



Tracing Constellations

Stories of Culture, Cooperation and Impact
across Creative Europe Cooperation Projects 2021-2024

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Director's Foreword

Dear readers,

Across Europe, creative and cultural endeavours thrive not in isolation, but in dialogue - between artists, audiences, ideas and borders. Culture is where our shared values take shape, and where cooperation becomes a lived experience. Through cooperation, individuals work together towards a shared aim or purpose; it is an act of joining forces to create, imagine and transform. European cooperation, then, begins with a simple act: working together across borders.

This publication showcases and celebrates a selection of 50 European Cooperation projects supported by Creative Europe between 2021 and 2024 (among the 589 in total funded), showing what is possible through the process of working together. From digital innovation that reimagines how we connect and live in the ever-evolving digital world, to green practices that intertwine art with sustainability; from democratic engagement that amplifies diverse voices, to culture as a vibrant economic sector shaping lives and livelihoods; and through initiatives led by and for youth, these projects reveal the essence of European collaboration.

European Cooperation projects are a cornerstone of the Creative Europe programme's Culture strand. They bring together diverse actors of cultural and creative sectors from across borders to experiment, innovate and co-create. Beyond artistic outcomes, these projects generate new skills, new business models, new forms of participation and new ways of engaging with audiences. They show how culture operates as a powerful connector - between countries, disciplines and citizens.

Each page of this publication offers a viewpoint into how cultural collaboration contributes to broader European goals - from social cohesion and civic dialogue to environmental action, through innovation in the digital sphere to intergenerational understanding and economic development.

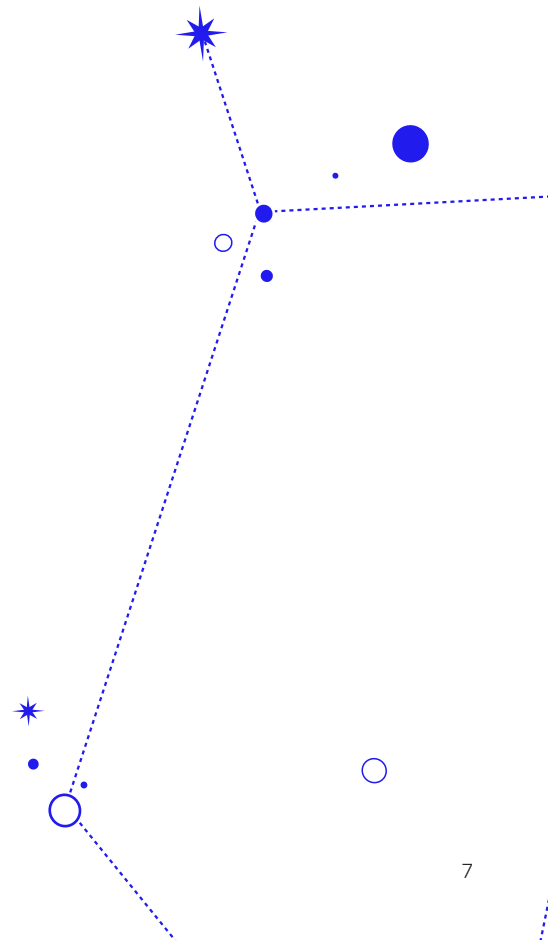
I hope you feel inspired as you explore this collection!

Enjoy your reading,



Sophie BEERNAERTS

Director of the European Education and Culture Executive Agency





Introduction to the constellations

Since prehistory, humans have looked skyward to find patterns among the stars - constellations that helped them navigate, mark seasons, and tell the stories that defined their cultures and their world. Like those ancient stargazers, we seek with this publication to showcase patterns and connections that link creative endeavours across projects, borders and disciplines. In a way, the Creative Europe Cooperation Projects form their own constellations: clusters of cultural initiatives that illuminate shared themes, respond to common challenges, and collectively chart new territories for European culture.

The European Cooperation Projects call for proposals is the yearly call of the Creative Europe Culture programme that supports the development of transnational partnerships. It aims to strengthen the cultural and creative sectors by fostering artistic collaboration, innovation, capacity-building and audience engagement across Europe. Between 2021 and 2024, the timespan taken into consideration in this publication, nearly 600 projects were selected under this call.

The Cooperation call embraces the full breadth of Europe's cultural and creative sectors, from circus arts to digital archives, from community theatre to cross-border music touring and skills development for cultural heritage profes-

sionals. Diversity is by design. Yet look closer and patterns emerge. Across the selected projects thematic constellations take shape - not imposed or pre-defined, but arising organically from the needs, ideas and aspirations of the cultural and creative professionals who submitted them. Some align directly with the call's stated priorities. Others surface more unexpectedly - like faint signals from deep space - at the margins of current practice, hinting at directions the sector is beginning to explore and sometimes anticipating future strong thematic trends.

The European Education and Culture Executive Agency (EACEA), which implements the Creative Europe Programme on behalf of the European Commission, observes and documents these patterns emerging from the selected projects. This publication intends to make them visible. It invites the reader to discover five of the many thematic constellations that these projects form: European Values and Democracy, New Practices and Models, Digital Transformation, Green Transition and Sustainability, and Youth. It presents concrete examples of projects selected during the first four years of the on-going Culture programme, illustrating how cultural cooperation translates European priorities into lived reality, one project at a time.



THE MULTIDIMENSIONAL NATURE OF COOPERATION PROJECTS

Cooperation projects are multidimensional because culture itself is multidimensional. The cultural sector addresses social and economic challenges, drives territorial development and blurs disciplinary boundaries. The Cooperation projects calls embrace this complexity by design. Multiple priorities give projects space to explore issues beyond sectorial silos because the contemporary challenges they tackle are inherently complex and interconnected.

While calls' priorities provide a shared framework, applicants shape the themes, content, methods, partnerships and practices based on their concrete and specific needs and contexts. In Cooperation projects European policy meets grassroots diversity: this is where 'United in diversity' becomes real through the variety of places, people and practices that bring these projects to life. It is together, and not individually, that these projects build a strong ecosystem, contributing to a resilient and democratic European society.

WHERE WE ARE, WHERE ARE WE GOING

Now, past the halfway mark of the 2021–2027 programming period, the picture that emerges from projects selected in response to the Cooperation calls projects is compelling. These projects have consistently delivered on Creative Europe programme priorities, which stem from the policy documents such as the New European Agenda for Culture⁽¹⁾, the EU Work Plans for Culture (2019–2022⁽²⁾ and 2023–2026⁽³⁾) and related policy frameworks. A first picture of what the projects are achieving emerged from the Interim Evaluation of the Creative Europe Programme 2021–2027⁽⁴⁾, and while this evaluation covered only the first three years of the programme's implementation, there is good reason to believe that its findings will stay valid in the remaining years of the programme's implementation.

Cooperation projects have helped internationalise artists' and cultural professionals' careers, as well as the circulation of their works: through cross-border cooperation,

they developed new international networks, foreign contracts and reached new audiences outside of their home country, increasing their competitiveness.

The selected projects have contributed to the development of skills and competencies of cultural and creative professionals, while putting an emphasis on fair remuneration and inclusion, recognising the precarious nature of artistic work. Many funded projects focus on societal issues such as exclusion, poverty, racial hatred, inequality and violence. Green priorities are mainstreamed across the entire call: all Cooperation projects are selected based on their capacity to demonstrate convincing efforts towards the implementation of green strategies.

As the Culture Compass⁽⁵⁾ sets its course towards the next Multiannual Financial Framework, giving visibility to the multidimensional nature of European cooperation projects, it becomes strategically essential to illustrate the many directions in which European cultural cooperation is heading. The Compass recognises that Europe's cultural and creative sectors are key to boosting innovation and competitiveness, creating jobs, promoting sustainable development, fostering wellbeing and local development. The projects featured in this publication work to deliver on priorities such as improving working conditions for artists and cultural professionals, unlocking competitiveness, developing strategies for Artificial Intelligence in creative sectors, and bringing cultural heritage closer to citizens, especially younger generations.

FIVE CONSTELLATIONS

This publication intends to highlight five of the thematic clusters that have emerged from projects funded under the Cooperation calls since 2021. Like the ancient navigators, we can use these five 'constellations' to navigate the wide scope and diversity of funded projects.

The projects featured in each constellation are a small but representative selection from the many that illustrate how the European cultural sector implements the Creative Europe programme's priorities on the ground.

(1) <https://culture.ec.europa.eu/document/a-new-european-agenda-for-culture-swd2018-267-final>

(2) [Council conclusions on the Work Plan for Culture 2019-2022](#)

(3) [Council of Ministers agrees on new EU Work Plan for Culture 2023-2026 | Culture and Creativity](#)

(4) [EUR-Lex - 52025SC0418 - EN - EUR-Lex](#)

(5) <https://culture.ec.europa.eu/policies/culture-compass>

1. EUROPEAN VALUES AND DEMOCRACY

Cultural cooperation has proven itself to be a powerful tool for promoting European values: diversity, inclusion, fundamental freedoms, democracy, gender equality and human rights protection. The 'New Agenda for Culture' called for promoting Europe's cultural heritage to raise awareness of common history and values, reinforcing shared European identity.

Projects in this constellation demonstrate these principles in practice: engaging citizens locally in artistic and cultural activities in public space to foster cohesion, creating collective works showing solidarity with Ukrainians facing the Russian war of aggression; giving visibility to female artists and to artists challenging gender stereotypes; and numerous other initiatives using culture to strengthen democratic participation and social bonds across Europe.

2. NEW PRACTICES AND MODELS

Since 2021, Europe's cultural and creative sectors have faced intensified structural challenges: persistently precarious working conditions, urgent need for sustainable and diversified business models, and growing global competition amplified by platform economies. These vulnerabilities were starkly exposed during COVID-19, when the sector was among the hardest hit by prolonged closures and income loss, highlighting the need to strengthen preparedness, resilience and long-term competitiveness.

Projects in this constellation provide responses to these structural pressures: addressing precariousness, supporting emerging artists and youth professionalisation, exploring new career pathways and experimenting with sustainable business models across sectors - from swing music ecosystems to rural cultural markets. These partnerships test new ways of working that combine artistic ambition with economic viability.

3. DIGITAL TRANSFORMATION

The impact of digital technologies on creative and cultural sectors has been profound and challenging in the last decades. The Europe's Digital Decade⁽⁶⁾ and Digital Compass⁽⁷⁾ initiatives aim to achieve digital sovereignty through enhanced infrastructure, skills, and secure services, while the #Digital4Culture strategy highlights how digital technologies preserve and promote European cultural heritage. With Artificial Intelligence taking centre stage, the EU's AI Act⁽⁸⁾ sets objectives for navigating these transformations.

Projects in this constellation examine how cultural practitioners adapt to the digital change and leverage new tools to ensure Europe's cultural sector thrives in the digital age. Through concrete examples, they address algorithmic justice, digital capacity building for cultural and creative sectors, AI's impact on creativity and intellectual property and digital innovations in business models - showing technology's evolving role in cultural landscapes.

(6) [Europe's Digital Decade | Shaping Europe's digital future](#)

(7) [2030 Digital Compass: the European way for the Digital Decade | EU Retail Platform](#)

(8) [Regulation - EU - 2024/1689 - EN - EUR-Lex](#)

4. GREEN TRANSITION AND SUSTAINABILITY

Environmental sustainability emerged as a groundbreaking priority within Creative Europe during the 2021-2027 period, reflecting broader European commitments to climate action since the European Green Deal launch in 2019. Since 2021, Creative Europe annual work programmes have identified reduction of environmental impact as a cross-cutting issue. These policy developments have been supported by the study *Greening the Creative Europe Programme*⁽⁹⁾ and the *Green Guide for Applicants*⁽¹⁰⁾ (2024).

Projects in this constellation demonstrate how culture contributes to sustainability through complementary approaches: transforming practices by reducing CO₂ impact in production and distribution; raising awareness on environmental topics through cultural processes developing new sensitivities towards nature; and working with communities and professionals to develop new imaginaries and regenerative, rather than extractivist, cultural models.

5. YOUTH

European policies in the field of culture have been closely intertwined with youth. They recognise young people both as emerging artists (needing skills and mobility opportunities) and as tomorrow's audiences. This link has been reinforced by the EU Youth Strategy 2019-2027⁽¹¹⁾ and the European Year of Youth 2022, which called for stronger youth participation across EU programmes. The Creative Europe Programme 2021-2027 translates these orientations into practice by encouraging projects to engage and empower young creators, professionals and audiences.

Projects in this constellation show diverse approaches to youth engagement by greater involvement of children and youth in cultural activities, particularly marginalised young people; fostering emerging talents and supporting professionalisation; creating specialised programming for young audiences across cultural sectors; and developing new pathways for youth participation in cultural life and intergenerational renewal within transnational collaboration.

STRUCTURE

The next section introduces Creative Europe Cooperation Projects calls for proposals - their main criteria and characteristics. Each of the five constellations has its own section with a brief introduction, an interview with a project team and ten project profiles featuring that theme. Together, these elements trace the constellations that have emerged from four years of cultural cooperation.

(9) [Greening the Creative Europe Programme - Publications Office of the EU](#)

(10) [Quality assessment of green aspects in Creative Europe projects \(Culture strand\) - Culture and Creativity](#)

(11) [EU Youth Strategy | European Youth Portal](#)

Understanding the Cooperation Call Framework

The Culture strand of the Creative Europe programme supports a wide range of cultural and creative sectors including architecture, cultural heritage, design, literature and publishing, music, and performing arts. It encourages cooperation and exchange among cultural organisations and artists within Europe and beyond, aiming to foster artistic creation and innovation, support the promotion and distribution of European content across Europe and beyond, help artists find creation and performance opportunities across borders, and stimulate the digital and environmental transition of European cultural and creative sectors.

The Culture Strand includes several other actions: [European Platforms for the promotion of emerging artists](#); [European networks of cultural and creative organisations](#); [Circulation of European literary works](#); [Pan-European Cultural Entities](#) supporting orchestras that cultivate emerging mu-

sical talent; Music Moves Europe specific calls, supporting and strengthening the European music ecosystem; [Perform Europe](#) a forward-looking funding scheme for the European Performing arts sector; [European support to Ukraine's cultural and creative sectors](#), since 2022; Culture Moves Europe, supporting European artistic mobility and residency projects; and European Union prizes and European Capitals of Culture⁽¹²⁾.

Cooperation projects are therefore part of a broader ecosystem fostered by the Creative Europe programme, one that is continuously nourished by the networks, platforms and sector-oriented actions it funds. This ecosystem both inspires the questions that cooperation projects set out to address and amplifies their findings and impact well beyond the immediate Cooperation projects.

THE CREATIVE EUROPE COOPERATION CALL

The Cooperation call is published on a yearly basis with an annual available budget of around 60 million EUR. Every year, projects of **small and medium scale** are supported, bringing together a minimum of three and five partners from different participating countries respectively, with a maximum EU grant of 200,000 EUR (and a funding rate of 80%) for small scale projects or a maximum grant of 1,000,000 EUR (and a funding rate of 70% for medium scale). On a biennial basis, **large scale** projects are supported with a minimum of ten partners from different participating countries for a maximum EU grant of 2,000,000 EUR and a funding rate of 60%.

The eligibility criteria allow for participation of many cultural actors, remaining very democratic and transparent. The call supports projects involving legal entities from the cultural and creative sectors in the **40 Creative Europe participating countries**. These entities can include micro-organisations and small-sized organisations, and those undertaking sectoral or cross-sectoral activities.

The call has two main objectives. Objective 1 strengthens **transnational creation and circulation** of European works and artists, advancing collaboration and enabling

transnational distribution of content and circulation of artists. It fosters co-production. Objective 2, **Innovation**, enhances the capacity of cultural and creative sectors to nurture talent and generate growth through capacity-building, experimentation with new practices and models and dissemination of innovative approaches.

The action is anchored in the policy framework of the Culture strand of the Creative Europe programme and aligned with **EU priorities**: greening efforts, social inclusion and gender equality, digital transition and international relations. Given the global political situation, the call has focused since 2022 on support to Ukrainian artists and cultural operators to showcase their work and support the Ukrainian displaced population in accessing culture in these challenging times.

The Cooperation call funds a large variety of activities in numerous sectors - this way it responds to the needs of the cultural sector and supports a wide range of ideas and activities.

(12) Please visit the website of Directorate-General for Education, Youth, Sport and Culture to discover more on these and other actions of the Culture programme: [Creative Europe CULTURE strand - Culture and Creativity](#)

DIVERSITY OF PARTNERS AND PARTNERSHIP CONFIGURATIONS

The partnerships funded under the Cooperation call display remarkable diversity - **no two consortia are identical**. The configurations reveal a strategic mix of complementary players, each bringing distinct strengths. Cultural operators - festivals, theatres, museums, creative hubs - typically anchor projects as coordinators, providing artistic vision and operational infrastructure. National cultural institutions often intervene bringing policy expertise, institutional legitimacy and capacity to influence sector-wide change. Higher education institutions - art schools, universities, research centres - often contribute theoretical frameworks emerging from the practice. Smaller organisations and startups bring agility and experimental approaches that larger institutions cannot risk alone. Networks and umbrella organisations frequently play connector roles, leveraging existing relationships to scale impact and ensure knowledge transfer beyond immediate consortia.

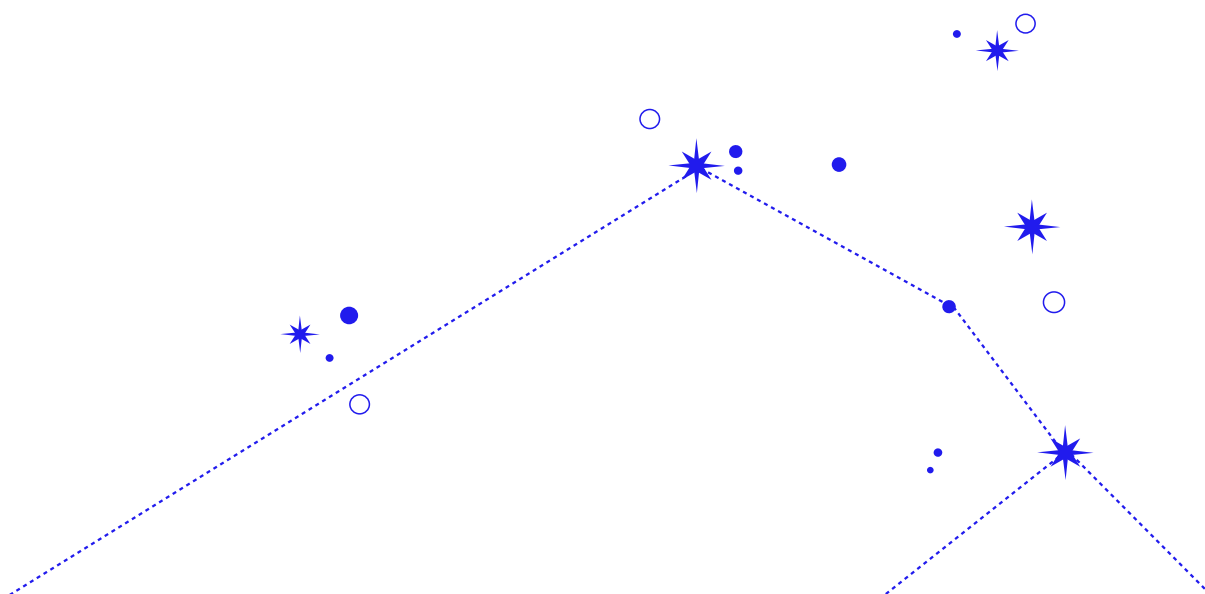
WHY COOPERATE AT EU LEVEL?

What makes EU cooperation transformative for cultural organisations? The projects featured in this publication reveal a clear pattern. EU Cooperation projects enable cultural organisations to address transnational challenges that cannot be tackled only at national level. The funding provides legitimacy and scale to experimental work, transforming niche initiatives into sector-wide movements. By bringing together diverse expertise across borders, projects create innovative solutions through comparative learning - organisations avoid reinventing the wheel while adapting successful approaches to different contexts.

This diversity also extends **geographically**: consortia bring together organisations from all 40 participating countries, including regions that are often peripheral to mainstream cultural circuits, reinforcing the cohesion dimension that lies at the heart of European cooperation.

Cross-sectoral partnerships are increasingly common: festival organisers work alongside environmental scientists; graphic designers collaborate with printing engineers; artists from the performing arts join forces with health care professionals etc. While Creative Europe Culture remains the only EU programme exclusively dedicated to the European cultural and creative sector, these partnership configurations reflect the deliberate opening of the sector to diverse organisational types and cross-sectoral collaboration, recognising that today's cultural challenges demand expertise beyond traditional boundaries.

This cross-pollination of knowledge dismantles professional isolation and generates new methodologies that individual institutions could hardly develop alone. Whether addressing climate action, digital sovereignty, forced migration, or heritage protection, these projects demonstrate that cooperation is not merely beneficial but essential: the challenges are inherently European in scope and require coordinated responses that strengthen both individual organisations and the cultural sector as a whole.



Data about CREA COOP calls 2021/24

The following data cover the European Cooperation calls for the years 2021 to 2024

2948

received project applications

3084

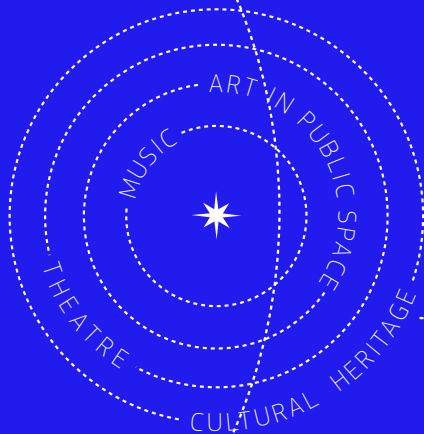
participating organisations to selected projects

589

projects selected for funding

251M €

Total budget



22 sectors represented out of which music has the most received support followed by art in public space, theatre and cultural tangible and intangible heritage

CONSORTIUMS

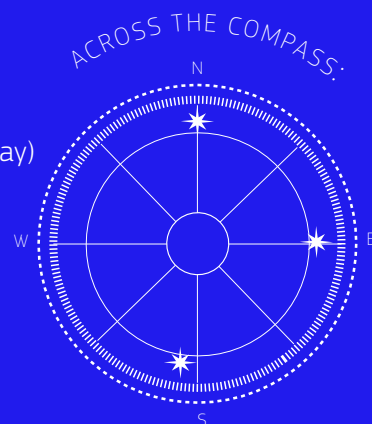
The biggest consortium:
project Operavision Next Generation (OVNG)

27 partners

The consortium with largest number of countries represented:
projects Visiting Artist Programme (VAP)

22 countries

Northernmost city:
Hammerfest (Norway)
70°39' N 23°41' E








Easternmost city:
Sagarejo (Georgia)
41°44' N 45°19' E

Southernmost and Westernmost city:
Willemstad (Curaçao)
12°7' N 68°56' W

A Reader's Guide to This Publication

The five constellations - thematic chapters - highlighted in this publication emerge from the full portfolio of about 600 Cooperation projects selected between 2021 and 2024. From this rich body of work, 50 projects were chosen to illustrate the trends and sub-topics that best reflect the main themes identified across the Cooperation portfolio. Each of these projects was invited to share information through an online survey addressed to their coordinating organisation - and it is this material, gathered directly from the projects themselves, that forms the basis of the individual project pages presented throughout this publication.

