available in our Storybox.

## 7. THE STORYBOX: AN ONLINE TOOL AND HOW TO USE IT

The stories collected in the 2015 test stage of the project are now available as a dedicated section of Culture Action Europe's website. They include, when provided, photos, videos and links. They are searchable with a tagcloud based upon keywords and disciplines, and will be implemented during the third year of activity, also following the results of dedicated seminars and meetings.

To access the Storybox online:

<http://cultureactioneurope.org/milestone/tell-us-a-story/>

To submit a story and continue contributing in the third year:  
<http://cultureactioneurope.org/milestone/tell-us-a-story/submit-your-story/>



## 8. A KEY QUESTION

The third year developments of the present project are presented and proposed in a dedicated document. Here, we limit ourselves to underline a key question, with a high strategic and methodological value, which will underline and orient the coming 12 months of activity.

Put simply, the question is: “**Why culture?**”.

That is the reflection that we will invite our member and partner organisations in. We intend to proceed in a sort of Popper’s Falsification, provoking our contributors to defend their choice of art or cultural projects as best ways to attain social purposes.

We also hope to enlarge the circle of participants to those individual and collective artists and cultural actors who do not put social impact as their first concern for their activity, but who have discovered to have had some, however.

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## ANNEX 2 –PRESENTATION OF THE PROJECT

<http://cultureactioneurope.org/files/2016/02/Stories-presentation.pdf>



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