Each project page comprises similar categories of information, introduced by icons and conveyed through graphic tools.

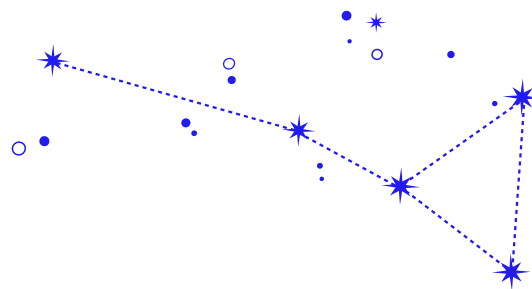
-  **Project Presentation** - this paragraph gives a brief overview of the objectives of the project and its impact.
-  **Results** - this section introduces the main results of the project.
-  **Creative Europe added value** - the text reflects on how Creative Europe Cooperation funding was beneficial to the project.
-  **Future plans** - the text outlines the project's outlook and future steps after the end of the project.
-  **Partnership**

Size of the project

- **Small scale project (COOP1)**
Maximum grant amount: 200,000 EUR.
EU funding rate: maximum 80%.
- **Medium scale project (COOP2)**
Maximum grant amount: 1,000,000 EUR.
EU funding rate: maximum 70%.
- **Large scale project (COOP3)**
Maximum grant amount: 2,000,000 EUR.
EU funding rate: maximum 60%.

The project's constellation

Each project page features a small map showing the locations of the project's beneficiaries.



Sector

Although many projects work in several sectors, one main sector is highlighted for each project and it is indicated on the side of the page.

► FTOP link

Every project page contains a link to the project's entry on the EU Funding and Tenders.

Interview

An interview done by EACEA project officers with one project implementation team opens each thematic chapter.

The interview covers not only what happened in the project but also the broader context of chapter's theme. This often becomes an opportunity to show the contribution of cultural cooperation to other sectors and priorities.



01

European Values and Democracy

Introduction

Europe's rich cultural heritage and dynamic cultural and creative sectors help cultivate a dynamic, evolving European identity that is enriched by diversity and open to new voices. Projects presented in this chapter aim to promote active citizenship, common values, inclusion and intercultural dialogue within Europe and worldwide. They bring people together and help us feel part of communities.

Projects in this chapter go beyond invoking European values; they translate them into action. As dynamic spaces of practice, they operate as laboratories of democratic experimentation and empowerment of communities most at risk of exclusion. In this way, they highlight the singular and transformative contribution of cultural action to the democratic construction of Europe. This chapter presents ten projects that contribute to this thematic constellation through diverse and concrete approaches.

Projects demonstrate this commitment in practice through multiple pathways:

- *inclusion and accessibility* (**AAA - All Areas Access** tests and develops inclusive methods for making live music venues more accessible for D/deaf individuals; **European Schools of Care (ESC)** revitalises democratic practices through assemblies centred on care, inclusion and collective creation);
- *solidarity with Ukraine* (**Moving Borders** enables Ukrainian dance artists to explore migration, resilience and

democratic involvement across Europe; **WE SEE UKRAINE** allows Ukrainian artists to demonstrate the personal realities of war through collective creative expression);

- *confronting difficult histories* (**Contested Desires, Constructive Dialogues** fosters dialogue and reshapes narratives about Europe's colonial past through collaborative art);

- *human rights and equality* (**ROMHERITAGE** establishes Roma cultural heritage routes fostering recognition and respect for this minority culture; **Women Power in Comics** enables female comics artists to challenge societal norms);

- *art in public space and social cohesion* (**StreetArt for RIGHTS** transforms urban landscapes by involving local communities in impactful street art; **Public Spaces ReClaimed** explores the role of socially engaged art in revitalising the social dimension of public space; **WECARE** empowers communities to safeguard urban green spaces through expressive cultural collaboration).

These projects are presented on pages 20-37.

To dive deeper into the experience of cooperation on the ground, we met Višnja Žugić and Attila Antal from INBOX Art Association (RS), coordinating organisation of Public Spaces ReClaimed (Spa:Re). Their perspective vividly illustrates how cultural participation impacts citizens' everyday lives. Find an account of this exchange on page 18 and 19.

Interview

Project Public Spaces Re:claimed (SPA:RE) discovered the hidden potential of public space in Novi Sad, Skopje and Tirana. Through immersive audio-visual performances along urban routes, participants rediscovered their cities and felt a stronger sense of belonging. These performances presented unique narratives, characters and spatial interventions, culminating in immersive multimedia performances that included public art installations as an integral part of the experience. Collaborating with researchers and artists, including mentorship from Berlin-based theater group Rimini Protokoll, the project integrated urban sociology and contemporary art to influence the development of new identities for these public spaces. Višnja Žugić and Attila Antal are the authors of the project and represent the project coordinator, association INBOX from Novi Sad; Helgard Haug and Daniel Wetzel are from Rimini Protokoll. They were interviewed by Kristina Prunerova from the EACEA Culture unit.

Kristina Prunerova: What was the driving force behind putting the SPA:RE project together? What need did you aim to address, and why did you invite specific partners to cooperate on this?

Attila Antal: The basic need or where the project came from was that Visnja and I were working on and thinking about public spaces in cities, particularly in Serbia and our city, Novi Sad. We realised that our public spaces are disappearing and becoming more and more commercialised and inaccessible to people who just want to hang out without spending money. We wanted to bring back the social dimension of public spaces in our own city. We were thinking about artistic interventions in public spaces that could highlight other kinds of use of these spaces. These spaces are not just neutral backdrops; they have some kind of a potential and power for social activities and activism. So, we formulated the concept of interactive audio-visual walks or interventions in cities.

The three cities - Novi Sad, Tirana, and Skopje - share some things in common, the commercialisation of public spaces and the transition period after socialism, which has affected them in different ways. We were interested in these changes and how they have shaped public spaces, their use, and people's mindset. We invited mentors with experience in this type of intervention to help us realise the project, which is how we reached out to Rimini Protokoll.

Our goal with the outcomes of the project is to encourage people to use public spaces not just as passive observers but as active participants, to start a change or ask for changes. We want to use public spaces for their intended purpose: place of free gathering, public discourse, creativity and social change.

Kristina Prunerova: What does access to European funding mean to you? What opportunities does it provide?

Attila Antal: First of all, without European funding, we couldn't have made this project happen. When designing the project, we had the Creative Europe call in mind, thinking about how to conceive the project in a way that would be interesting not only to us but also to the funders and the public.

Creative Europe was the basis, and that's how we could think about a project of this scale. We could afford to have long working periods, twice for two weeks in every city, which included a research phase and a production phase. This funding enabled us to develop and research the project in depth, which wouldn't have been possible with other funding sources.

Helgard Haug: Definitely from our side, the quality of having the chance to work together over a longer period, getting to know each other, introducing different methods, and trying out new approaches was invaluable.

Kristina Prunerova: Why do you believe in international cooperation, despite challenges like language barriers or geographic distances?

Višnja Žugić: International cooperation was crucial for this project. Its concept relied on two different perspectives on the cities: the host perspective, offered by local artists who knew their city well, and the guest perspective, brought by artists from partner countries who could engage with the cities in a different way. These perspectives were in constant dialogue throughout the process, and it was important for us to bring together an international Core Artistic

Team so that each city could be explored through both lenses. This creative dialogue was essential to the project and its final outcomes.

Daniel Wetzel: Words can be used and understood in such different ways. In Europe, that's part of our shared history: terms like freedom, for example, have been defined in almost antagonistic ways throughout the 70s, 80s, 90s, and still are today. Truth is a word that, it seems, can hardly be used without specifying the viewpoint. In that sense, language barriers can actually be helpful; they remind us that communication is more than speaking or using the 'right' words. And that's precisely where theatre comes in.

We're not creating high literature; we're creating communication experiences that open up unexpected perspectives.

They let people encounter their own city and their own surroundings differently, simply by connecting with others they wouldn't normally meet. It's really about cracking things open and offering spaces, offering perspectives.

Kristina Prunerova: Why do you believe that involving the audience in this co-creation makes sense, that it makes them react, forces them to have an opinion on this or to be part of it?

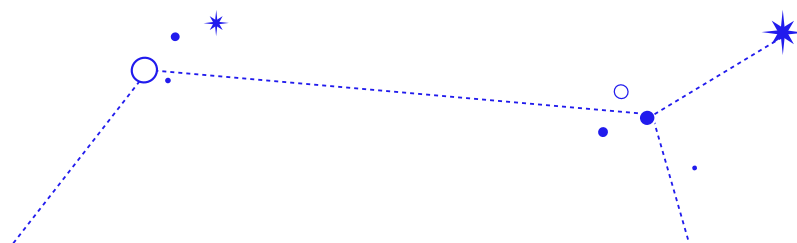
Helgard Haug: Our basic attitude is that the audience matters and they are part of the artwork, so it's not about 'just' presenting a finalised piece to them, but about taking them seriously and involving them on different levels. I guess we are all also very interested in the potential of surprise and the feeling of community. Hence, this doesn't mean we are looking for people that all agree. The disagreement is often part of the project and an important element. It's about experiencing, in a playful and humorous way, different perspectives.

Kristina Prunerova: Do you think this is all the more important now that society is facing more and more

crises? Do you feel there is a need for more of the type of work that you do - involving the audience? Also, because the traditional media has a very limited role and has limited itself to certain ways of presenting all of these crises and maybe culture and specifically your type of projects could be another way of dealing with these challenges that the society is going through?

Daniel Wetzel: Definitely. It's important to create opportunities for people to meet outside the standard constellations we move through in daily life. That's essential if we want to counter the narratives we're constantly fed. This doesn't mean we suddenly need immersive theatre everywhere, it's not for everyone. But our experience shows that offering alternative forms of encounter is becoming increasingly important, especially when it comes to creating experiences with people outside, and perhaps far beyond, our so-called bubbles. The amount of experience we now gain through media, and the narratives attached to it, is constantly growing. We notice, for example in workshops, that increasingly young people are no longer used to thinking, researching, or writing without first consulting software.

Attila Antal: Being together in the same action, experiencing something together, is vital. It gives us a reason to be together and experience time as such in a new way. For example, after our walks, audience members often commented that they hadn't had the chance to just wander around in their city for an hour, taking in their surroundings and listening to stories, in a long time. Through this experience the city becomes a protagonist and a dialogue-partner. In our everyday we are just running to get from point A to point B, so the city becomes a mere backdrop for our daily commute; we're just passing through these backdrops, but they are actually this scenography that is alive. Establishing a connection with the city is very precious, but we need to take time to let it perform with us.

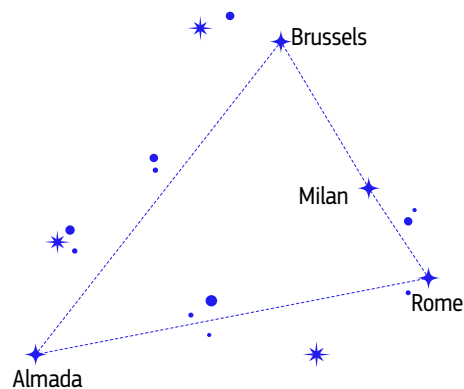


All Areas Access (AAA)

Testing and developing inclusive methods on making live music venues more accessible for D/deaf individuals.

COOP1

Feb2023 - Jul2024



www.allareasaccess.eu

[IG \(aaaproject_eu\)](https://www.instagram.com/aaaproject_eu)

[FB \(All Areas Access\)](https://www.facebook.com/AllAreasAccess)

[YT \(aaaproject_eu\)](https://www.youtube.com/channel/UCaaaproject_eu)

[▶ FTOP](#)

AAA project consortium noticed D/deaf individuals attending their concerts and questioned whether they were paying enough attention to this group. Their work ran the risk of being ineffective, or even unconsciously alienating, as it was not tailored to the D/deaf specific needs. This prompted the project goal: to make live music venues more inclusive for D/deaf people in terms of performances and services, and to develop inclusive methods collaboratively. The main hurdle is not finding technical solutions but prioritising inclusivity and instigating change among stakeholders to ensure equal access.

Initially, they conducted face-to-face surveys with 187 D/deaf individuals across Italy, Belgium, and Portugal to gain insights into their musical experiences, assess the accessibility of live venues, and gather suggestions and best practices. In the second phase, they organised two events - in Rome and in Brussels - to experiment with various innovations, receiving feedback from both D/deaf and hearing participants. This was followed by sharing the innovations in final phase.

The project's impact showcases that D/deaf individuals possess a deep connection with music, which offers great benefits to their physical and mental health and should be nurtured and protected. Testing activities and subsequent surveys highlighted low-cost, practical solutions to enhance accessibility in live music venues, resulting in a positive and surprising effect on D/deaf audiences.

An important collection of data on the music-related habits of D/deaf people in three European countries was done as basis for further analysis and project development. Research on the cultural preferences of people with disabilities - and on barriers to accessibility more broadly - is still scarce and fragmented across Europe.

- Two test concerts for D/deaf individuals were part of the project with fully accessible performances. During these, audience had much more complete idea of the music that was being played on stage as well as the words that were being sung thanks to dancer/interpreter at the centre of the stage. They were able to physically test the impact of the sound vibrations through specific vests and socialise in inclusive environment.

- At the last stage results of the test concerts were disseminated in a report and other events offering valuable insights to the attention of dozens of event organisers and live club managers across Europe, allowing them to explore possible solutions.

Given the topics addressed, transnational cooperation provided essential opportunities for comparing different legal frameworks, varying levels of sensitivity and attention across countries, as well as best practices and practical solutions. Many stakeholders also pointed out that having their challenges addressed at a European level made them feel less isolated and more empowered to make an impact.

Ausgang SRL (IT) - Beit Company (BE) - Accesso Cultura (PT) - Keepon Live (IT)

Live Music Venues

Deaf Inclusive

Accessibility



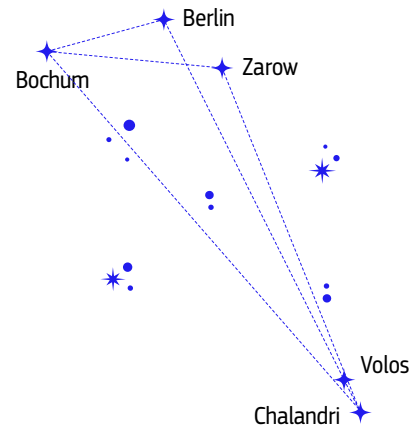
Project AAA © 2024, Jose Alberto Osorio

European Schools of Care (ESC)

Revitalising democratic practices through assemblies centred on care, inclusion, and collective creation.

COOP1

Nov2024 - Apr2026



www.kainkolektiv.de/projects

► FTOP

☹️ The European Schools of Care (ESC) introduces a contemporary approach to democracy by merging artistic practices with the ancient wisdom of assemblies. Coordinated by kainkolektiv in Germany, with partners in Greece and Poland, ESC champions democratic values by centring care, plurality, and embodied knowledge. The project unfolds through local 'Schools of Care' that engage migrant communities, disability networks, feminist initiatives, and other marginalised groups. Participants are invited to co-create through collective rituals, storytelling, and embodied workshops - transforming democracy from mere representation to a living, inclusive practice.

ESC positions care as a democratic method, not just reproductive labour, but an ethical, artistic, and political force. This approach asks vital questions about inclusion and the sustaining wisdom within societies. ESC's innovative format culminates in drafting a Constitution of Care and hosting a General Assembly, which integrates experiences from Germany, Poland, and Greece into active transnational discourse. By revamping the ancient 'Art of Assembly,' ESC offers a post-antique model of democracy that embraces feminist, decolonial, and more-than-human perspectives - rewriting collective futures to include voices historically excluded from public discourse.

🌀 European Schools of Care has fostered trust-based relationships with various communities, including migrant collectives and disability groups, transforming them into long-term partners rather than temporary beneficiaries.

- The project implemented diverse formats like community rituals and educational labs, placing participants at the centre and promoting co-creation over traditional outreach activities.
- Artistically, it introduced new methods, such as collective storytelling and ritual-based assembly, reshaping conventional theatre and creating spaces for embodied knowledge and horizontal facilitation.
- ESC has gathered a wealth of ideas and testimonies that contribute to the evolving Constitution of Care, ensuring that all insights feed into a dynamic transnational performative process.

🤝 Creative Europe's support was essential in enabling transnational collaboration, allowing ESC to explore democratic practices through varied cultural lenses across Europe. The funding facilitated unprecedented exchanges, travels, and shared methodologies, sustaining long-term artistic research and collaboratives. Creative Europe empowered partners to expand production capacities and visibility, fostering dialogues enriched by diverse cultural perspectives.

🤝 **Kainkolektiv (DE)** - InterAlia (EL) - Fundacja Performat (PL)

Community Engagement

Care

Participatory Art



Project ESC © 2025 Björn_Storck_storkfoto



Their continued engagement with dance represents a refusal to be defined solely by refugee status or victimhood or to surrender their artistic identity.

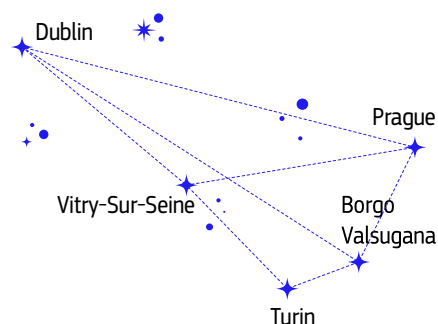
- A participant of Moving Borders project when talking about the displaced Ukrainian dancers involved in the project.

Moving Borders – Dance Approaches from the New Ukrainian Diaspora across Europe (Moving Borders)

Uniting Ukrainian dance artists to explore migration, resilience, and democratic involvement across Europe.

COOP1

Dec2023 - Nov2025



www.aerowaves.org

[IG @aerowaves_europe](https://www.instagram.com/aerowaves_europe)

[FTOP](#)

🕒 Moving Borders underscores the principles of democratic values by bridging cultural divides through dance. Central to the initiative are three female Ukrainian dance artists: Rita Lira, Anna Kushnirenko, and Yana Reutova. Each brings unique insights from their experiences in Paris, Bassano del Grappa, and Prague, respectively. Their shared knowledge and resilience inform the project's inclusive practices, especially in welcoming and engaging refugees.

Through workshops, meetings, and events, Moving Borders empowers over 30 displaced artists by fostering community engagement and resilience. Rita, Anna, and Yana's contributions are pivotal in providing strategies and recommendations for cultural organisations, ensuring meaningful integration and support for forcibly displaced individuals across Europe. With its focus on civic responsibility, Moving Borders exemplifies how museums and dance organisations can actively partake in community building, placing their narratives at the forefront.

These Ukrainian artists, alongside diverse participants from areas affected by conflict, shape this transformative project. Participants are encouraged to explore the intersections of dance, migration, and personal storytelling, fostering connections across borders. Their experiences highlight the project's commitment to inclusivity, social cohesion, and intercultural dialogue. Through these efforts, Moving Borders reaffirms the EU's dedication to democratic principles and highlights the critical role of arts in fostering solidarity and understanding on an international scale.

🌐 Moving Borders has successfully established collaborations among 30 Ukrainian dance artists and numerous European experts through various workshops and meetings. These engagements have facilitated rich exchanges of ideas, expanding artistic networks across borders.

- The project also produced a comprehensive digital publication, which is accessible throughout Europe, significantly contributing to increased visibility and accessibility of resources for displaced artists.

- Moreover, Moving Borders has effectively expanded both regional and international networks by fostering connections between Ukrainian artists and local organisations, strengthening community ties and cultural exchange.

- Additionally, the initiative developed practical recommendations for cultural organisations on how to engage and sustainably support displaced artists, ensuring that the lessons learned extend far beyond the immediate scope of the project.

🤝 Creative Europe's support was instrumental in creating an environment for Ukrainian artists to collaborate, exchange knowledge, and grow their networks. Through this support, the project encouraged organisations to embrace socially engaging practices, expanding their cultural responsibilities. Creative Europe's backing facilitated increased applications from Ukrainian artists, enriching European choreographic productions and promoting cultural diversity throughout the continent.

🌐 **Aerowaves Europe (IE)** - La Briqueterie Centre de Développement Chorégraphique (FR) - Tanec Praha z.u. (CZ) - Associazione Arte Sella (IT)

Ukrainian Artists

Displaced Artists

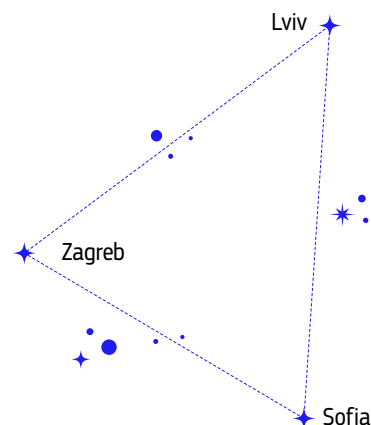
Resilience

Valuable Words / Invaluable Objects (We See Ukraine)

Uniting artists to demonstrate the personal realities of the war in Ukraine through collective creative expression.

COOP1

Feb2023 - Mar2024



<https://weseekraine.com/>

[IG \(tanuki.projects\)](#)

[FTOP](#)

🤝 In response to the devastating invasion of Ukraine, WE SEE UKRAINE brings together artists from Bulgaria, Ukraine, and Croatia to create an evocative exhibition that bridges cultural divides and highlights democratic values. This project, led by Tanuki Films, transcends political discourse by focusing on intimate, human narratives of the war. Featuring Ukrainian artists, alongside Bulgarian and Croatian counterparts, the exhibition explores resilience through words, objects, and the body, aiming to foster empathy and understanding across Europe. Driven by the need for genuine connection, the project dismantles barriers between cultures, enabling people to directly experience art from those affected by conflict. Through shared stories and collaborative creation, artists provide insights into the human impact of war, reminding European audiences of their shared values and the importance of freedom and dignity. The initiative not only amplifies voices silenced by war but also strengthens cultural solidarity across borders, enriching the European democratic fabric and emphasizing personal accountability and agency in defending human rights.

🌐 Giving voice to four Ukrainian artists to speak about the everyday reality of war through artistic collaboration across multiple nationalities, deepening cross-cultural understanding.

- Hosted six exhibitions and performances across cities such as Plovdiv, Sofia, Zagreb, and Samobor, engaging diverse audiences with moving artistic narratives.
- Established a permanent online exhibit to reach broader audiences and preserve artworks.
- Enhanced dialogue and mutual support through artist get-togethers and tailored workshops led by a variety of international speakers, enriching artistic and cultural exchanges.

🤝 Creative Europe's support empowered the project to facilitate meaningful cross-border artistic exchanges, overcoming physical and cultural barriers. This support enabled fair compensation for artists and amplified their voices across multiple European audiences, fostering solidarity and resilience during challenging times.

🤝 **Tanuki Films (BG)** - Lviv Tourism Development Centre (UA) - Eclectica d.o.o. (HR)

War in Ukraine

Artist Solidarity

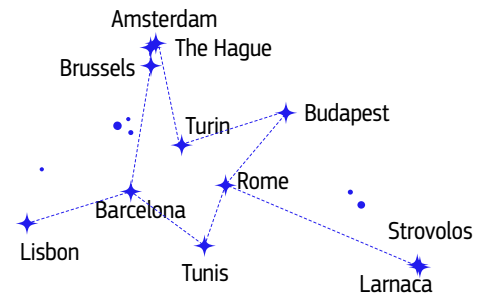
Ukrainian Artists



Project WE SEE UKRAINE © 2024 Vid Reda / tanuki films.

Contested Desires, Constructive Dialogues (CDCD)

Bridging past and present to foster dialogue and reshape narratives through collaborative art.



COOP2

Jan2024 - Dec2026

<https://contesteddesires.eu/>

[FB \(contesteddesires\)](#)

[IG \(contesteddesires/\)](#)

[FTOP](#)

🌀 Contested Desires, Constructive Dialogues (CDCD) delves into the intricate legacy of European colonialism through an innovative blend of cultural heritage and contemporary art. Led by ECCOM in Italy, the project brings together diverse partners across Cyprus, Spain, the Netherlands, Portugal, Tunisia, Belgium, and Hungary, aiming to question the narratives shaped by our histories and foster constructive dialogues across cultures. By integrating contemporary artists into conversations with cultural institutions, this initiative emphasises cultural democracy, encouraging participatory practices that embrace diversity. CDCD is firmly rooted in preserving democratic values by championing freedom of artistic expression and promoting social inclusion while challenging oppressive systems and structures. The project's cross-border collaboration highlights the importance of reflecting on shared histories and using art as a tool for reconciliation and understanding. Through exhibitions, workshops, and engaging dialogues, CDCD strengthens cultural solidarity and contributes to reshaping narratives, promoting cohesion and sustainable communities that reflect the best of European ideals.

🌀 CDCD has successfully facilitated 11 joint artistic residencies and expositions that foster cross-cultural collaboration and dialogue among diverse communities.

- The project established an Ethics, Practice, and Values Working Group, which guides the initiative's focus and integration by ensuring alignment with democratic principles.
- CDCD delivered six mini-residencies, which enhanced engagement with varied communities and supported artists in their professional development.
- The project convened three capacity-building events, addressing fundamental themes such as participatory practices, gender issues, and the environmental impact of colonisation, thereby extending knowledge and sharing best practices across sectors.

➔ CDCD's legacy will continue through ongoing collaborations and dialogues sparked by its initiatives. Future plans include the acquisition of works by partner museums, ensuring lasting cultural impact. The project's methods and practices will serve as replicable models for similar projects, fostering long-term engagement with contested heritage and empowering new generations to address cultural complexities.

🌐 **ECCOM (IT)** - D6:EU (CY) - La Bonne (ES) - H401 (NL) - Museo Egizio (IT) - MuCiv - MIC (IT) - MUANHAC (PT) - Xarkis (CY) - La Fabrique-NCA (TN) - Creative Court (NL) - BJCEM (BE) - Pro Progressione (HU)

Post-colonial

Participatory Practices

Cultural Institutions



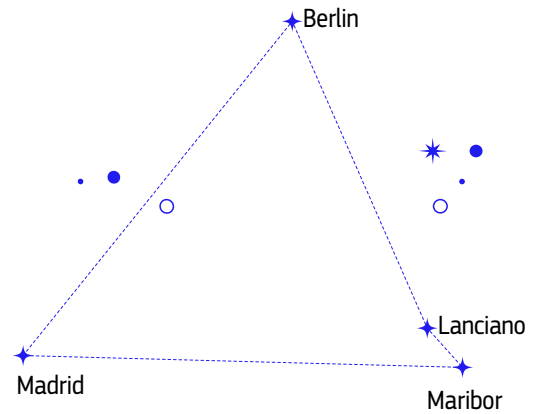
Elisabeth Efua Sutherland, work in progress, Dance City, Newcastle. Photo: Fly Films UK
Project CDCD © 2025 Fly Films UK

European Itineraries of Roma Cultural Heritage (ROMHERITAGE)

Fostering recognition and respect for Roma cultural heritage across Europe through empowering routes.

COOP1

Jan2023 - Dec2024



<https://romheritage.eu/>

► FTOP

☺ Demonstrating a commitment to democratic values such as inclusion, ROMHERITAGE establishes European itineraries to celebrate Roma cultural heritage in Spain, Italy, and Slovenia. This project highlights both tangible and intangible aspects of Romani culture through curated routes, neighbourhood connections, and cultural events. Involving a diverse consortium of Roma NGOs, artists, cultural institutions, and tourism operators, ROMHERITAGE ensures that Roma voices are pivotal in shaping this cultural representation.

The project aims to combat antigypsyism and discrimination by promoting inclusivity and intercultural dialogue. Workshops, exhibitions, and concerts serve as platforms for Roma narratives, fostering mutual understanding among communities and empowering Roma individuals as active participants in preserving and sharing their heritage. This initiative engages youth and artists as co-creators, thus building capacity for sustained civic involvement. The transnational network forged through cooperation reinforces European solidarity, integrating Roma culture into the broader European heritage narrative. Ultimately, ROMHERITAGE stands as a model for preserving cultural diversity, promoting equality, and strengthening social cohesion across Europe.

☺ ROMHERITAGE has successfully established Roma cultural heritage routes in Spain, Italy, and Slovenia, providing a pioneering model for expanding such itineraries across Europe.

- The project conducted over 30 cultural and academic events, including concerts, workshops, and conferences, which fostered intercultural dialogue and challenged prevailing stereotypes about Roma communities.

- By partnering with tourism operators and local governments, ROMHERITAGE created economic opportunities for Roma artists and entrepreneurs, thereby improving their living conditions and promoting sustainable economic inclusion.

- Furthermore, the project developed a transnational network of cultural stakeholders, ensuring the sustainability and growth of its impact on Roma cultural representation across the continent.

➔ After the project's official end, ROMHERITAGE will focus on expanding its cultural routes to new countries, including Romania, Serbia, and Ukraine. Efforts aim towards achieving recognition as a Cultural Route by the Council of Europe, boosting visibility and funding. The methodology developed will guide other countries in creating their own Roma cultural itineraries, further integrating Roma heritage into the European cultural landscape. Additionally, continuous engagement with Roma communities, particularly youth and artists, will ensure active participation in cultural promotion activities.

🌐 **Asociacion Nacional Presencia Gitana (ES)** - ERIAC (DE) - Them Romano (IT) - EPEKA (SI) - Instituto Cervantes (ES)

Roma Culture

Cultural Heritage

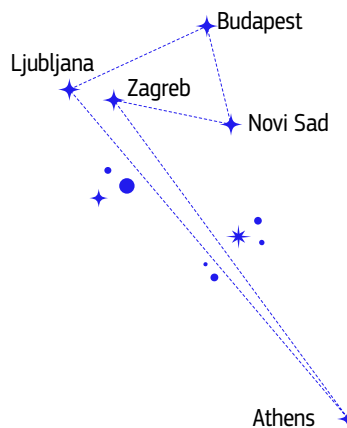
Cultural Tourism

Women Power in Comics (WOMCOM)

Empowering women in comics to challenge norms and engage through vibrant artistic expression.

COOP2

Feb2023 - Jan2025



www.womcom.io

[FB \(Women Power in Comics\)](#)

[IG \(womcom.power\)](#)

[FTOP](#)

⊕ The WOMCOM project addresses democratic values through its strong commitment to equality, inclusion, and artistic freedom. By focusing on women's authorship in comics, WOMCOM contributes to gender equality and challenges structural imbalances within the creative sector. The project creates professional opportunities for women artists, curators and cultural workers, and provides visibility to their work across Europe. Through its residencies, exhibitions and digital tools, WOMCOM actively supports freedom of artistic expression and ensures that diverse perspectives are represented in the cultural sphere. The project also promotes participation and dialogue, engaging audiences in local and cross-border contexts. Activities organised in smaller and more conservative environments, such as the Women Power in Comics exhibition in Novi Pazar, directly foster social inclusion and democratic engagement by opening public spaces for discussion on gender, identity and representation. Transnational collaboration among the project partners, artists and experts reinforces mutual understanding and European solidarity. By connecting professionals from different backgrounds and regions, WOMCOM nurtures a sense of shared responsibility for upholding cultural diversity and pluralism as fundamental democratic values. Furthermore, WOMCOM demonstrates fair and transparent working practices, ensuring that artists' contributions are recognised and remunerated.

⊙ WOMCOM has successfully hosted over 32 events across six countries (including Montenegro thanks to local partner Association of Comic Artists of Montenegro), actively engaging 35 artists and 8 mentors in various residencies and exhibitions.

- The project has developed the WOMCOM Digital Platform and an extensive 180-page catalogue, both of which serve as lasting tools for visibility and networking among women in comics.
- Through these initiatives, WOMCOM has facilitated cultural dialogue via international conferences held in Novi Sad and Ljubljana, effectively connecting artists with researchers and fostering meaningful exchanges.
- Additionally, the project has enabled over 4,200 paid workdays, significantly improving the visibility and employability of women within the comics industry.

→ WOMCOM continues to thrive as a European network, maintaining its digital platform for visibility and collaboration. Newly formed artistic collectives persist in exploring creative opportunities and developing exhibitions. With ongoing participation in comic festivals and presentations, such as at the Frankfurt Book Fair, WOMCOM ensures its lasting impact and growth, fostering cooperation and visibility for women in comics.

🌐 **Institution Students Cultural Centre in Novi Sad (RS)** - Centar urbane kulture 'Kino Šiška' (SI) - Autonomni kulturni centar 'Attack' (HR) - Bakelit Multi Art Center Alapitvany (HU) - Postscriptum Pliroforiki Epikoinonias EPE (EL)

Women Rights

Women Artists

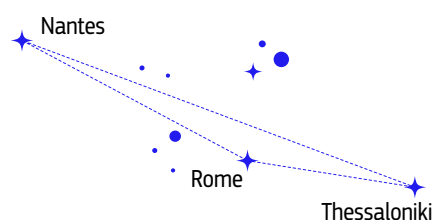
Comics Art

StreetArt for RIGHTS (SAFR)

Transforming urban landscapes and communities through impactful street art.

COOP1

Apr2022 - Mar2025



<https://streetartforrights.eu/>

[FB \(StreetArtForRights/\)](#)

[IG \(streetartforrights \)](#)

[FTOP](#)

☺ At the intersection of art and activism, StreetArt for RIGHTS (SAFR) explores the profound influence of street art in fostering democratic values across Europe. Led by ARTmosfera (Italy), and supported by partners in France and Greece, SAFR draws attention to pressing social issues through vibrant murals that enliven urban spaces. This project is bringing marginalised communities into the spotlight and empowering them to reclaim the narratives that shape their environments.

In Rome, the 40m 'Icarus' mural by Dutch artist JDL, created in the Corviale district, stands as a powerful symbol of resilience and environmental awareness, igniting discussions on societal self-destruction and the urgency for change. Also, in France and Greece, SAFR created murals focused on gender equality, disability inclusion, and the experiences of migrants, transforming urban spaces into powerful platforms for awareness and community engagement. By turning common spaces into hubs of civic engagement and cultural dialogue, SAFR transforms the urban fabric, instilling pride and collective identity among communities. Through workshops, festivals, and digital platforms, SAFR translates European values into local practices, redefining public spaces as arenas for expression, coexistence, and democracy. The project's cross-border collaboration underscores its broader relevance, illustrating how art can bridge diverse cultures and support societal transformation across Europe.

☺ The project created three large scale murals and other art in public space in Rome, Thessaloniki and Nantes symbolising environmental consciousness, social injustice and community resilience based on ideas collected during community workshops.

- Over 100 community members engaged in the project through workshops on topics such as social injustice, gender equality, situation of migrants, climate justice, access to art for wide audience.

- The partners have strengthened their international cooperation and advanced intercultural dialog via digital platform for wider engagement and cross-cultural content sharing.

- The activities have brought new public visibility to the peripheries of the participating cities through art and cultural activities and fostered local pride and participation.

➔ Building on its success, SAFR aims to further integrate with local associations and institutions to continuously revitalise urban spaces and promote community engagement. Plans include creating children's play areas and conversation spaces to enhance community interaction and provide platforms for ongoing dialogue and cultural exchange.

🤝 **ARTmosfera (IT)** - Pick Up Production (FR) - Anazitites Theatrou (EL)

Street Art

Community Engagement

Human Rights



Project SAFR © 2023 Emidio Vallorani



Piercing through the grim reality of our uncontrollably developing cities, we take citizens on a journey of rediscovering the hidden and forgotten potentials of public spaces.

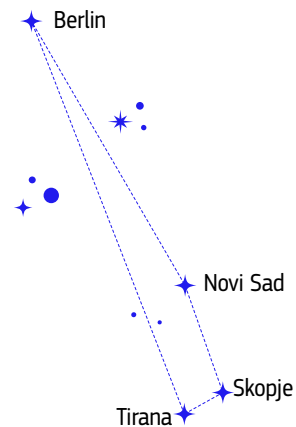
- Attila Antal and Višnja Žugić, authors of the SPA:RE project

Public Spaces ReClaimed (Spa:Re)

Exploring the role of socially engaged art in revitalising the social dimension of public space in contemporary European cities.

COOP1

Jun2022 - May2024



www.spa-re.info

[IG \(spare.walks\)](#)

[FTOP](#)

👁️ The project SPA:RE originates in Novi Sad, Serbia, where there is a growing commercialisation of public space, prioritising private capital over public needs. This inspired the project coordinator to examine similar issues in other transitioning cities like Skopje and Tirana. The project aims to revive the social dimension of public space through site-specific, immersive, multimedia performances that bring people back into the streets. By blending urban sociology with art, it seeks to reimagine public space through unique narratives. These performances are developed through multidisciplinary research and devised theatre workshops. The core artistic team, along with acclaimed mentors, is crucial in this process, working in all three cities. The project involves diverse groups of researchers, artists, and locals, fostering inclusivity.

These performances merge individual experiences with collective action, shifting the role of the audience from passive consumers to active protagonists, empowering them to see public space as platforms for change and resistance. This enhances a sense of connection and responsibility, which is key to grassroots actions for improving living conditions. Cities become the central character, protagonist in the performances, and a key challenge is balancing multimedia elements with the unpredictability of urban life.

The project's impact is profound, increasing awareness and sensitizing participants to their everyday surroundings. The format of collective immersive walks democratises contemporary performing arts in these contexts, contributing to a more inclusive cultural experience.

👁️ The project successfully staged seven site-specific immersive multimedia performances across Novi Sad, Skopje, and Tirana, inviting audiences to engage with urban environments in transformative ways.

- Additionally, it created three sculptural urban interventions in each city, which served as tangible symbols of public space reclaiming, fostering public interaction and reflection.
- The project's multimedia exhibition in Berlin showcased its innovative approach by including three documentaries and an audio walk, extending its reach to an international audience.
- Furthermore, the educational texts produced as part of the project - comprising the Brochure and the Strategy - provide valuable resources for future initiatives aiming to reclaim and revitalise public space, empowering urban planners and community leaders with practical tools and insights.

👁️ European collaboration is a defining element of Spa:Re, enriching the project with cross-cultural perspectives and expertise. The involvement of Rimini Protokoll as mentors, demonstrates the value of having an 'outsider's eye' to challenge existing paradigms and inspire novel solutions. It facilitated transcending local narratives and provided robust frameworks for addressing public space appropriation, reinforcing European solidarity through shared cultural and historical explorations.

👤 **INBOX Art Association (SR)** - Harabel
Contemporary Art Center (AL) - Rimini Protokoll (DE) -
University American College Skopje (MK)

Art in Public Space

Audience Involvement

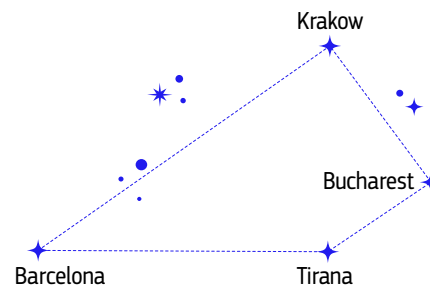
Urban Sociology

Warding Environmental Commons through Action-Research & Education (WECARE)

Empowering communities to safeguard urban green spaces through expressive cultural collaboration.

COOP1

Feb2024 - Jan2026



<https://wecare.upc.edu/>

► FTOP

🌐 In an era marked by the pressing challenge of climate change, the WECARE project embodies the union of democratic values with cultural cooperation. This innovative initiative unites partners from Spain, Romania, and Poland and aims to elevate environmental consciousness within urban communities, harnessing the power of collective engagement. Through participatory diagnoses, collective exploration of environmental commons, and artistic interventions in public space, WECARE empowers residents to actively transform their surroundings, fostering a proactive approach to ecological sustainability.

The project places a strong emphasis on democratic engagement, encouraging dialogue, diversity, and accessible information among participants. By transforming communal spaces into vibrant, sustainable environments, the project takes a significant step in the promotion of European values such as inclusion, empowerment, and fundamental freedoms. The initiative's participatory nature resonates deeply with these values, demonstrating how cultural collaboration can lead to effective community agency and shared responsibility.

WECARE's collaborative framework is enriched by the expertise of diverse partners who specialise in urban planning, cultural synergy, and community activism.

🌐 Community workshops and artistic interventions enhancing public space were carried out in Barcelona, Bucharest, and Kraków.

- The workshops were accompanied by creation of comprehensive guidebooks on sustainable environmental management for local communities.
- WECARE methodology will be integrated into university programmes, ensuring continuity in urban environmental education.
- The project allowed for strengthened networks among research institutions, NGOs, and cultural entities focused on democratic values and environmental sustainability.

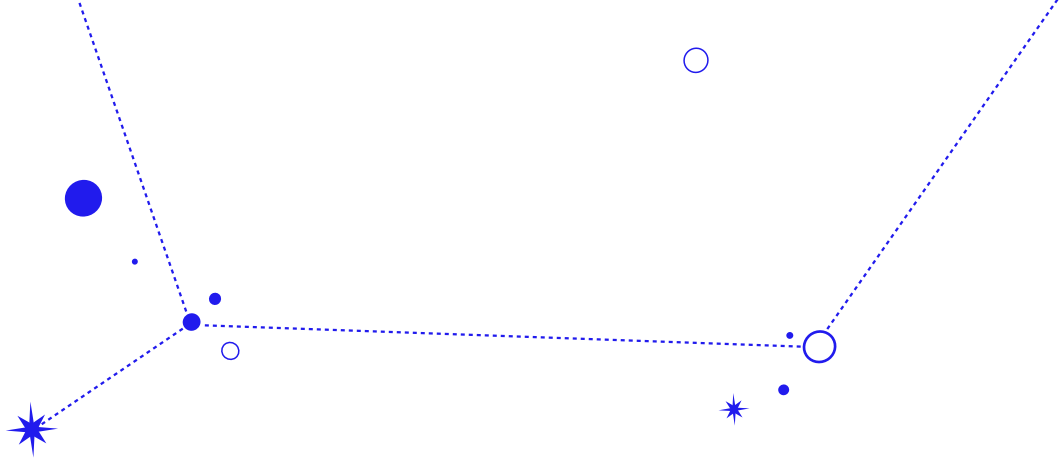
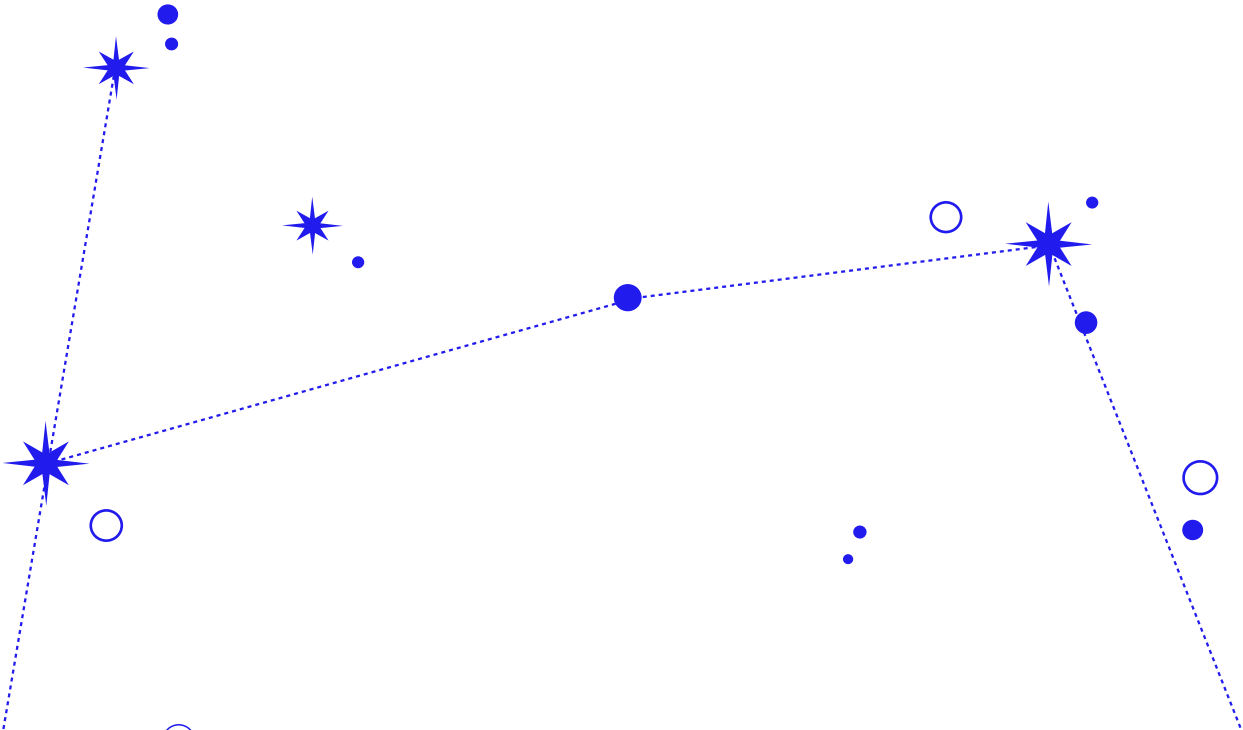
🌐 Creative Europe's framework has been crucial in enabling transnational knowledge exchange and nurturing innovative methodologies within WECARE. The programme's focus on sustainability and social inclusion aligns with WECARE's goals, amplifying their impact by facilitating collaboration across diverse cultural and research sectors.

🌐 **Universitat Politècnica De Catalunya, UPC_B**
Barcelonatech (ES) - Asociatia Pentru Tranzitia Urbana (RO) - Politehnika Krakowska (PL) - Fundacja Instytut Architektury, (PL) - Mito Associacio Cultural (ES)

Art in Public Space

Sustainability

Community Engagement





02

New Practices and Models

Introduction

The European cultural and creative sector plays a vital role in generating jobs and growth and creating spillover effects across the economy. This chapter highlights initiatives that address the specific challenges facing these sectors - from precarious working conditions to the need for sustainable business models - showing how cultural cooperation actively contributes to European strategic priorities.

The Creative Europe Programme fixed one of its general objectives on the goal of increasing the competitiveness and enhancing the economic potential of the cultural and creative sectors, recognising, on the one hand, the intrinsic and artistic value of culture and, on the other, the economic value of those sectors, including their broader contribution to growth, competitiveness, creativity, and innovation.

This chapter highlights initiatives enriching the economic landscape of culture. Featured here are projects addressing the specific challenges cultural and creative sectors face: precarious working conditions, rising global competition and the need for sustainable business models. These partnerships show how cultural cooperation can actively contribute to empowering artists and cultural professionals, advocate for improved working conditions, create jobs and nurture young and emerging talent. These projects experiment with new modalities of doing business in their respective sectors, showing that cultural cooperation can be both artistically rich and economically viable.

Projects highlighted in this constellation demonstrate tangible impact through diverse approaches:

- *supporting emerging talents and career development* (**ARCH-E** promotes participation in architectural design competitions to elevate the built environment, promoting career growth and sustainable business practices; **BtP** fosters innovation and talent, offering residencies and exhibitions that cultivate new economic opportunities through creative

growth, focusing on underprivileged emerging artists; **Life Long Burning** extends support to emerging artists and administrators, sustaining creative careers and innovative job growth within the dance sector);

- *new business models and networking* (**SwingNet2** catalyses the swing music sector's recovery post-Covid, attracting new audiences and enhancing career development opportunities through an extensive network; **Livetime** provides a platform for emerging performers amidst ecological and health challenges, improving working conditions within the live art sector);

- *territorial development and economic opportunities in rural areas* (**Change Creators** explores new business models in sparsely populated regions, offering cultural resilience through alternative spaces; **SPARSE Plus** supports the empowerment of rural communities with practical touring mechanics, shaping sustainable touring models alongside digital mentoring programmes; **NEW INHERIT** trains young professionals as cultural ambassadors to contribute to cultural reactivation, ensuring heritage sites thrive anew by skilfully combining entrepreneurial competences with social inclusion);

- *research and educational approaches* (**DIS, Digital Inter/Section** employs research, experimentation, and collective learning to challenge existing economic models and promotes smart revenue diversification; **Cultural BEES** designs a pedagogical framework integrating culture-driven innovation and entrepreneurship into education).

These projects are presented on pages 43-57.

To explore these approaches further, we spoke with Daniele Sepe from AMAT Associazione Marchigiana per le Attività Teatrali (IT), coordinator of the *SPARSE Plus project*. We discussed how cultural cooperation contributes to the development of new opportunities for artists in rural areas. Find an account of this exchange on page 40-42.

Interview

The SPARSE plus is a project with a wide scope, that breathes life into rural Europe through the arts. It spans across 50 villages, unveiling 150 performances that are set to stir the cultural fabric of these communities. Yet, its true essence is rooted in creating the fertile ground necessary for a sustainable rural cultural market to thrive.

With its 13 partners belonging to 11 countries, SPARSE plus provides reflection on how to expand and deepen the rural touring network, ensuring access to high-quality professional arts events in rural communities, while investing in the competences' development for the local promoters; a new profile destined to make a crucial difference, by offering live and digital mentoring programme to them.

Born from the robust foundation of a previous successful initiative, SPARSE Plus envisions the constitution of the SPARSE Network to drive future synergies and shared visions. To support these objectives, the new rural touring toolkits for artists and local promoters are translated into various partner languages and available online as the recorded mentoring programme. It also produces research reports addressing funding opportunities for arts in rural areas and the challenges faced by artists, complemented by advocacy reports to back the project's development.

Daniele Sepe, who provided the interview below, is the coordinator of the project and the director of AMAT Associazione Marchigiana per le Attività Teatrali and was interviewed by Emanuela Giorgio from the EACEA Culture Unit.

Emanuela Giorgio: Your project emphasises the development of rural markets for artists in the performing and visual arts sectors. Besides the artists themselves, who do you see as key economic actors in this arena?

Daniele Sepe: When examining the dynamics of the cultural market, conventional wisdom might suggest that rural touring is neither economically nor technically viable. This is often due to the absence of cultural programmes in rural areas, compounded by a lack of venues equipped to attract performances. Moreover, the need for complex technical equipment, which often accompanies high-impact performing arts productions, presents challenges in these regions.

Conversely, it could be stated that people in remote areas have the right to a cultural programme! We envision rural touring as mutually beneficial - an enriching experience for both artists and local communities.

A customised communication methodology needs to be developed as promoting performances in these areas may not involve conventional methods like posters; instead, it's often a matter of word-of-mouth among community members.

What we found innovative, and we experimented in our project is the role of local promoters as a critical third element, as they engage with local residents to determine which performances should be brought to their area, fa-

cilitating community involvement and show organisation among those proposed by the production partner. We experimented this approach with villages where the earthquake happened in 2016.

As developing rural markets is a systemic undertaking, also cultural managers must embrace the challenge. Rather than solely organising big performances in urban centres with established venues, they should engage with municipalities in a challenging but rewarding dynamics, looking also at the performances for outdoor venues.

Policy makers also play a pivotal role in supporting funding schemes like the European Regional Development Fund (ERDF) to let the culture be an asset also in rural areas.

The key to overcoming these challenges lies in collaboration between diverse entities, fostering subsidiarity and ensuring cultural accessibility across rural Europe.

Emanuela Giorgio: In terms of skills development within the sector, what are the key competencies that need to be enhanced to spur the growth of a rural artistic market in Europe?

Daniele Sepe: First and foremost, I want to emphasise the enormous potential within this field. When we launched the project, we had just five partners; now, we're proud to have grown to 11 partners. Our ultimate aim with SPARSE

Plus is to establish an official network dedicated to rural touring. The demand is palpable, evidenced by the many requests we receive from organisations eager to join our efforts. Countries across Europe face similar challenges – rural areas with scant professional cultural programming.

It's crucial that our partners possess not only expertise in performing arts but also an understanding that rural markets require active cultivation. These markets will not thrive independently; they require strategic audience engagement within communities.

Another foundational skill for success is the ability to implement co-financing models based on the principle of subsidiarity. Small municipalities and villages often lack the financial resources to support cultural initiatives, focusing primarily on essential services. In these regions, culture is often seen as non-essential.

Beyond financial growth, there's immense social value in bringing professional art to remote communities. It enriches lives, fosters community engagement, and sustains cultural heritage. In summary, fostering a viable rural artistic market calls for partners who are not only technically skilled but socially driven. Without this multifaceted approach, the market's growth potential cannot be fully realised.

Emanuela Giorgi: In your view, what innovative measures are essential for enhancing rural touring, particularly to improve the working conditions of artists?

Daniele Sepe: Through the SPARSE Plus initiative, we've committed to examining how funding flows into rural areas, a task complicated by notable gaps in data and information. This investigation reveals that challenges artists face are deeply rooted in systemic funding issues that need to be addressed prior to rural touring.

One of the prevalent issues is that cultural funds typically reach medium-scale organisations rather than individual artists themselves. This structure often leaves artists, who are frequently self-employed, at a disadvantage when it comes to accessing public funds and other types of financial support. Typically, for a self-employed artist to obtain public funding for a performance, they must be engaged by a production theatre or similar organisation. These entities have specific parameters that need to be fulfilled to access national funds, such as producing a certain number of shows under defined conditions.

To foster improvements in artists' working conditions, several innovative strategies are crucial, like streamlining funding models. Simplifying public funding structures is vital. Direct support tailored to individual artists can significantly enhance their conditions, ensuring funds don't just vanish into bureaucratic channels but meet immediate artistic needs.

Moreover, it is important to take inspiration from existing national models: tool like the discontinuity allowance for Performing Arts Workers offers a compelling example.

I believe in the development of a Performing Arts Code. More focus should be put on professionals rather than solely on production and programming organisations recognised by the National Fund for the Performing Arts. Legislative initiatives should highlight the importance of elevating individual artist welfare and development.

Finally, I see crucial investing in cross-border partnerships. Building alliances that span national boundaries can harmonise efforts to support artists. Sharing resources, insights, and best practices will encourage consistent opportunities and working conditions across Europe.

Emanuela Giorgi: How do you analyse the supply and demand for cultural products involving artists in rural areas, and what are the specificities you've identified?

Daniele Sepe: A common assumption exists that urban markets, especially in major cities, are more receptive to a wide array of artistic content. Conversely, rural areas are often perceived as only open to more traditional, straightforward, or amateur performances.

Our experience with the SPARSE Plus project challenges this notion. The supply and demand for artistic content and language in rural areas are, in fact, comparable to those in urban settings. Rural communities exhibit a genuine thirst for diverse cultural experiences. This includes avant-garde and contemporary art forms, not just the traditional or popular genres typically associated with remote locations.

This realization is pivotal, as it highlights rural areas as not only viable but vibrant markets for a spectrum of artistic products.

Our project demonstrates that the assumption that rural audiences lack sophistication or interest in complex artistic works is a myth. By treating rural areas with the same creativity and respect as urban ones, we're opening new possibilities for cultural engagement and development.

Emanuela Giorgi: Based on your experience, how can artists' working conditions be improved within the current legal frameworks at the national level?

Daniele Sepe: It's indeed a complex question, and the legal landscape for artists varies greatly across countries. Generally, there is a noticeable lack of financial support when compared to other sectors. Each nation has unique organisational structures influencing how funds are allocated, from a centralised funding system to from regional systems that allow decisions on cultural investments specific to local needs.

Enhancing artists' working conditions could see great success if regional development plans effectively synchronise with national funds to bolster performing arts sectors. By promoting a collaborative ecosystem where regional, national, and international bodies work in tandem, we can create a more supportive environment for artists to thrive.

A crucial innovation that would enhance artists' working conditions would be linked to creative residencies. Instead of a transient model where artists simply perform and move on, we would like to implement a residency approach that allows them to stay in villages for extended periods, such as 15 days. This enables artists not only to perform but also to rehearse, create new works while being compensated, and forge deeper connections with local communities. Through workshops, masterclasses, and informal educational activities, artists can engage meaningfully beyond performance moments.

Emanuela Giorgi: How does the funding scheme for cultural activities impact artists' working conditions, particularly beyond public funding?

Daniele Sepe: For self-employed artists, certain segments of the market can operate independently of public funding. Large private companies, for instance, can produce major musicals that run in big cities for extended periods without needing government support.

However, public funding becomes indispensable when we consider the more experimental side of the arts, what I re-

fer to as 'cultural risk'. This includes experimental proposals and young artists still refining their artistic identities. Public funds are essential to foster innovation and support emerging talent.

There is also a significant middle market, exemplified by organisations like mine. This involves a blend of multiple funding sources: national funds from the Ministry of Culture, local entity contributions, and theatre ticket sales. This mix, supplemented by art bonuses and sponsorships, makes cultural programming possible. Indeed, most cultural ventures rely on a harmonious interplay of public and private funding.

Emanuela Giorgi: How does the European dimension influence your cultural sector, and what are the benefits of cooperation at the EU level?

Daniele Sepe: The European dimension is fundamental in our sector. Many of the best practices related to interdisciplinary approaches and audience engagement have emanated from EU-level initiatives. Like, for example, the current 15 regional organisations called 'circuits' that in my country actively coordinate theatrical activities.

Inspired by European priority for audience development, we now have a dedicated team focused solely on audience engagement, organizing masterclasses, workshops, and non-formal educational activities.

Additionally, AMAT now works as a facilitator among five international museums, fostering dialogue between the museum heritage and young people in their communities. This demonstrates how an entity originally dedicated to theatrical programming has transformed, thanks to EU calls, into a broader cultural facilitator.

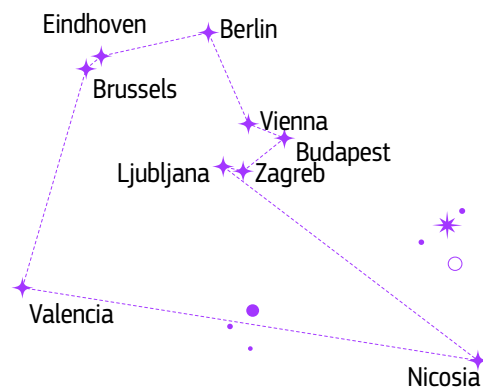
In essence, European collaboration has been crucial for capacity building and enhancing the cultural sector's role within communities. It encourages us to think beyond our traditional roles, integrating social and cultural aspects into our work. Theatres, museums, and libraries have become vibrant public space, fostering ongoing connections rather than one-off experiences.

European Platform for Architectural Design Competitions (ARCH-E:)

Improving quality-based procurement and strengthening the competitiveness of small and/or female-led architect offices through architectural design competitions.

COOP2

Feb2023 - Jan2026



www.arch-e.eu

[IG \(arch_eeu\)](#)

[LI \(ARCH-E EU\)](#)

[YT \(@arch_eEU\)](#)

[FTOP](#)

👁️ ARCH-E's main objective is to promote high-quality architectural solutions, by championing the accessibility and quality of architectural design competitions (ADCs) throughout Europe, specifically targeting barriers faced by small and/or female-led architectural practices. Despite ADCs historically being steppingstones for young architects, their current cross-border participation is critically low, influenced by restrictive legal frameworks like turnover thresholds, which affect especially small and female-led offices. These barriers hinder innovation and economic potential in architecture. According to the biennial ACE Sector Study, approximately 80% of European architectural offices are composed of one or two persons, and 97% are no larger than ten. ARCH-E's approach includes collaborative efforts with European chambers and universities to map and address the varied ADC systems and legal landscapes across countries. The project supports the integration of the core principles from the New European Bauhaus, Davos Declaration into ADCs, thereby contributing to their accessible dimension and Baukultur in general. ARCH-E's consortium, reaching over 580,000 architects, is pursuing these goals through the means of research, practical support, and political advocacy.

Through its collaborative network, ARCH-E encourages transparency, quality procurement, and equitable access, strengthening architecture's role as a driver for economic development and gender equality in Europe.

🌀 ARCH-E develops comprehensive online tools, including a glossary, currently compiling 1,000 entries, a mapping of national competition platforms, legal texts, and information at regional level, a network to connect ADC experts and architects.

- An evaluation tool was created to assist architects and procurers in assessing the quality of an ADC and to offer recommendations for identified problems. In cooperation with UREHERIT, another Creative Europe Project, ARCH-E is developing a Ukraine-specific iteration of the tool.

- The consortium published the ARCH-E White Paper to present recommendations for quality-based procurement processes by using ADCs on both European and national levels, along with data on the economic benefits of ADCs.

- A successful conference is hosted to engage architects, policymakers, and industry leaders in dialogue.

➔ Post-project, ARCH-E's digital tools and expert insights will be integrated into the digital space of the Architects' Council of Europe. Efforts will continue to advocate for improved ADC frameworks and encourage cross-border collaboration, ensuring lasting influence on architectural procurement practices. ARCH-E Network users willing to enhance the collaboration in the sector will be transferred to the ACE Hub, a social media service by the Architects' Council of Europe.

🌐 **Bundeskammer der Ziviltechniker (AT)** - Conseil des Architectes d'Europe (BE) - Hrvatska Komora Arhitekata (HR) - Zbornica za Arhitekturo in Prostor Slovenije (SI) - Syllogos Architektonon Kyprou (CY) - Bundesarchitektenkammer - Bundesgemeinschaft der Architektenkammern, Körperschaften des öffentlichen Rechts e.V. (DE) - Technische Universiteit Eindhoven (NL) - Universitat Politècnica de Valencia (ES) - SEPA Engineering GmbH (AT) - Magyar Építész Kamara (HU)

Young Professionals

Women

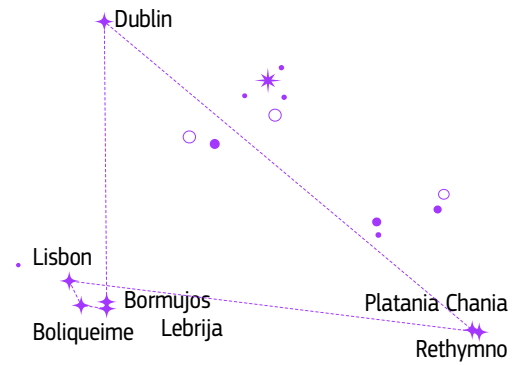
Empowerment

Breaking the Patterns (BtP)

Building entrepreneurial skills of artists to transform cultural and economic challenges into sustainable careers.

COOP1

Dec2023 - Nov2025



<https://breakingthepatterns.eu>

[IG \(breakingthepatterns_2025\)](#)

[FTOP](#)

☺ Breaking the Patterns (BtP) emerges as a source of hope for emerging artists grappling with economic uncertainties within Europe's cultural and creative industries. The project tackles critical gaps plaguing the sector: financial instability, lack of social protection, and exclusion from networks. BtP addresses these issues head-on by reframing the artist's journey from passive training recipients to active cultural entrepreneurs at the heart of professional, artist-led processes. Over two years, participants realise six international exhibitions across Ireland, Greece, Portugal, and Spain. They manage every stage from concept, budgeting, marketing, audience engagement, and curation. This hands-on approach not only provides a platform for their work but endows them with practical experience in project management, financial planning, negotiation, and digital promotion. BtP also introduces support like travel bursaries to open access, weekly mentoring to navigate freelancing and income instability, along with toolkits for career planning, branding, networking, and online presence. By combining cultural production with entrepreneurial training, BtP crafts inclusive, financially supported pathways into the sector, challenging unpaid entry routes and equipping artists with tools for sustained participation in the creative industries.

👁 72 emerging artists participate in the project, gaining the opportunity to self-organise and present six international exhibitions.

- The 8 digital exhibitions attract thousands of online visitors, demonstrating significant digital reach.
- The BtP IG page gains nearly 700 followers, with reels achieving between 500 to 6,000 views.
- Participants report increased confidence and identify clearer career pathways, leading to residencies, new commissions, and collective work, through mentoring and training.
- Partner organisations expand their networks and capacity, contributing to a more inclusive and connected cultural sector.

➔ Post-project, BtP encourages self-sustaining networks of artists who can provide mutual support and the organisational capacity of grassroots organisations.

👤 **CL Adult Education & Training Limited (IE)** - Third Sector International S.L. (ES) - Synopsis Practice Lda (PT) - KOUNDOURAKI CHRYSI - Rodopoulou Kalliopi Evanthis O.E. (EL) - Politistiki Etaireia Kritis (EL) - LAB Sevilla (ES) - Satelite Matriarcal Associacao Cultural (PT)

Entrepreneurship

Skills

Artist-led Processes



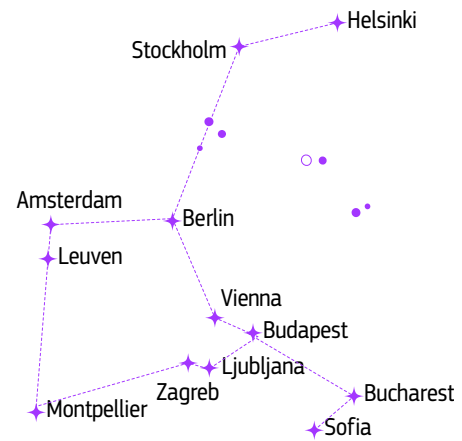
Paul Cashin's artwork 'Don't worry about blue water, it won't drown you' Displayed at the Irish BtP exhibition in Farnleigh Project BtP
© 2025 Julia Smolnicka

Life Long Burning - Futures Lost and Found (LLB3)

Fostering sustainable contemporary dance practices and outreach programmes to enhance the resilience of Europe's diverse cultural landscape.

COOP3

Jan2023 – Dec2026



www.lifelongburning.eu

[IG @lifelongburning](#)

[FB @LifeLongBurning](#)

[▶ FTOP](#)

www.impulstanz.com

[IG @impulstanz_festival](#)

[FB @ImPulsTanz](#)

LLB3 comprises a rich geographical and cultural diversity of 13 European partners, active in the field of contemporary dance and performance, including major dance festivals and production houses as well as grass roots organisations and it intends to foster their sustainable cultural ecosystem. The project tackles economic challenges within the cultural sector by promoting democratic and equitable decision-making processes for the sector and developing innovative models for professional growth. Supporting emerging and mid-career artists, it offers a variety of activities, including international capacity-building programmes and artistic exchanges, to strengthen cultural relations and foster intercultural dialogue. Open-format artistic gatherings and symposia address social and political issues, promoting innovative practices and enhancing advocacy and audience engagement.

The initiative aims at balancing varying conditions within the EU, ensuring fair working environments in countries facing less developed funding schemes while addressing disparities in funding and supporting sustainable job growth. The yearly Choreographic Convention unites all partners for advocacy, tackling artistic challenges and fostering job resilience. LLB3's commitment resonates beyond entertainment, contributing to social justice, equal pay, and sustainable structures, addressing challenges such as those amplified by the COVID-19 pandemic.

Over 600 attendees participate in 40 international learning experiences, fostering global engagement and knowledge exchange. Thirty co-productions and over 40 presentations are facilitated across 20 cities.

- 15 international exchange residencies are implemented for 30 artists, providing them with opportunities to enrich their creative practices and cultural understanding.

- Significant growth is achieved through the relaunch of the website and enhancement of social media presence, attracting approximately 20,000 spectators to events and expanding the reach of the programme.

Building on the foundations of LLB3, future initiatives will deepen cross-border alliances, focusing on greening strategies, inclusion, and accessibility. The initiative aims to support emerging and mid-career artists and foster democratic values, ensuring a thriving artistic community that actively engages with diverse audiences, while enabling robust international partnerships, thus enhancing cultural sector capabilities in challenging political climates.

Danceweb Verein Zur Forderung Des Internationalen Kulturaustauschen (AT) - Asociatia 4 Culture (RO) - Fondatsiya Brain Store Project (BG) - Umjetnicka Organizacija Divert Inkluzivni Plesni Kolektiv (HR) - Centre Choreographique National De Montpellier Languedoc Roussillon (FR) - Stiftelsen Moderna Dansteatern (SE) - Tanssiareena Ry (FI) - Umetnisko Drustvo Nomad Dance Academy Slovenija (SI) - Stuk Kunstencentrum (BE) - Uferstudios (DE) - Muhely Alapitvany (HU) - Stichting Bau (NL)

Capacity Building

Fair Remuneration

Sustainable Eco-system



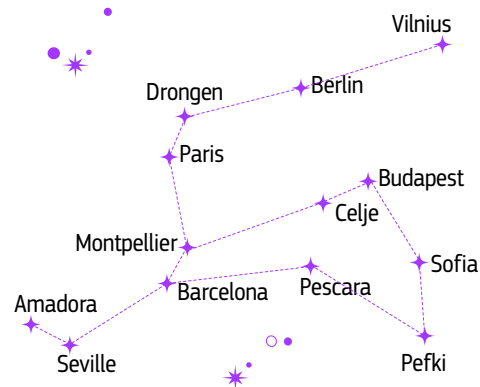
Project SwingNet2 ©2023 Alexander Thompson

Swinging Europe Network 2 (SwingNet#2)

Connecting swing artist communities across Europe to boost artists' careers and professionalise the sector.

COOP 3

Apr2022 - Mar2025



www.swingingeurope.eu

[IG \(swingingeuropa\)](https://www.instagram.com/swingingeuropa)

[FB \(swingingeuropenetwork\)](https://www.facebook.com/swingingeuropenetwork)

[FTOP](#)

Swinging Europe Network 2 unites 13 European swing dance and music organisations to advance three core goals: supporting the development and growth of professionals, raising awareness of swing culture, and increasing the sector's visibility and representation. By creating a pan-European platform, the project tackles challenges like limited artistic mobility, underfunded festivals, and fragmented networks, ensuring dancers, musicians, educators, and event organisers can collaborate across borders, access new audiences, and adopt sustainable business practices. The project directly addresses artists' working conditions by ensuring fair remuneration, supporting cross-border mobility for 526 musicians and 329 dancers, and developing sector-wide strategies for growth. Through festivals, residencies, and conferences, it builds capacity for emerging artists while elevating the profile of swing culture as a dynamic economic force. Partners co-create tools like the Sustainability Strategy and Audience Development Strategy, offering actionable frameworks for cultural managers.

From Bulgaria to Belgium, partners revitalise local scenes while fostering a unified European identity. By prioritising collaboration over competition, the project demonstrates how cultural sectors can thrive through solidarity, creativity, and strategic investment in artists' futures.

33 international festivals and three competitions are hosted, attracting 14,000 participants from diverse backgrounds, and showcasing the work of nearly 1,000 artists, including 70 female musicians who are promoted through a dedicated residency and podcast channel.

- 12 artistic residencies are organised, along with the Jazz Evolution Show, which represents an artistic experimentation through fusions with street dance and Afro-American cultural expressions.

- Digital tools, including a European Swing Culture History audiobook, a monthly radio channel, two podcast channels, and an interactive sector map, are developed to raise awareness of the genre's rich heritage, iconic figures, and community values.

- Key strategies focusing on Sustainability, Audience Development, Sector Mapping, and Analysis are adopted as reference tools across Europe's swing community.

The network has been formalised as a legal entity to advocate for sector interests. More than 40 organisations from the European swing sector expressed interest in joining. Plans include an annual conference, a permanent residency scheme, and an art management academy. Partners will launch collaborative projects, ensuring the network's legacy as a hub for innovation, mobility, and professional growth. Creative Europe's support transformed SwingNet#2 into a catalyst for sectoral change.

Lindy Hop Bulgaria EOOD (BG) - Marmaduke Sociedad Limitada (ES) - ASD Italian Swing Dance Academy (IT) - VSI Svingo Rojus (LT) - LouisLou VZW (BE) - Associació Cultural Storyville (ES) - Syncopation Society GBR (DE) - Little Big Minds Unipessoal LDA (PT) - Pepita Tanc Es Rekreacios Egyesulet (HU) - Shake That Swing (FR) - Swingville Montpelier (FR) - Kulturno Drustvo Swing Festival (SI) - Swing in Greece (EL)

Market Scaling-up

Community Building

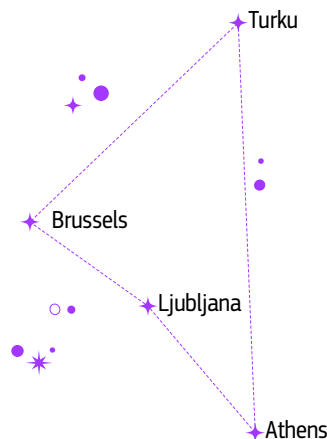
Professional Growth

Time For Live Art (LIVETIME)

Redefining Live Art with time for reflection, creation, and sustainable touring.

COOP1

Mar2023 - Dec2024



www.timeforliveart.eu

► FTOP

⊗ Time For Live Art takes an innovative approach to performance live art, prioritising time as an essential element for creative development and audience connection. Coordinated by Thor, Belgium, this collaboration unites four European festivals with partners from Finland, Greece, and Slovenia, nurturing a unique artistic environment. The experience encompasses not only slow travel and extended residencies, which enrich both performers and spectators, but also the transformation of travel into material for an artistic work produced along the way, culminating in a live creation in the city of arrival. By facilitating collaboration across diverse regions - Mediterranean, Balkans, Western Europe, and Nordic countries - the programme harnesses cultural diversity, enriching Live Art through shared practices and knowledge exchange. The project rethinks the standard framework for festivals, allowing the events to integrate the project's values, focusing on the significance of time in the lifecycle of each artwork and promoting efficiency typical of Live Art practices. These events allocate time for professional workshops, facilitating knowledge exchange, audience care, and discussions on gender, love, and origin equity. Insights from the initiative are captured in a podcast and publication, offering reviews, reflections from workshops, and travelogues of the artists. This approach supports Live Art through documentation and dissemination, addressing the challenge of time constraints faced by art workers.

⊗ The project team organises four festivals and a spring-board event for emerging artists in Live Art and Performance Art, creating opportunities for audience engagement around performances.

- Four artists initiate 'slow travel residencies,' which result in new creations in destination cities and enhance audio and written publications.
- An initial residency and four workshops on 'rest as resistance' allow professionals, such as curators and festival directors, to reflect on production methods and their professional roles.
- A three-episode podcast is created, capturing interviews and sounds from retreats and festivals.
- A publication is released, featuring artists' texts and images, critical festival reviews, and curatorial statements.

⊗ Creative Europe's support has been the foundation for innovative ideas, enabling multi-regional artistic journeys and dialogue that enrich participants both professionally and creatively. The programme's design encourages looking into questions not typically addressed in routine practices and it challenges organisations to step out of their comfort zones. It is a great opportunity to experiment with new approaches that are not usually feasible with regular means, with the aspiration these can be applied in the future.

🌐 **Thor (BE)** - New Performance Turku Ry (FI) - Mir Eteria Meletis Diadosis Ke Proothisis Tis Synchronic Technis (EL) - Drustvo Gledalisce Glej (SI) - Maska Ljubljana (SI)

Slow Travel

Extended Residencies

Pioneering Festivals



Project Change Creators © 2025 Rafal Dadak

Innovative Business Models for the Non-Urban Creative Sectors (Change Creators)

Encouraging creativity in rural areas through pioneering business and audience development models.

COOP1

Feb2023 - Apr2025

www.changecreators.eu

▶ FTOP

👁️ The Change Creators project was oriented to develop the economic potential and competitiveness of alternative cultural and creative places (ACaCPs) in Europe's non-urban, remote regions. It addressed the need for innovative business models and audience development strategies to enhance sustainability and resilience. Spanning 27 months, the initiative unfolded in four phases: Analysis and Preparation, Strategy Development, Pilot Testing, and Dissemination & Exit Strategy. Key activities involved mapping existing models in partner countries, generating national reports, and launching pilot programmes that supported eight ACaCPs through needs analysis and localised strategy development with experts. The project yielded a Handbook of Good Practice, available in five languages, plus regional training courses programmes aimed at skill enhancement. Four partner NGOs from Northern, Middle, and Southern Europe collaborated based on shared goals and expertise.

Project findings revealed that cultural and creative hubs in rural Europe are not mere custodians of tradition; they are pivotal in spurring economic growth, generating employment, and fortifying community resilience.

👁️ The project team conducted four baseline surveys across four partner countries and summarised the findings in a comprehensive report.

- In eight creative/cultural places in four partner countries, the team completed varied local pilot projects, focusing on networking, business, and audience development activities.
- Partner organisations developed new business models, including audience development strategies tailored for each of the four partner countries.
- The consortium published the Handbook of Good Practice & Recommendations, available in five languages, offering eight scenarios for business and audience development and the Training Courses Curricula Compendium inspiring how to plan, design and organise valuable training courses and advisory services dedicated to the creatives.

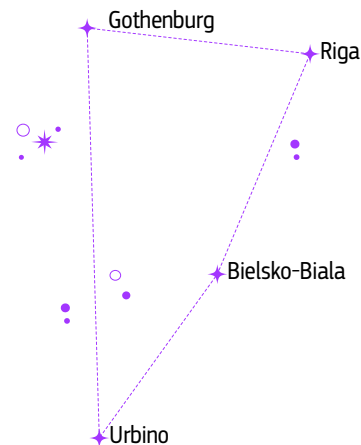
➔ The project aimed to institutionalise training curricula for cultural non-urban operators in alternative cultural and creative places across European networks, establish a European 'Change Creators Network,' and drive policy dialogue to better integrate non-urban cultural sectors into EU policies. Continued advisory services, training offer, and cross-border exchanges will promote lasting growth and innovation.

👥 **Fundacja Alternatywnych Inicjatyw Edukacyjnych (PL)** - Latvijas Lauku Turisma Asociacija Lauku Celotajs (LV) - Opera Societ  Cooperativa Sociale ONLUS soc. coop. p.a. (IT) - GU Ventures AB (SE)

Non-urban Areas

Skills

Strategic Development





*Performing Arts, Singular and Plural.
A creative, personal act which can't take
place without the community that in a
specific moment and venue share the
'here and now' of that act.*

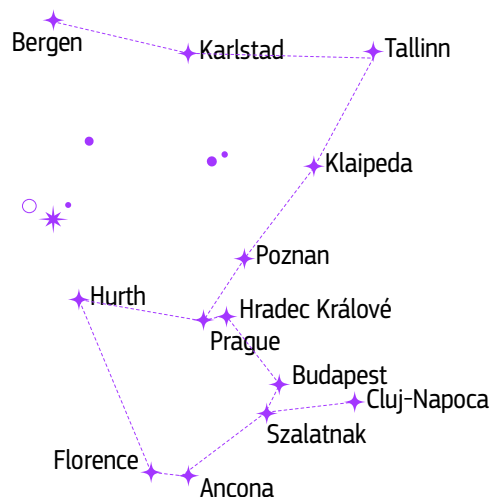
- Daniele Sepe, project coordinator, SPARSE Plus

Supporting & Promoting Arts in Rural Settlements of Europe Plus (SPARSE Plus)

Unlocking rural touring as a new market for artists across Europe.

COOP2

Feb2023 - Jan2027



www.sparse.eu

[FB \(SPARSEU/\)](#)

[FTOP](#)

SPARSE Plus introduces a touring model that brings professional arts to rural communities, tapping into a market often overlooked in the creative sector. In the effort to invigorate the rural cultural landscape of Europe, the initiative offers touring opportunities for artists, particularly from Central and Eastern Europe. It equips artists with the essential tools to navigate the logistics of touring in the countryside, offering structured mentoring webinars and toolkits available in multiple languages. These resources are designed to share valuable insights and experiences from performers who have successfully engaged with non-urban populations. The interactions fostered between artists, art organisations, and country towns, also through the supported profiles of the local promoters, not only enrich local cultural life but also create new opportunities for cross-border collaborations.

Through the development of sustainable business models, SPARSE Plus focuses on enhancing artists' working conditions and economic viability. The initiative prioritises environmental consciousness by advocating for slow travel methods that help minimise carbon emissions. As part of the European cultural ecosystem, SPARSE Plus contributes to open the rural art market while connecting urban and rural cultural experiences, emphasizing the importance of collaboration in bridging these gaps and strengthening cultural ties across regions.

Diverse artistic talents showcase 150 performances across rural communities, involving around 45 artist companies .

- The project facilitates three mentoring programmes offering toolkits for rural touring in artists' native languages for local touring promoters and artist organisations.
- Cross-border cultural exchanges and carbon-neutral travel solutions are established.
- The project team delivers a comprehensive symposium and conference for cultural dialogue and policy influence.

SPARSE Plus aims to extend its reach by incorporating creative residencies within rural settings, encouraging deeper engagement and artistic research. A formal constitution of the SPARSE Network is planned and set to enhance collaboration and secure sustainable rural touring operations across Europe, prioritising longer artist stays and community integration.

AMAT Associazione Marchigiana Attività Teatrali (IT) - Menininku Grupe Zuvies Akis (LT) - Sihtasutus Eesti Tantsuagentuur (EE) - Nova Sit (CZ) - Asociatia Teatrala Shoshin (RO) - Fondazione Toscana Spettacolo onlus (IT) - Pro Progressione Kulturalis Nonprofit Kozhaszn (HU) - Sinum Theatre Laboratory Association (HU) - Teatro 4Garoupas GbR (DE) - Riksteatern Värmland (SE) - Art Fraction Foundation (PL)

Rural Audience

Non-urban Cultural Market

Local Promoters



Project NEW INHERIT © 2025 Culture Goes Europe e.V.



Sometimes we see the past as something oppressive, but (actually) having creative relationship to the past is the richness of our story and our lives.

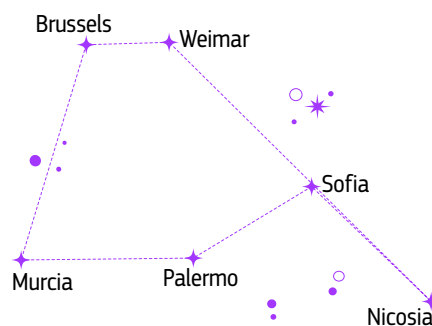
- Dr. Alan Bern, project coordinator, New Inherit

INNOVATION 4 HERITAGE - Creating NEW Talent through Adaptive Reuse of Heritage and Co-creation of Cultural Space Activation (NEW INHERIT)

Transforming heritage spaces into dynamic hubs
of cultural innovation and job creation.

COOP2

Jan2024 - Dec2025



www.newinherit.eu

[IG \(art.cademy/\)](https://www.instagram.com/art.cademy/)

[FTOP](#)

👁️ Across Europe, NEW INHERIT reshapes cultural heritage into dynamic centers for art creativity and entrepreneurship. This collaborative effort addresses pressing economic challenges within the cultural sector. By converting underused heritage spaces, the project creates opportunities for artists, civic entrepreneurs, and communities to utilise their cultural and spatial competencies. These spaces become platforms for social cohesion and local engagement, driving cultural renewal, and providing fertile ground for new business models. NEW INHERIT places a strong emphasis on youth professionalisation, especially for those at risk of marginalisation, fostering an inclusive environment that supports creativity and innovation.

Through peer learning, ambassadors' programme and site visits, partners exchange practices and develop strategies that are applicable across various European contexts, reinforcing the project's transnational dimension. As these revitalised spaces address contemporary challenges like climate change and accessibility, they embody the commitment to cultural cooperation and European solidarity, offering methods that can be adapted to diverse urban environments across the continent. By nurturing local talent and empowering community-driven cultural initiatives, the project contributes to strengthening the cultural economy and enhancing artists' working conditions, signalling a sustainable way forward for heritage-driven urban development.

👁️ The NEW INHERIT Tool Packages for cultural space activation are developed, supporting cultural entrepreneurship.

- A competence framework for cultural space activation is released, fostering local talent and creative use of heritage spaces.
- Testbed sites across Europe are established as living laboratories for heritage reuse.
- A policy overview report and governance model are published to guide cultural communities in sustainable practices.
- New Inherit Playbook.

👁️ Creative Europe enables NEW INHERIT to transcend borders, facilitating a network of cultural innovation through adaptive reuse. This support aids young professionals by engaging them as cultural ambassadors, fostering skills in place-making and heritage regeneration. It strengthens NGO capacity and networking across Europe, promoting methodologies to empower marginalised groups and boost societal enrichment through heritage engagement.

👥 **Culture Goes Europe (CGE) Soziokulturelle Initiative Erfurt (DE)** - Urban Foxes (BE) - UP Project Gestión de Proyectos SL (ES) - A&A Emphasys Interactive Solutions Limited (CY) - Youth for Exchange and Understanding International AISBL (BE) - Sguardi Urbani (IT) - Gid Gradski Idei I Dizayn Sdruzhenie (BG) - Ayuntamiento de Murcia (ES)

Youth Job

Cultural Re-activation

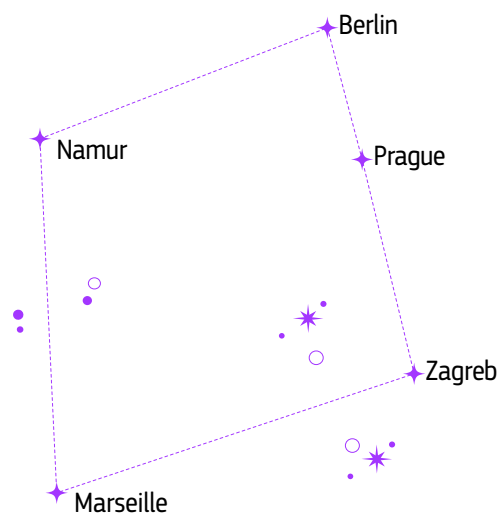
Heritage Re-use

Digital Inter/Section (DI/S)

Creating innovative business models to enhance adaptability and sustainability for digital arts organisations.

COOP2

Jul2022 - Mar2025



www.digitalintersection.eu

[IG \(digital_intersection_dis\)](#)

[YT \(@DigitalInterSectionDIS\)](#)

[LI \(Digital Inter/Section\)](#)

[FTOP](#)

☺ Digital Inter/Section (DI/S) is a European initiative re-shaping how digital arts organisations achieve economic sustainability in the face of rapid technological changes. The project, involving artistic organisations and a business consultancy from multiple countries, focuses on redefining value creation and maintaining relevance in dynamic ecosystems. It employs research, experimentation, and collective learning to challenge existing economic models and promote smart revenue diversification without the push for commercialisation. Key to the initiative is prioritising sustainable human practices by emphasizing fair working conditions and linking economic resilience to cultural responsibility. This approach reframes sustainability as essential, promoting economic literacy as a collaborative skill for organisations. Cooperation is recognised as vital for adaptability in the sector. The project addresses practical challenges like economic analysis tools, balancing artistic innovation with stability, and fostering ethical practices. Through coordinated strategies, it strengthens cultural economy resilience, providing resources that enhance adaptability in a rapidly changing environment. The project's outcomes and tools, available on their website, aim to bolster the sector's capacity for strategic growth - building a stronger, more adaptable cultural economy across Europe.

☺ An AI-powered self-assessment tool, providing digital arts organisations with insights into their economic models and opportunities for growth.

- Sustainability guidelines and a responsible practice pledge, emphasizing the link between economic viability and ethical working conditions.
- A macro-European study covering insights from over 70 organisations across 25 countries, providing a comprehensive overview of the digital arts sector's economic realities globally.
- Four pilot projects developing and implementing new organisational strategies and diversified revenue models at a local level.

➔ Digital Inter/Section's collaborative framework and resource toolkit continue to inspire practices across Europe. Each partner integrates lessons into future projects and initiatives, fostering sustained impact. For example, ZINC expands its offerings at the CHRONIQUES Biennale, and KIKK launches a new agency for artwork distribution. The ongoing dialogue within the DI/S community sparks new partnerships, forming a dynamic network that will shape the future of digital arts.

👤 **Zinc (FR)** - Signal Productions S.R.O (CZ) - Kikk (BE) - Kontejner / Biro Suvremene Umjetnicke Prakse (HR) - The Catalysts (DE)

Revenue Modes

Sustainable Practices

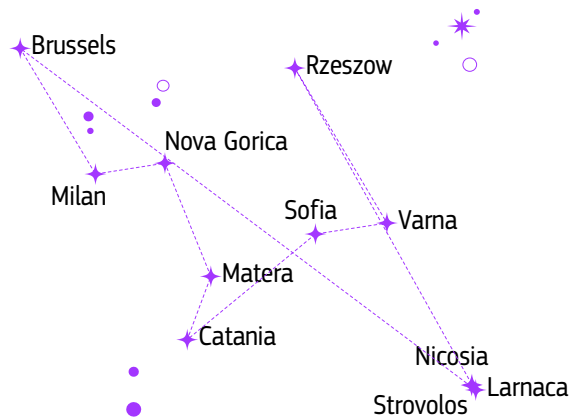
Fair Working Conditions

Creating Cultural Heritage Businesses through Hybrid Learning Models & Hands-on Curricula Across Borders (Cultural BEES)

Merging pedagogy with entrepreneurship to unlock career opportunities in cultural heritage and creative industries for youth.

COOP2

Jan2024 - Dec2026



www.culturalbees.eu

[LI \(Cultural Bees Eu\)](#)

[FB \(culturalbeeseu/\)](#)

[IG \(culturalbeeseu/\)](#)

[FTOP](#)

☺ Cultural BEES emerged from recognizing that Europe's rich cultural heritage and creative industries are strong, yet youths often lack the skills, guidance, and visibility to pursue careers in these fields. The project aims to empower youth to explore careers and entrepreneurship in the Cultural and Creative Industries (CCI) and Cultural Heritage (CH). By designing a pedagogical framework integrating culture-driven innovation and entrepreneurship into education, Cultural BEES addresses economic challenges by positioning culture as both a driver for identity and innovation. The programme merges creativity with entrepreneurial skills and digital tools, encouraging youth to develop cultural business models while connecting them with cultural professionals. A key aspect is raising awareness of fair working conditions in CCIs, teaching young people to value creative work, understanding artists' livelihoods, and creating sustainable business strategies. Cultural BEES tackles challenges such as the limited visibility of CCIs as viable career options and the lack of curricula linking culture, skills, and entrepreneurship. Through inclusive digital tools and hands-on learning approaches, the project promotes an understanding of culture not only as heritage to preserve, but as a growing economic sector driven by innovation, collaboration, and entrepreneurship.

☺ Cultural BEES reaches around 1,000 students, creating a replicable model for cultural entrepreneurship education across Europe.

- The project fosters youth entrepreneurship with 20 cultural-based business ideas, 10% expected to be commercialised.

- Teachers' capacities are enhanced through the creation of a digital toolkit and platform, which foster multilingual interactive learning for both students and educators. Additionally, the development of the Cultural BEES Curriculum, featuring two comprehensive learning pathways, supports the integration of culture and entrepreneurship into the classroom.

- Local implementation plans established for Italy, Bulgaria, and Cyprus.

- Enhanced partnerships form between schools, cultural organisations, and NGOs.

➔ Following the project's completion, the Cultural BEES methodology and digital platform will continue to serve educational and youth organisations. Its integration into Junior Achievement Europe's broader portfolio will support sustainability beyond the project lifecycle. Building on the piloting experience, the project will explore opportunities for further adaptation, scaling the use of the digital toolkit, contributing to the long-term impact of Cultural BEES across education and the cultural and creative sectors.

👤 Junior Achievement Europe (BE) -

Junior Achievement Young Enterprises Cyprus (CY) - C.A. Innoeusphere Limited (CY) - Univerza V Novi Gorici (SI) - Consorzio Materahub Industrie Culturali e Creative (IT) - Danmar Computers Sp Zoo (PL) - Junior Achievement Young Enterprise Italy (IT) - Isola Catania Impresa Sociale SRL (IT) - ANCI Lombardia (IT) - Dzhuniar Achiyvmant Bulgariya (BG) - Ikonicheski Universitet Varna (BG)

Youth Entrepreneurship

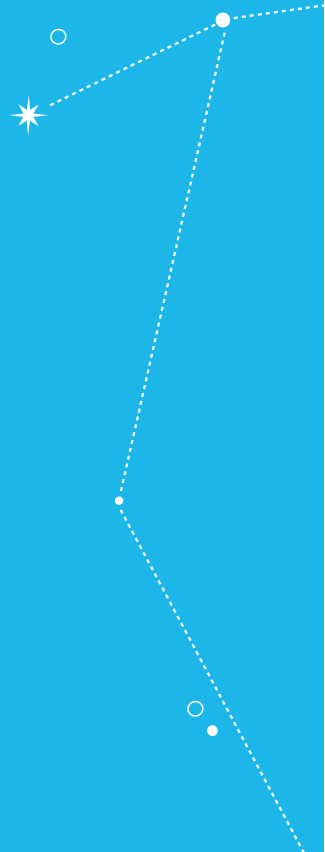
Education

Inclusive Digital Tools



03

Digital Transformation



Introduction

The impact of digital technologies on creative and cultural sectors has been profound and continues to shape how culture is created, distributed and experienced. This chapter examines how cultural practitioners have adapted to digital change and leveraged new tools to ensure Europe's cultural life thrives in the digital age.

The projects in this chapter are shaping the future of cultural and creative sectors and contributing to a fairer, more connected Europe. By embracing digital technologies, they not only adapt to change but spearhead progress, creativity and innovation, while reinforcing the resilience of Europe's cultural landscape.

Projects demonstrate this commitment in practice through multiple pathways:

- *algorithmic justice* (**European Digital Deal**, which safeguards democracy by aligning technological innovation with democratic values; **ARTECHÓ** examines elements like **non-fungible tokens**, decentralised technologies and blockchain's roles in sustainable cultural innovation; **Algo-Rhythms** leverages AI to enhance European music's reach in Latin American markets, optimising promotion strategies through data-driven insights).

- *digital capacity building* (**The Hybrid Lab** uses Extended Reality (XR) to foster collective creativity, offering virtual environments for prototyping and co-creation; **Studiosopia**

2 unites artists and scientists to explore the Symbiocene, envisioning harmonious futures through interdisciplinary residencies; **SHELeadersVR** offers immersive virtual reality experiences of medieval Balkan queens, combining storytelling with advanced digital tools).

- *digital innovation in business models* (**Realities in Transition** empowers creators to shape the future of extended reality by integrating artistic innovation with social, ethical and ecological considerations; **MODINA** expands creative possibilities for contemporary dance using advanced technologies; **EPE** distinguishes itself in graphic design by advocating for open-source editorial tools; **Digital on Stage** secures the digital transition of Europe's performing arts sector, integrating virtual reality, augmented reality and artificial intelligence to offer immersive audience experiences).

These projects are presented on pages 63-77.

To explore the topic of digital transformation further, we spoke with Gerfried Stocker, Veronika Liebl and Ana Maria Carabelea from Ars Electronica (AT), coordinator of the project *European Digital Deal*. We discussed why rethinking innovation processes is essential to designing fair, ethical and sustainable digital systems grounded in democratic principles. Find a summary of this exchange on page 60-62.

Interview

European Digital Deal is a three-year investigation co-funded by Creative Europe Culture into how the accelerated, yet at times unconsidered adoption of new technologies - such as artificial intelligence, machine learning, blockchain and algorithmic processing - can alter or undermine democratic processes.

As new technologies become part and parcel of the ways in which we disseminate and consume information or interact with public administration, they shape our view of the world and our relationship with governments. Unpacking the entanglements of technology with the media and public administration is a first step in reaching a digital deal that is committed to democratic principles.

Beyond exposing the present-day risks, the project also questions the current architecture of innovation processes to make a case for the long-term environmental and societal impacts to be considered in designing fair, ethical and sustainable technologies in the future. To explore the topic of digital transformation further, Martina Janickova from EACEA agency spoke with Gerfried Stocker, Veronika Liebl and Ana Maria Carabelea from Ars Electronica (AT), coordinator of the project European Digital Deal.

Martina Janickova: Can you tell us about the EU Digital Deal project and its potential to shape the future of the creative and cultural sectors, driving a fairer and more connected Europe in the digital age?

Veronika Liebl: The EU Digital Deal project is a three-year investigation into how digital technologies are shaping our societies, particularly in terms of their impact on democracies. We are focusing on the use of media and technologies, and how we can develop more ethical, fair, and sustainable technologies, especially in collaboration with artists.

By doing so, we aim to foster a democratic discourse and balance the opportunities and threats of digital technologies. We have been working with artists to build transparency and explainability, and to support citizens in understanding the implications of AI. We have also been exploring the realm of regulations, and many artists have been feeding into policies to inform and shape them.

One of the key aspects of the project has been increasing inclusiveness in AI development and democratising data.

We believe that by working together with artists, stakeholders, and citizens, we can create a more democratic and inclusive digital landscape that benefits everyone.

Ana Maria Carabelea: I think the two main pillars of this democratic process that came through in the artistic practices were public discourse and public debate, and how that is run in digital spaces. We have had several projects that have

focused on unveiling the mechanisms behind misinformation and public debate online, and they have used different strategies to educate the public and show the absurdity of online discourse.

For instance, some projects have used AI-generated images and turned them into physical objects to highlight the glitches and biases in the system. Others have replicated online debates and used data from various sources to show the spectrum of ideological perspectives. We have also seen projects that have used caricature and satire to critique the online discourse and highlight the need for more critical thinking.

Another important project has been working with local administration to create a transmedia space for public debates. This space can be accessed physically, through chat, VR, or headphones, and it is designed to be inclusive and accessible to everyone, regardless of their level of technological abilities. This project shows that innovation does not always have to mean creating something new but rather assembling existing technologies in a different way to create a more inclusive and accessible space for public debate.

Martina Janickova: How has the EU Digital Deal project informed your understanding of the impact of technology on democracy, and what are the key takeaways from the project?

Veronika Liebl: The project has shown that leading a public discourse with a broader society on the impact of technology

on democracy is essential. We have seen that AI has created a certain fear, but also opportunities, and we need to increase awareness and raise a more complex and nuanced level of discourse.

Gerfried Stocker: One thing that stands out from our experience with this project is the impact of artistic approaches on a wider audience. When we presented our work within festival programmes, museum exhibitions, and education initiatives, we were struck by the breadth of interest and engagement. The artistic ideas and projects not only resonated with our usual community of experts and policymakers but also sparked meaningful discourse and dialogue among a much broader audience. This was a powerful reminder of the importance of artistic and cultural practice in fostering democracy and civic engagement. By leveraging the creative potential of art, we can reach and inspire people in new and innovative ways, and I believe this is a key takeaway.

Martina Janickova: How do you think Artificial Intelligence (AI) is changing the creative landscape, and what are the implications for intellectual property and creativity?

Gerfried Stocker: AI is giving us new tools, but it is also challenging the ecosystem of creativity and content production. While it is essential to think about how to master these challenges, I think we are getting caught up in the hype around AI. People are buying into the idea that AI is a game-changer. But the truth is, we have seen this before with every new technology. We need to take a step back and understand the process of change. AI is not a solution to all our problems, and we need to be careful not to overestimate its potential. We should focus on having a nuanced discussion about the impact of AI on society. As someone who has seen several technological waves, I think it is essential to approach AI with a critical and nuanced perspective.

Veronika Liebl: AI is changing the creative landscape by introducing new tools and altering the process of how we produce, distribute, and engage with cultural content. However, we need to be careful not to concentrate power in the hands of a few platforms and to ensure that artists and citizens have agency and participation in the development of AI.

Ana Maria Carabelea: I think we are at the start of a massive learning curve, and we need to have conversations about what can be done with AI and how we can use it ethically. For example, AI can be used to create new forms of public discourse and engagement, but it also raises questions about the role of algorithms and bias in shaping our conversations.

Martina Janickova: Can you discuss the importance of algorithmic justice and how we can implement algorithms that are fair, transparent, and accountable?

Gerfried Stocker: The most critical factor in this discussion is the economic framework in which we operate. It's not about a specific technology or community, but rather the economic system that introduces and controls these technologies. When we consider the creative sector, it's relatively straightforward because we're accustomed to creating content and navigating the economic landscape. However, when it comes to issues like participation, empowerment, and societal agency, the conversation becomes more complex and fruitful.

To truly understand the impact of AI, we need to examine the broader societal context and the mechanisms that govern its introduction and regulation. This requires a nuanced discussion that incorporates practical examples and artistic projects. The real transformation that AI is introducing is a challenge to our individual and collective awareness, responsibility, and ethical potential. As a society, we're being forced to confront the level of control that companies, technologies, and economies exert over us.

Artistic practice and experimentation with AI are essential in claiming a space for society to participate in this development. Artists can serve as advocates and placeholders for society, enabling us to experiment and navigate the possibilities and challenges that AI presents.

As we embark on this journey, it is crucial that we prioritise free space for experimentation and foster a culture of innovation. If Europe fails to fully embrace AI in a way that aligns with its values, we risk being left behind. Instead, we should strive to strengthen and foster our European values, using AI as a tool to enhance our societal and economic well-being.

Veronika Liebl: Algorithmic justice requires a governance framework, regulatory oversight, and a culture shift in how we define the governance process behind AI. We need to ensure that society is part of this governance process and that we have a functioning democracy that can deal with the challenges and opportunities of AI. This means investing in education and critical thinking and ensuring that citizens have the skills and knowledge they need to participate in the development of AI.

Martina Janickova: **Why is it important to support emerging artists and digital capacity building, and how can we fill the digital skills gap?**

Ana Maria Carabelea: I think it is valid to ask about the digital skills gap, but we also need to consider the skills that artists and cultural organisations can bring to the table. We need to ask questions about what skills are needed to develop technologies that support democracy, and how we can ensure that artists and citizens have agency and participation in the development of AI. This requires a multifaceted approach that involves not just technical training, but also critical thinking, creativity, and collaboration.

Veronika Liebl: It is essential to support emerging artists and digital capacity building because they are the ones who will shape the future of our creative landscape. We need to ensure that they have the skills and knowledge

they need to participate in the development of AI, and that they have the resources and infrastructure they need to experiment and innovate. **Martina Janickova:** **Finally, why is international cooperation important for addressing the challenges and opportunities of AI, and how has the Creative Europe funding allowed you to facilitate this collaboration and cooperation?**

Veronika Liebl: International cooperation is essential because the challenges we are facing are too big for one discipline or sector to solve alone. The Creative Europe funding has allowed us to facilitate collaboration and cooperation across nationalities and sectors, and to support artists in developing their expertise and capacities. This has enabled us to create a network of artists, cultural organisations, and experts who can work together to address the challenges and opportunities of AI.

Gerfried Stocker: The Creative Europe funding is vital because it allows us to support artistic and cultural practices that foster democracy and promote democratic values and principles. We need to ensure that artists and cultural organisations have the resources and infrastructure they need to experiment and innovate, and to reach a wider audience. This requires a long-term commitment to funding and support, as well as a willingness to take risks and try new things.

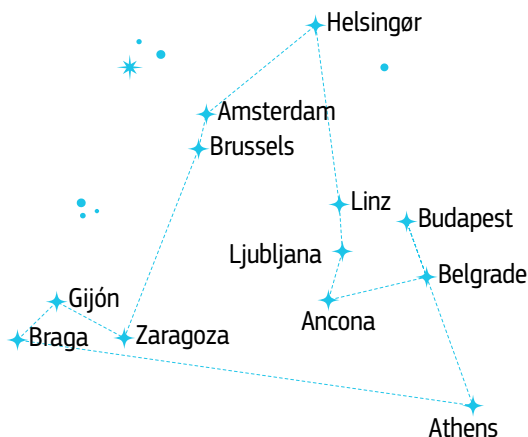


European Digital Deal (EUDigitalDeal)

Safeguarding democracy by aligning technological innovation with democratic values and principles.

COOP3

Jan2023 - Dec2025



<https://ars.electronica.art/eudigitaldeal/en/>

► FTOP

⊕ As digital technologies continue to reshape the fabric of our societies, it has become increasingly clear that their development and deployment must be aligned with democratic values and principles. The European Digital Deal promotes efforts to align digital technologies with democratic values, investigating the impact of AI, blockchain, and algorithmic processes on civic life. This initiative explores how these technologies can alter or undermine democratic processes, and fosters public forums for artists, researchers, and educators to collaboratively envision fair, ethical digital futures. By critically examining the current architecture of innovation processes and the role of media and public administration in shaping our digital landscape, the project aims to contribute to a better understanding of the technologies and their impact on society, and to map a different way of innovating that will mitigate the risks associated with digitalisation. Ultimately, by questioning the foundations of technological innovation, the EUDigitalDeal contributes to the broader European discourse on a more sustainable approach to digitalisation and technological development.

⊙ EUDigitalDeal has facilitated 12 artist residencies, each lasting nine months, contributing to research and artistic innovation.

- In 2023, the Digital Deal Summit took place, where 23 experts defined key research questions, enhancing democratic discourse.
- EUDigitalDeal has developed digital literacy and awareness through educational formats, such as XR workshops, an AI literacy hackathon, summer camps on deepfakes and algorithmic news, targeting young people.
- The project has published the Expert Booklet and the Digital Deal Podcast, and initiated the Culture Codes Democracy publication, disseminating insights and methodologies for a sustainable digital future.

➔ EUDigitalDeal will continue to evolve after its end by ensuring the sustainability and reusability of its results. Built as a catalyst for artist-led digital transformation, the project will ensure all outputs, such as the Digital Futures Action Plan, remain accessible under Creative Commons licenses. The consortium plans further collaborations, integrating results into Ars Electronica's digital archive, providing ongoing visibility. A follow-up project is anticipated within Creative Europe to continue developing these methodologies and artistic contributions, assuring lasting impact.

🌐 **Ars Electronica Linz GmbH & Co KG (AT)** - LABoral (ES), Zaragoza City of Knowledge Foundation (FZC) (ES) - Onassis Stegi (EL) - Kersnikova Institute (SI) - The Culture Yard (DK) - The Center for the Promotion of Science (CPN) (SR) - Gluon (BE) - Waag Futurelab (NL) - Pro Progressione (HU) - Sineglossa (IT) - iMAL (BE), Braga Media Arts (PT)

Digital & Democracy

Ethical Digital Futures

Algorithmic Justice



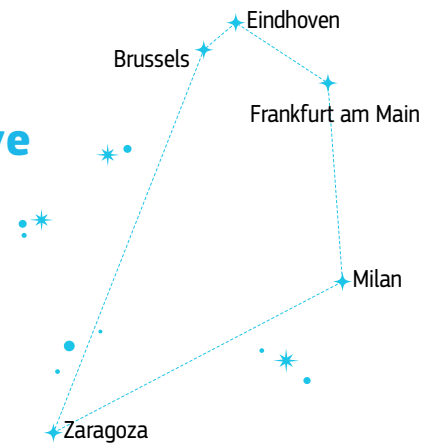
Project ARTeCHÓ © 2024 Decentralised Futures, Curator Blanca Pérez Ferrer, images Pedro Anguila

Art, Economy & Technology - Unleashing the potential of Crypto Art and other tech tools for European creative industry, regions, and society (ARTeCHÓ)

Exploring blockchain technology's role in sustainable cultural innovation and artistic development.

COOP2

Jun2022 - Nov2024



www.artechoproject.eu

[FTOP](#)

As the boundaries between art, technology, and economy continue to blur, the need for innovative and inclusive approaches rises, which is why ARTeCHÓ explores the dynamic intersection of blockchain, NFTs, and decentralised technologies within the creative sector. This project engages emerging artists in experimenting with digital tools, enabling them to create works that bridge artistic practice with technological advancements. Through exhibitions, public learning activities, and policy dialogues, ARTeCHÓ introduces broad audiences to the creative possibilities of blockchain, offering new avenues for cultural expression and economic empowerment. It critically explores blockchain, NFTs, and decentralised technologies, and supports the growth of skills and awareness on Crypto Art, transforming the art economy and fostering new business initiatives, with a focus on copyright protection, new business models, and innovative approaches to the arts economy. By critically examining the sustainability and governance of digital art, ARTeCHÓ helps artists and institutions navigate the complexities of the digital economy, fostering a responsible and inclusive creative ecosystem across Europe.

ARTeCHÓ has supported 15 emerging artists in creating blockchain-based artworks through the ARTeCHÓ Fellowship Programme.

- ARTeCHÓ has hosted exhibitions with over 21,000 attendees, highlighting the creative potential of decentralised technologies.
- The project has delivered over 30 learning activities, including workshops and panels, to promote knowledge transfer.
- Resources like the Roadmap for Crypto Art, NFTs and Cultural Heritage and the ARTeCHÓ Project Catalogue have been published to guide sustainable blockchain use in the arts.

Creative Europe's support has been pivotal in assembling a multidisciplinary consortium capable of addressing complex challenges in blockchain and digital arts. This collaboration has facilitated knowledge transfer, interdisciplinary dialogue, and policy engagement at a continental level, amplifying the visibility of European digital artists and fostering a sustainable creative ecosystem.

SERN Startup Europe Regions Network (BE) - Baltan Laboratories (NL) - MEET Digital Culture Center (IT) - Fundación Zaragoza Ciudad del Conocimiento (Etopia) (ES) - Frankfurt School Blockchain Center (FSBC) (DE)

Crypto Art

Decentralised Technologies

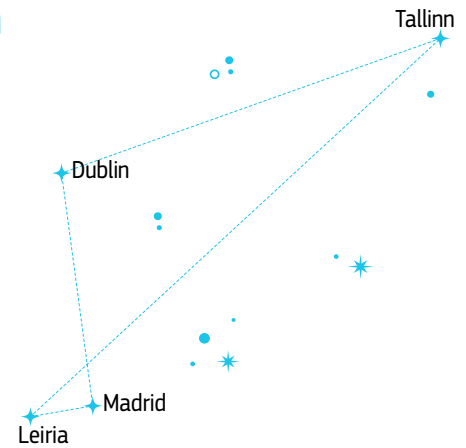
Creative Possibilities of Blockchain

Exporting EU MUSIC to Latin American markets using Artificial Intelligence & Smart Data to improve Digital Music Marketing (Algo-Rhythms)

Leveraging AI to enhance European music's reach and impact in Latin American markets.

COOP1

Feb2023 - Jan2025



<https://algo-rhythms.eu>

► FTOP

🧐 The digital music landscape is undergoing a profound transformation, with artificial intelligence and smart data playing an increasingly crucial role in shaping the careers of emerging artists. Algo-Rhythms explores the potential of these technologies to enhance the mobility and promotion of European music in Latin America, supporting artists and music professionals in navigating the digital landscape by providing data-driven insights for more effective marketing strategies. Designed to bridge cultural and geographical gaps, the platform empowers artists with tailored tools and predictive models, optimising their promotional approaches for better engagement and visibility. The goal is to address key challenges such as the sheer volume of content, mastering digital tools, keeping pace with evolving technologies, balancing creative work with strategic marketing efforts, and limited market penetration. The platform's features, including predictive models, enable artists to optimise their strategies for a higher return on investment, resulting in clearer market positioning, better timing, and improved overall visibility across digital platforms. Ultimately, Algo-Rhythms contributes to a more inclusive and accessible music industry, fostering cross-border cooperation, transparency, and sustainability, and empowering a new generation of music talent to succeed in the competitive digital market.

📊 Participating artists have gained a 1248.78% average increase in monthly listeners and over 73,000 new streams, expanding their reach into Latin American markets.

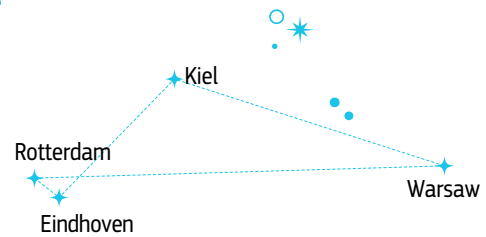
- Artists have seen a significant improvement in social media presence, with a 40.6% increase in YT subscribers and an 11.52% rise in IG followers.
- High user satisfaction with the platform, noting the value of its Smart Music Planner and Insights Section.
- Enhanced engagement rates on digital platforms, averaging 4.68% on IG and 4.14% on TikTok.

🤝 By combining diverse cultural contexts, artistic practices and technological insights, Algo-Rhythms has been able to address structural challenges in the music industry. This collaboration has enriched the outcomes and fostered professional connections, mutual learning and a pan-European perspective. Creative Europe's funding has enhanced the capacity and impact of the partner organisations involved, enabling them to expand their activities, nurture their experience, and strengthen their structures.

🌐 **Melboss Music (ES)** - EMMA (EE) - AIM (IE) - Why Portugal (PT)

The Hybrid Lab: Creating shared designs in the Metaverse (HYBRIDLAB)

Exploring new models of collective creativity at a distance through Extended Reality (XR).



COOP1

Mar2023 - Feb2026

www.hybridlab.space

[IG \(transrealitieslab/\)](#)

[FTOP](#)

Existing remote-collaboration tools limit creative expression and rarely support the actual processes, materials, and spatial experiences used by designers, highlighting a clear gap in the way creative work is conducted across distances. The Hybrid Lab responds to this challenge by exploring how extended reality (XR) can meaningfully support cultural and creative collaboration across distance. The project responds to a growing need for digital tools that preserve the richness of creative work rather than flattening it into standard video-call formats. By creating a shared virtual environment, a «digital twin» of real spaces, the Hybrid Lab enables designers, students, and stakeholders to meet, co-create, and prototype collectively in real-time, promoting digitalisation as an enabler of embodied, collaborative, and accessible cultural production. This approach has far-reaching implications for the future of creative work, demonstrating how virtual collaboration can directly influence sustainable, place-specific cultural design and reduce the need for travel, while broadening access to advanced technologies, driving digital capacity building and new business models. Overall, the Hybrid Lab offers a concrete glimpse into how Europe's creative sectors can innovate, collaborate and remain sustainable in an increasingly digital future.

HYBRIDLAB has designed and produced 3D-printed public furniture for a downtown university campus in Kiel, and a technology campus Eindhoven, developed through immersive remote collaboration and then installed on site.

- It has generated a scalable framework for hybrid creative processes, strengthening digital literacy among students and emerging designers.
- The establishment of a network of collaborators granted access to advanced tools by allowing stakeholders across borders to interact with expensive equipment in shared virtual space.
- Practical tools, methodologies, and conceptual advances in XR design workflows, sustainability and education have been developed, which are broadly applicable in Europe in fields like urban design, industrial design, architecture, and engineering.

Creative Europe's support has enabled the pursuit of an ambitious, practice-led project, combining academic knowledge with hands-on expertise. The programme has facilitated a cross-border alliance between research-oriented universities and practice, advancing circular design and laying the foundation for further European innovation in extended reality and hybrid design processes. This collaboration has generated methods that directly benefit the creative industries and enriched the educational curricula at the participating universities.

 **Design Academy Eindhoven (NL)** - Muthesius Kunst Hochschule (DE) - 3EALITY (NL) - UAU Project (PL) - The New Raw (NL)

Remote Creative XR

Shared Virtual Environment

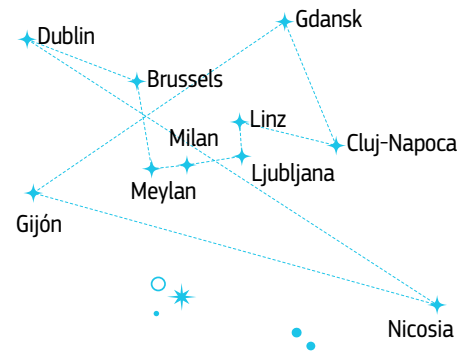
Co-creation in Digital Spaces

Studios: Enter the Symbiocene with Arts and Science (Studios 2)

Artists and scientists collaborate to pave way towards a more harmonious future.

COOP3

Jan2024 - Mar2027



<https://studiotopia.art/>

[IG \(studiotopia.art/\)](https://www.instagram.com/studiotopia.art/)

[FB \(studiotopia.eu\)](https://www.facebook.com/studiotopia.eu/)

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🌀 Studios 2 presents a vision of reconnecting humanity with nature on emotional, psychological, and technological levels. This initiative brings together European cultural and science organisations to explore the Symbiocene, a concept coined by eco-philosopher Glenn Albrecht. The Symbiocene envisions a future where humanity lives in harmony with the Earth and all its inhabitants, fostering mutual flourishing and interconnectedness. Through residency programmes, artists and scientists collaborate to investigate and tackle various challenges, using technology and digital tools as both a subject of inquiry and a means to explore the complexities of the human-nature relationship. For instance, the residencies delve into topics such as interspecies communication, examining the interactions between non-human living beings, AI, and their environment; they also explore the use of advanced technologies to 'hack the brain', or investigate the environmental impact of data centres, streaming platforms, and everyday digital life. At its core, Studios 2 addresses the need for a deeper understanding of the relationship between human and nature, as well as the role of technology in reconsidering this relationship. It aims to shed light on the pressing issues of our times by acknowledging the importance of ecological balance and sustainability. Ultimately, the project catalyses innovation and dialogue across disciplines, inspiring audiences and participants alike to envision a future of sustainable symbiosis.

🌀 Collaborative residencies have been initiated, bringing together artists and scientists to produce works that will be exhibited in various exhibition spaces.

- Cross-disciplinary partnerships have been established, with 22 experts and stakeholders involved as Local Community Committee members, providing networking and skills development opportunities for artists and scientists.

- Enhanced audience engagement with environmental themes has been achieved through the organisation of workshops, pop-up labs, and collective events, reaching a total of 413 participants so far and introducing them to interdisciplinary innovation ecosystems and art-science methodologies.

- Ongoing communication has raised awareness and stimulated curiosity among the public, introducing the potential of art/science interventions to address local and global issues.

🌀 The project builds on the first edition of the European cooperation project Studios - Art meets Science in the Anthropocene, which was an initiative that sought to activate the collaborative and interdisciplinary expertise required to face the ecological implications of the Anthropocene. Through Creative Europe's support, the project could resume its second edition, Studios 2, enabling further nurturing of cross-border and cross-disciplinary collaboration, and amplifying the project's capacity to address global ecological challenges innovatively and inclusively.

🌀 **MEET Digital Communication Srl Impresa Sociale (IT)** - Bozar (BE) - Gluon (BE) - Ars Electronica (AT) - LABORAL Centro de Arte y Creación Industrial (ES) - Associazione Hexagone (FR) - Center for Contemporary Art - Laznia (PL) - Cluj Cultural Centre (RO) - Kersnikova (SI) - The Digital Hub (IE) - Centre of Excellence Cyens (CY)

Art Science Collaboration

Human-Nature Relationship

Cross-disciplinary Innovation

SHELeadersVR (SheLeadersVR)

Bringing history to life through immersive VR experiences of medieval Balkan queens.

COOP1

Jun2022 - May2025

www.sheleadersvr.ba

[IG \(sheleadersvr/\)](#)

[FB \(SHELeadersvr\)](#)

[FTOP](#)

👁️ The intersection of technology and cultural heritage has given rise to a new way of immersive storytelling. SHELeadersVR allows visitors to embark on a historical journey through the Virtual and Augmented Reality realms of medieval Balkan queens, by combining storytelling with advanced digital technologies. With VR applications installed in partner museums and AR tools for archaeological site visitors, users can explore reconstructed castles and hear the stories of influential female rulers. They can virtually walk through cultural monuments and discover significant events from their reign, interacting with digitised exhibits and immersing themselves in the rich history of the Balkans. This digital cultural heritage project creatively enhances the museum experience, attracting diverse audiences to engage with history in an innovative, immersive, and educational manner. The project's impact extends beyond the digital realm, with a significant effect on the local economy and the preservation of cultural heritage sites, making it an exemplary model for the future of cultural heritage presentation and education.

🕒 VR and AR applications have been integrated into permanent museum exhibitions, fostering interactive learning experiences.

- SheLeadersVR has enhanced cultural tourism through virtual reconstructions that benefit local economy.
- It has increased digital skill development among museum staff, inspiring new digital implementations for exhibitions.
- The project has digitally preserved medieval artefacts, ensuring their accessibility and educational value for future generations.

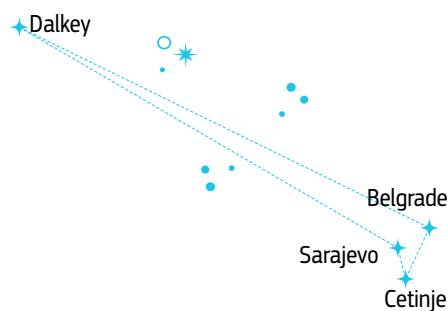
🤝 The support from Creative Europe has been instrumental in bringing the SHELeadersVR project to life, providing vital funding that has enabled the execution of this innovative initiative in a region with limited resources for cultural heritage projects. It has also contributed to the preservation of cultural heritage sites and monuments in the Western Balkans, making them more accessible and engaging for the European audiences. Ultimately, the programme has ensured the realisation of a project that connects history, technology, and culture across Europe.

👤 **DIGI.BA Association (BA)** - NoHo (IE) - Archaeological Institute Belgrade (RS) - National Museum of Montenegro (ME) - Sarajevo School of Science and Technology (BA)

Digital Cultural Heritage

Virtual Archeological Sites

Immersive VR



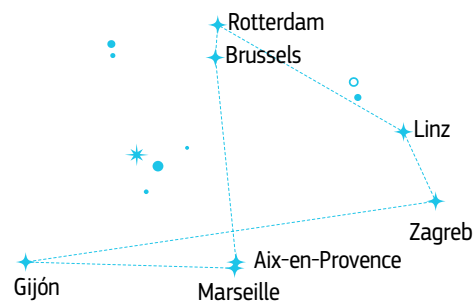


We should not linger in immersive escapism but instead design grounded experiences that augment our bond with the actual world.

- Anonymous, from the Realities in Transition
'Critical XR Manifesto'

Realities in Transition (RiT)

Empowering independent creators to shape the future of Extended Reality (XR).



COOP2

Jun2022 - Jan2025

www.realities-in-transition.eu

[IG \(realities_in_transition/\)](#)

[LI \(Realities In Transition\)](#)

[YT \(@realities-in-transition\)](#)

[FTOP](#)

🌀 Realities in Transition places digitalisation at the centre of its activities, exploring Extended Reality (XR) as a cultural medium and not just a technological innovation. The project recognises that XR can transform artistic creation, storytelling, and audience engagement, and aims to ensure that this transformation remains open, inclusive and sustainable. This initiative brings together a community of diverse creators and innovators to push the boundaries of XR, promoting critical discourse and the development of impactful projects that resonate with audiences and drive social change. Through its activities, RiT integrates creation, curation, and dissemination practices with educational methods, addressing crucial issues such as privacy, ethics, and sustainability. One of the key contributions of RiT is its emphasis on positioning digital practices within broader social, ethical, and ecological debates. By doing so, the project has strengthened both artistic innovation and democratic participation, illustrating the potential of digitalisation to drive positive change. Through a collective effort, RiT aspires to expand the visibility of independent XR practices, lowering barriers for diverse creators to take part in shaping digital narratives. Overall, RiT connects communities across borders, promoting the emergence of a self-organised and alternative XR community.

🌀 The creation of nine new XR artworks through three rounds of residencies, presented in nine exhibitions, attracted around 100,000 visitors.

- RiT has conducted three international 'XR Camps' bringing together creators, researchers, and audiences to explore the latest developments in XR.

- Over 40 workshops, two hackathons, and two toolkits have reached 1,921 participants, promoting sustainable and accessible XR practices.

- RiT has published the «Critical XR Manifesto», a «White Paper», and built a public database of 173 resources, equipping artists, researchers, and cultural professionals with practical guidance - fostering peer-to-peer learning.

🌀 RiT has been able to empower independent creators and foster a vibrant XR community across Europe. By providing the necessary resources, the programme has allowed RiT to scale up its activities, including residencies, workshops, and professional gatherings, and to amplify their visibility and impact. This has encouraged the growth of an independent XR community, where professionals and amateurs can meet, exchange and promote the cultural relevance of new media art.

🌀 **Seconde Nature (FR)** - ARS Electronica (AT) - Dark Euphoria (FR) - iMAL (BE) - KONTEJNER (HR) - L.E.V. Festival (ES) - V2_Lab for the Unstable Media (NL)

Extended Reality in Artistic Creation

XR Community

Independent XR Practices



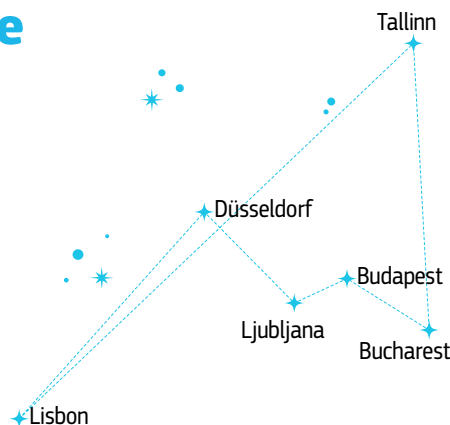
Project MODINA © 2024 Alana Proosa

Movement, Digital Intelligence and Interactive Audience (MODINA)

Using digital and AI-based technologies to expand the creative possibilities for contemporary dance performances.

COOP2

Apr2023 - Mar2026



www.modina.eu

[IG \(modina.eu/\)](https://www.instagram.com/modina.eu/)

[FTOP](#)

While Artificial Intelligence (AI) is having an impact on the creative industries, from music and film to literature, the dance sector has been slower to embrace its potential, despite the vast opportunities it offers for innovation and artistic expression. MODINA is a project focusing on the exploration of technology in dance, particularly related to AI, and to audience interaction. By using new digital and AI-based approaches in dance, MODINA opens new pathways for both dance artists and audiences, encouraging them to explore contemporary performances in dynamic and engaging ways. MODINA offers platforms for developing dance works and fostering dialogues between artists and audiences. This initiative exemplifies the role of digital transformation in artistic evolution - merging human creativity with technological advancements to enrich cultural landscapes. By facilitating seminars and residencies, it aims to unlock the full potential of dance artists, providing them with cutting-edge tools, new career opportunities, and a deeper understanding of AI and audience interaction, ultimately enriching the dance landscape in Europe and inspiring new generations of artists and audiences alike.

MODINA has created 10 choreographies applying AI and audience interaction, which resulted in 40 performances across Europe.

- Five open-source software systems have been co-developed with artists and are accessible from the MODINA website to support contemporary dance innovation.
- MODINA has engaged with artists, attracting 182 artist applications to its residencies, and with broader audience through 10 public seminars featuring artists, academics, and specialists, with extensive video recordings of these seminars and 40 artist talks available on its website.
- Two articles proposing actionable recommendations and best practices on dance, AI and audience interaction have been published.

The support of Creative Europe has been important to further develop the competencies at the intersection of dance and technology. Moreover, it fortified MODINA's endeavours by enhancing cross-disciplinary exchange between dance centres and academic institutions. Innovation in AI applications within dance has been fostered, enabling partners to cultivate technical expertise and amplify the interaction between artists and their audiences across Europe.

Tallinn University (EE) - Soltumatu Tantsu Uhendus (EE) - Hochschule Düsseldorf (DE) - Tanzhaus NRW (DE) - IST ID (PT) - Kino Šiška (SI) - Trafo (HU) - Centrul Național AI Dansului București (RO)



We promote an essential civic transition: moving from being a consumer of technology to being a creator with the power to take action.

- Dominique Cunin, teacher-researcher coordinating the project Ecran-Papier-Editer (EPE)

Ecran-Papier-Editer (EPE)

Enabling creative autonomy through open-source editorial tools in graphic design.

COOP1

Dec2023 - Nov2025

<https://epe.esad-gv.fr/>

► FTOP

🌀 EPE stands at the forefront of digital innovation in graphic design, challenging the status quo of proprietary software with open-source solutions. By developing sustainable editorial tools, this project empowers art and design students, educators, and professionals to break free from conventional constraints. EPE addresses the hegemony of dominant software like Adobe, advocating for accessible and ecological alternatives that bridge screen and paper communication. This initiative fosters a collaboration between creative and technical fields, redefining the graphic design landscape and setting a new standard for interdisciplinary practices. EPE explores the transformative potential of web-to-print technologies, which enable seamless integration of web design and print production, offering unprecedented flexibility and creativity in graphic design. By leveraging open-source software modules and tool chains, EPE facilitates the creation of customised printing solutions for diverse users, from small print runs to large-scale productions. EPE's efforts support the transition from technology consumers to creators, enabling a more fluid interaction between design disciplines and enhancing the educational and professional landscape across Europe.

🌀 EPE has developed micro-chains for creating printed works, which are all documented and accessible online.

- Six workshops were hosted, focusing on propagation, prototyping, and production, culminating in real-world applications.
- By choosing to design multilingual works, the development of a technical solution adapted to publications using several columns was initiated, each associated with a different text flow, regardless of the language.
- The introduction of EPE at the 28th International Conference on Printing, Design and Graphic Communication, Zagreb FGA, has brought together the worlds of graphic design and the printing industry.

🌀 To challenge proprietary software's dominance in graphic design, it has been essential to build a European and international network of stakeholders, which has been made possible with Creative Europe's support. This backing has enabled the creation of innovative tools that empower creatives, bridging educational gaps and transforming industry practices across Europe.

🌀 **Ecole Supérieure D'art Et Design Grenoble-Valence (FR)** - Sveučiliste U Zagrebu Grafički Fakultet University of Zagreb Faculty of Graphic Arts (HR) - Sfax University Usfax (TN)



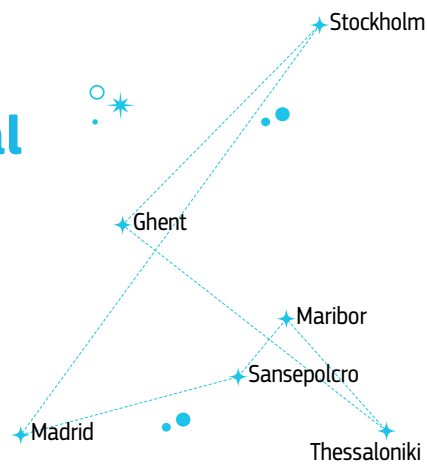
Project Digital on Stage © 2025 David Orešič

Unleashing the Performing Arts Experience through Digital Innovation (Digital on Stage)

Securing the digital transition of Europe's performing arts sector to create immersive audience experiences.

COOP2

Oct2024 - Sep2027



www.digitalonstage.eu

[IG \(digitalonstage_project/\)](#)

[FB \(Digital on Stage Project\)](#)

[FTOP](#)

🎭 Placing digitalisation at its core, the project Digital on Stage is innovating the performing arts landscape by integrating cutting-edge digital technologies to enrich artistic expression and audience engagement. By embracing Virtual Reality (VR), Augmented Reality (AR), and Artificial Intelligence (AI) and other technologies, this initiative offers immersive live performance experiences that expand the boundaries of traditional venues. As a response to the challenges posed during the COVID-19 era and the rapid acceleration of digital technologies, the project supports artists and institutions in navigating digital transitions, fostering a broad and inclusive cultural dialogue across Europe. Through workshops, residencies, and collaborative platforms, Digital on Stage equips participants with valuable skills and resources, helping them integrate immersive media, interactive platforms, and hybrid performance formats into their practice, and promoting a dynamic interaction between digital mediums and performing arts. By testing new models of storytelling and audience engagement, the project introduces formats that challenge the traditional stage and audience relations. Overall, Digital on Stage cultivates a stronger, more resilient cultural ecosystem equipped with the tools and networks to thrive in the digital age.

🎯 Facilitating 24 digital performance projects through cascade funding, enabling the creation, post-production, and distribution of new works and ensuring wider circulation of innovative practices.

- Hosting conferences and workshops, offering training, masterclasses and skills development in emerging technologies (AI, VR/AR, streaming) for the performing arts.
- Developing an accessible Practical Guide and Handbook containing methodologies, tutorials and case studies for the digital transformation in performing arts.
- Creating an Innovation Hub to encourage cross-border collaboration and networking among artists, producers, and digital experts.

➔ Digital on Stage will continue to evolve through the Innovation Hub, designed to secure project's sustainability, which will serve as an ongoing platform for collaborations and peer learning, targeting over 500 registrations. Resources like the Practical Guide and Handbook will remain accessible, supporting continued innovation in performing arts. The project's impact thus expands to inspire future generations of artists and institutions to embrace hybrid artistic forms.

🌐 **Intercult (SE) - KID KIBLA (SI) - Cultuurconnect (BE) - Kilowatt/Capotrave (IT) - MMMAD Festival (ES) - CUBE (EL)**

Digital Technologies in Arts

Immersive Live Performance

Audience Engagement



04

Green Transition and Sustainability

Introduction

Environmental sustainability emerged as a groundbreaking priority within the Creative Europe programme since 2021, following the launch of the European Green Deal in 2019. Since then, Cooperation projects have been building the data, tools, skills, networks and evidence driving an ambitious evolution across the cultural sector. Together, they demonstrate that culture is essential when addressing our most complex societal challenges, including Europe's green transition.

Since 2021, the Cooperation call has selected projects not on absolute green performance, but on their demonstrated commitment to creating tangible pathways towards sustainability within their contexts. This approach acknowledges that meaningful change requires time, resources and collective experimentation. Through mutual growth, the programme has accompanied the sector towards environmental recognition, whilst practitioners have shaped how these challenges are understood.

The constellation presented in this chapter showcases how cultural practitioners are actively reimagining their role in addressing ecological challenges. These featured projects contribute to sustainability through complementary approaches: by transforming sectorial practices, reducing CO2 impact in production and distribution of cultural activities; by raising awareness on environmental topics through cultural processes that develop new sensitivities towards nature and the environment; by creating the time and space to work with communities and professionals in developing new imaginaries and regenerative, rather than extractivist, cultural models. We now observe how cultural practitioners have moved beyond technicist approaches. They demonstrate that greening Creative Europe is surely about reducing environmental footprint, but it encompasses also the recognition that environmental transformation is, at its core, a shift in collective imaginaries and, ultimately, a cultural shift.

A clear pattern emerges across funded projects. The sector is constructing its own knowledge infrastructure whilst addressing environmental challenges through several axes:

- *post-industrial transformation and territorial repair* (projects such as **ALILAND** and **Future DiverCities** demonstrate how cultural action can transform abandoned spaces into sites of collective reimagining, whilst **MATCH** shows how Mediterranean gardens become living laboratories for climate resilience);
- *sector-specific environmental sustainability frameworks* (**CreaSus** creates tools for creative industries, **Greening the Hubs** focuses on large cultural spaces, **Festival Sustainability Lab** addresses event production, **SOS Heritage** and **SAGA** develop methodologies for heritage institutions, and **STAGES** tackles performing arts production and touring);
- *cross-disciplinary collaboration* (**Forest Encounters** brings together artists with foresters and landscape architects, whilst multiple projects integrate scientific expertise with artistic practice);
- *community participation and co-creation* (from **Living Labs** to urban gardens, from theatrical forums to archival exhibitions, these projects consistently position communities as active participants); transferability and scalability (nearly every project develops open-source tools, publishes comprehensive methodologies, creates training resources, and builds networks designed to extend impact far beyond original partners).

These projects are presented on pages 85-97.

To explore these approaches further, we spoke with Alicia Ruiz Muñoz and Fran Quiroga from Concomitentes (ES), co-ordinator of the project **ALILAND**. We discussed how, when dealing with environmental topics, arts contribute to repairing both land and communities. Find an account of this exchange on page 80-83.

Interview

Art Living Lab to Repair the Land (ALILAND) is the second phase of a long-term experiment that places art at the crossroads of ecology, memory, and social repair. From the mining towns of northern Spain to the agricultural plains of eastern Germany and the coastal landscapes of Croatia, the project invites communities to face the environmental and emotional aftermath of extractive industries. Through collective artistic processes, residents and artists explore what it means to 'repair' - a land, a memory, a way of living - and to imagine new, sustainable relationships between humans and their environments.

Irene Favero from EACEA culture unit spoke with Alicia Ruiz Muñoz and Fran Quiroga from Concomitentes (ES), coordinator of the project ALILAND. Beyond producing artworks, Art Living Lab asks a larger question: how can culture itself become a tool for a democratic ecological transformation?

Irene Favero: Your project does not follow a technical approach to greening or to the environmental transition of the cultural sector. Instead, it proposes a cultural perspective on what culture-and community work-can do when it comes to the environmental crisis. Can you tell us more about this?

Fran Quiroga: For me, culture and the arts can function as an experimental laboratory where new solutions can be tested and where people can genuinely take part. The key question is: who decides? How can communities take part in deciding the future of their 'close ecology' - the place where they live and where these decisions matter? What we do is not about 'giving voice' to communities, but about creating a space of enunciation, where they can express needs, desires, or concerns. This is what generates a cultural space. We do not offer ready-made solutions; we work to strengthen the capacity of citizens to shape their own futures. This is the power of artistic engagement, which is different from social innovation.

Alicia Ruiz: We address the ecological crisis through culture and art because we believe that the environmental crisis is not only a technical crisis. Many people - scientists, technicians, policymakers - work from that perspective. What worries us above all is rather the crisis of imagination that we observe: a crisis in how we perceive and relate to our territories. Culture helps us work from other starting points: memory, attachment to place, a sense of belonging.

These dimensions are closer to people than scientific data, which can feel abstract. We believe culture can truly act as the fourth pillar of sustainable development by helping communities look at their territory differently - often in a more emotional, personal way.

Irene Favero: When the cultural sector engages with the topic of environmental crisis, it often neglects to embrace it with what makes its contribution unique: imagination, memory, and symbolic work. Though, these are essential to ensuring that the environmental shift is implemented in a democratic and inclusive way... What is your view on this?

Fran Quiroga: Our role is to work on cultural values that go beyond the surface level, to explore the deeper meanings and connections that shape our communities. For instance, we can bring the concept of 'Growth' to the table: what does it mean for a community to 'grow'? What does it mean for a territory to 'grow'? We need to delve into the meanings of these words and explore their implications. Artists, writers, and filmmakers can all contribute to this process, but not in isolation. We need to create a shared space where we can work together, think together, and collaborate across borders, sectors, and disciplines.

This is how we can make the European Green Deal a reality, by bringing it to life in local contexts and addressing specific, concrete problems. We need to move beyond abstract ideas and focus on practical solutions.

For example: what can we do with this abandoned mine? By working together and exploring new ways of thinking and collaborating, we can find innovative solutions to complex problems.

As cultural actors, we have a responsibility to promote cultural values that foster collaboration and mutual under-

standing. We need to explore how we can work together, how we can relate to each other, to the land, to other people and to nature. This is at the heart of our approach, and it's an idea that we're passionate about. By embracing the concept of relation, we can imagine new ways of thinking and working together.

When art is rooted in life, it becomes more powerful, and the community benefits as well.

Alicia Ruiz: And this is not about competing with science. Culture cannot replace scientific work, this is not the point! But art for sure can make complex scientific concepts more approachable and engaging for citizens who may not be interested in technical data or reports.

I believe that projects like ours can serve as a catalyst for community involvement and empowerment. By creating laboratories for experimentation and innovation, we can explore new ways of democratic participation and decision-making, allowing communities to take an active role in managing their territories. This, to me, is the ideal scenario - where local communities have the autonomy to shape their own futures and make informed decisions about their land, towns, and neighbourhoods.

Irene Favero: With ALILAND you address environmental challenges in community-led artistic initiatives, where local communities become patrons for artists. Why is this cultural work at community level so important?

Fran Quiroga: Individual actions are not enough, and citizens can feel powerless when decisions seem to be taken far away. Through the artistic processes we propose, we try to bring decision-making to the local level, to the 'closest ecology' of local communities. During these processes we can also invent new forms of collective decision-making, similarly to what happened with the idea of 'rights of nature'. This was unthinkable twenty years ago but is now recognised in many places. Communities can now speak with nature and on behalf of nature. Through the New Patrons methodology, we even explored the idea of non-humans commissioning artworks. How can a mountain become a patron? It is challenging, but necessary. Empowered communities are also the strongest tool against greenwashing. When communities decide, companies cannot simply impose their agendas.

Alicia Ruiz: Also, these collective processes allow individuals to discover that they are not alone. Workers who lost their jobs, or residents dealing with environmental degradation, can reconnect their personal stories within shared, bigger narratives. This creates a sense of interdependence - between people, and between people and land. It reminds us that humanity and nature are not separate. We are all entangled in the same story.

Irene Favero: You also work a lot with memory - and with nostalgia for the industrial past of these territories. Many people long for times when their purchasing power was higher, even if the industry that allowed that living standard was harmful for the land and for their health. What do you do with these emotions and these memories that bring people to regret an unhealthy environment?

Indeed, we often encounter people who are nostalgic for the past. We observe that nostalgia can be a conservative and reactionary feeling. The question we ask through our work is rather: how can we learn to live with the complexities and challenges that these territories face? This is a question that Donna Haraway's work has inspired us to consider: how can we live with the trouble? We need to acknowledge that these challenges are a part of our reality, and that we must find ways to work with them.

In these territories, we ask ourselves: how can we work with the remnants of a system that has caused environmental, economic, and social damage? How to find new possibilities in the ruins of former worlds? These areas may not be pleasant or beautiful, but they hold secrets and new beginnings. We focus on what is emerging from these territories, rather than dwelling on what is missing. The situation in these territories is now different from what it was 200 years ago, and it will be different in 200 years.

Therefore, it's essential that communities are empowered, also thanks to cultural processes, to adapt and find solutions to the challenges they face today and will face in the future. By doing so, we can help them build resilience and thrive in the midst of uncertainty.

Irene Favero: How does culture intervene when it comes to dealing with 'negative commons' - polluted areas, toxic residues, industrial leftovers?

Alicia Ruiz: In order to answer to this question, I need to share a story. In Barruelo, there was a massive coal dump, essentially a mountain made of waste from the coal industry that dominated the town's industrial past. This coal dump was a prominent landmark, occupying a significant amount of space and holding a strong presence in the community.

When the industry managing the mine decided to remove the coal dump, the community's reaction was unexpected. They were deeply shocked, as the coal dump, despite being a mountain of garbage to outsiders, held immense importance for the community. In fact, some people would even bring the ashes of their deceased loved ones to the coal dump, leaving them there as a symbolic gesture of remembrance and showcasing the community's strong attachment to their industrial heritage.

Before the mine was established, Barruelo had a population of just 34 people. At the peak of the mining industry, the population swelled to 12,000. The town was essentially built around the mine. For the community, the coal dump was not just a negative feature, but an integral part of their history.

This story highlights the importance of engaging with communities and understanding their perspectives on elements that might seem negative to outsiders. While we might not need to preserve the coal dump forever, it was crucial for the community to be informed about the plans for its removal. This experience taught us that our assumptions about what is welcome or unwanted in a community can be misguided. Sometimes, what we perceive as negative can hold significant value and meaning for the people who live there.

Fran Quiroga: This example makes me think of how we can challenge the traditional notions of 'beauty' and 'ugliness'. What constitutes beauty, and what is considered ugly? As cultural actors, I believe it's our responsibility to question these distinctions. Although this perspective may not be mainstream, it's essential to challenge these ideas. When we consider the areas, we're working with, we're dealing with the aftermath of industrial heritage. Just 20 years ago, these territories were largely neglected, and no one seemed to care. And who was taking care of these territories back then? Women! Likely more than men, women were the ones who maintained everyday life and fixed the

problems that arose. They were the ones who kept these communities running, much like how we mend clothes to make them whole again.

This idea of fixing and mending is at the heart of the cultural process we propose.

It's an approach that differs significantly from the one that was prevalent 50 years ago, where artists and arts were seen as the sole solution to fixing territories with grand, visible, and beautiful interventions. Instead, we prefer a more collective and subtle approach, one that addresses the invisible wounds that affect both the earth and the community. This is rooted in the concept of entangled lives, where we recognise our interdependence with one another. We're moving away from the idea that a single individual, whether an artist or a hero, can solve complex problems. In our interventions, the true hero is the community itself. Just as women have been fixing and maintaining these areas for years, we can learn from their example and work together to fix and heal these territories through culture, in a collective and collaborative way. It's another form of beauty that we accompany...

Alicia Ruiz: The concept of 'repair' is actually a fundamental aspect of our project. As we work with these communities, we're seeing that we're not only addressing physical or environmental damage but also repairing some of the narratives that have been overlooked or marginalised. In the case of the mine, for example, there's an official history that focuses on the men who worked in the mine, often under difficult labour conditions. However, the people involved in our project are mostly women, and they're reclaiming their place in this history. They're saying, 'We were the ones who kept the communities going during the mine years, but our stories and contributions have been left out of the official narrative.'

By giving these women a voice and a platform, our project aims to repair the lack of visibility and recognition they've received. For too long, their experiences and perspectives have been absent from the official history of the territory. Our goal is to create a space for these unexpressed local narratives to emerge, and to acknowledge the central role that these women have played in shaping the history of this town. By doing so, we hope

to repair the omissions and erasures of the past, and to create a more inclusive and nuanced understanding of the community's history.

Irene Favero: How do you work with local knowledge in relation to environmental issues?

Fran Quiroga: When it comes to our approach, we prioritise working with the desires of the community. Every process begins from that starting point, and it's essential to delve deeply into these desires that are closely tied to a knowledge of the area. This knowledge is often rooted in their personal experiences and the experiences of their ancestors. The people who live in this area are the experts of that land and their expertise is invaluable.

Local historians, local associations, and community groups, including women's associations, are the ones that have been studying and working in these areas, and they possess a wealth of knowledge.

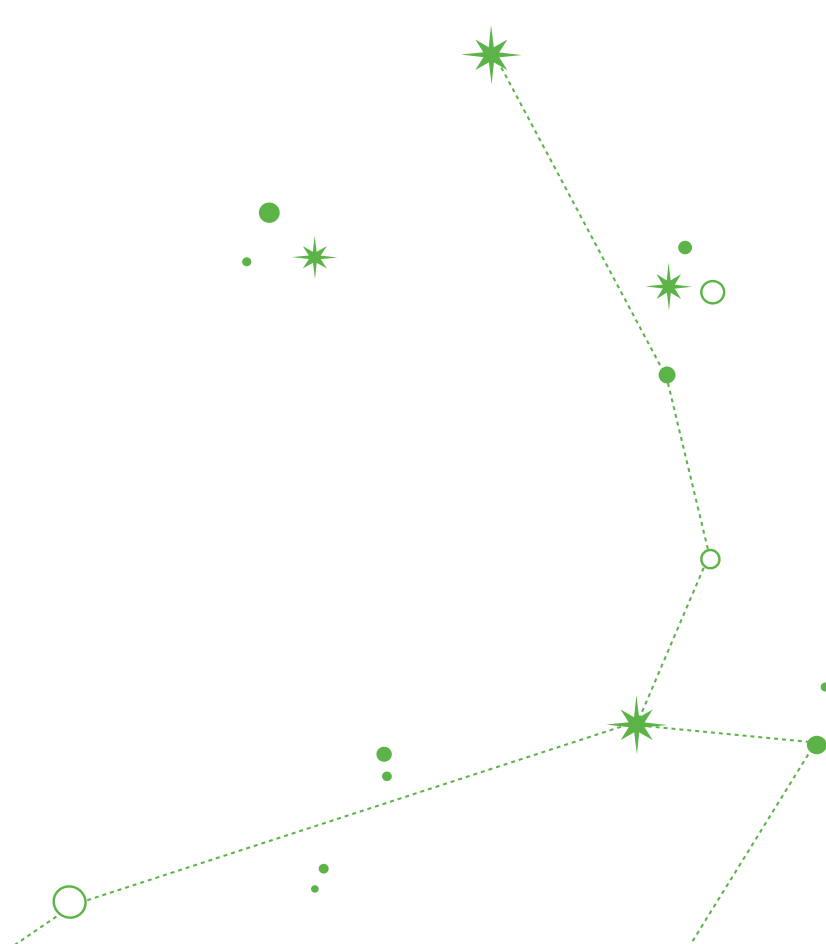
This knowledge is not just about facts and figures, but about the rules and practices that have been passed down through generations, such as the exchange of seeds and the identification of useful plants.

By tapping into this local knowledge, we can discover new things that might not be immediately apparent and that can be backed by scientific research. It's a knowledge that is often overlooked because it's considered mundane or ordinary.

But we believe that it's precisely this kind of knowledge that can reveal the intricacies and complexities of local life.

Irene Favero: A closing remark you want to share?

Alicia Ruiz: For us, one of the most important outcomes is the process itself: the act of being together, building something as a community. Often, groups continue working together after the project ends, founding associations, organising activities, caring for their territory. Ecological awareness rarely starts with scientific data; it starts with emotion, with affection for a place, with the sense that something is changing. And despite cultural or geographical differences between Spain, Germany, and Croatia, we observe many similarities. Communities recognise themselves in each other's experiences, even from afar. This European dimension, discovering that challenges and hopes are shared, is very powerful.





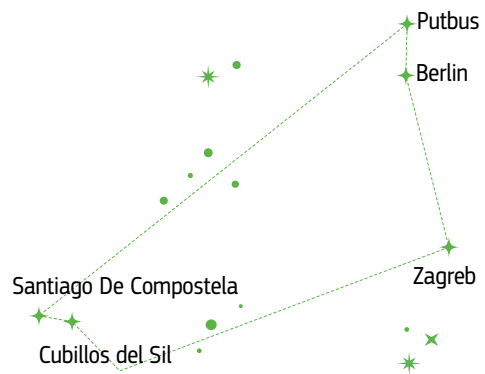
Project ALILAND © 2025 Hammer Dron

Art Living Lab to Repair the Land (ALILAND)

Post-industrial scars become democratic laboratories for ecological and social imagination.

COOP1

Jan2025 - Dec2026



<https://artlivinglab.eu/>

[IG \(artlivinglab/\)](#)

[FTOP](#)

⊗ Across Europe, territories scarred by industrial decline bear visible wounds - abandoned coal mines, intensive agricultural sites, dismantled energy infrastructures. These post-industrial landscapes in Spain, Germany, and Croatia have left not only ecological damage but weakened social fabrics in communities often dismissed as obsolete. Yet these places hold potential to become laboratories for rethinking humanity's relationship with the environment, transforming wounds into opportunities for collective re-imagining.

ALILAND activates this potential through participatory art, focusing on three territories affected by extractivism: coal mining in Barruelo de Santullán, Spain; intensive agriculture in Wietstock, Germany; and the electricity sector in Šibenik, Croatia. Rather than treating these places as abandoned relics, the project transforms them into sites of «repair» - a process that is simultaneously ecological, social, and cultural.

At the project's heart lies the Living Lab methodology, which inverts traditional cultural production models by positioning communities as commissioners of artistic projects. Citizens and mediators deliberate on concerns and aspirations about the «aftermaths» of extractivism, engaging in democratic processes that culminate in commissions to internationally renowned artists. These artists respond with Nature-Based Artistic Solutions - works that function as ecological interventions rooted in local memory and designed to foster environmental resilience.

⊗ Three site-specific artworks: Nature-Based Artistic Solutions created by renowned artists under fair working condi-

tions, responding to needs identified through participatory processes, becoming symbols of environmental struggle whilst expanding territories' cultural heritage as publicly owned community assets.

- Three fully implemented Living Labs: participatory processes enabling local communities to remain active independently and strengthening capacity for ecological transition in post-industrial territories.

- Methodological framework and documentation: transferable model for participatory commissioning in ecological contexts enabling replication by other cultural organisations, accompanied by book-length publication documenting thematic axes with training sessions on impact assessment and culture's role in climate action.

- Sustainability standards: first-ever carbon footprint measurement for project activities and integration of sustainability into all operations.

→ The Art Living Lab methodology will be implemented in new European contexts, addressing different environmental and social challenges with each edition whilst building a European network of communities engaged in participatory art practices. The transferable methodological framework enables other cultural and creative organisations to replicate the model, scaling impact across territories facing similar post-industrial challenges.

🌐 **Concomitentes (ES)** - Kunstverein Rügen e.V. (DE) - Udruuga za interdisciplinarna i interkulturalna istraživanja / Association for Interdisciplinary & Intercultural Research (HR) - RIA Foundation (ES)

Communities Commissions

Post-industrial Landscapes

Repair

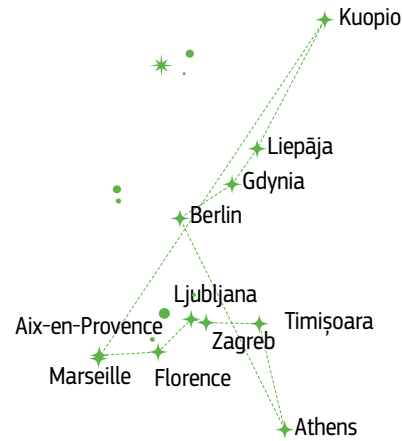


We position ecology not as a side effect, but as a core cultural value. We provide evidence of how cultural practices can drive climate awareness, reduce environmental impact and foster new commons.

- Future DiverCities project

Future DiverCities (FD)

Vacant urban spaces become cultural and ecological laboratories for sustainable city futures.



COOP3

Jun2022 - Jun2026

www.future-divercities.eu

[IG \(futuredivercities/\)](#)

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[LI \(company/futuredivercities\)](#)

[FTOP](#)

⊗ Across Europe, vacant and underused urban spaces contribute to social fragmentation and ecological degradation. Yet these neglected sites also represent opportunities for transformation, places where culture and ecology can converge to reimagine sustainable urban futures.

Future DiverCities addresses this challenge by reclaiming vacant urban areas in eight European cities, transforming them into cultural and ecological laboratories. The project brings together cultural organisations, municipalities, and festivals from ten countries including France, Croatia, Finland, Latvia, Germany, Italy, Slovenia, Greece, Romania, and Poland to demonstrate how cultural actors can generate tangible environmental value whilst strengthening community engagement.

DiverCities tackles three overarching themes - commoning, biodiversity, and impermanence - and some major interconnected challenges: environmental stresses including biodiversity loss and unsustainable land use; social tensions generated by misused urban spaces and communities' desire to engage in meaningful sustainable development; and the limited agency of cultural players in ecological action, which often restricts itself to decarbonising the cultural sector's own practices rather than generating broader environmental impact. By addressing these through artistic practices and collective experimentation, Future DiverCities provides evidence that cultural practices can drive climate awareness, reduce environmental footprint, and foster new urban commons.

⊗ Methodological framework: a comprehensive approach intertwining cultural and ecological strategies, structured around providing transferable models for culture-driven ecological transition.

- Eight pilot projects: implementation across European cities reclaiming vacant urban spaces with ecological value through artistic activities and community engagement, creating new forms of sustainable urban commons.

- Assessment and evaluation tools: development of sensitive mapping instruments to assess ecological and social potential of urban spaces, alongside evaluation frameworks measuring social and environmental impacts in cultural projects, providing evidence-based approaches for municipalities and policymakers.

- Local coalitions and capacity building: creation of participatory multi-stakeholder changemaking models bringing together citizens, artists, municipalities, and NGOs.

⊗ Creative Europe support provided legitimacy to advocate for ecology-driven cultural policies at municipal and national levels, ensuring outcomes extend beyond local experimentation into broader learning with wider policy impact whilst empowering cultural organisations to demonstrate culture-led spaces' value for ecological common good.

⊗ **Friche la Belle de Mai (FR)** - **Seconde Nature** - (FR) - **Kontejner** (HR) - **Anti** - **Contemporary Art Festival** (FI) - **Liepāja Municipality Culture Department** (LV) - **Savonia University** (FI) - **Public Art Lab** (DE) - **Lama** (IT) - **Trajna** (SI) - **Bios** (EL) - **Plai** (RO) - **Echn** (EL) - **Innocamp** (PL)

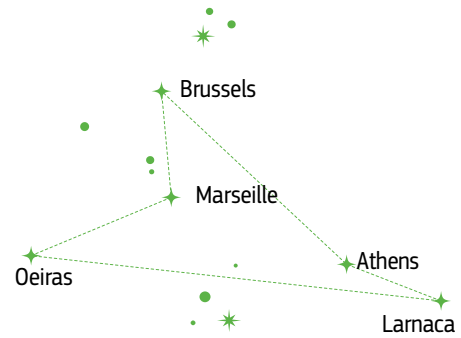
Vacant Urban Spaces

Sustainable Urban Futures

New Urban Commons

Mediterranean as the Climate Hotspot (MATCH)

Artists and communities transform Mediterranean gardens into living laboratories for climate resilience.



COOP2

Dec2024 - May2027

www.matchproject.eu

► FTOP

☹️ The Mediterranean is one of the world's most climate-vulnerable regions, facing rising temperatures, droughts, floods, and biodiversity loss that threaten ecosystems, heritage, and communities. Responding to these challenges requires approaches that go beyond data and policy, engaging lived experience and collective imagination.

MATCH demonstrates how arts and culture can foster environmental awareness, regenerative practices, and social resilience. The project transformed community gardens in Barcelona, Nicosia, Athens, Marseille, and Izmir into living laboratories where artists, scientists, and citizens co-imagined sustainable futures, translating complex ecological issues into accessible cultural experiences.

Through artistic residencies and participatory activities, MATCH hosted 10 artists, selected through an open call, for a one-month research residency in the above-mentioned cities. Following the residencies, each artist produced a digital artwork on the topic of their research connecting environmental challenges to everyday life. These interventions engaged over 2,400 people locally and reached 47,000 online, showing how culture can make climate science tangible and actionable.

Capacity-building workshops and peer learning linked cultural rights with environmental action, positioning culture as a partner in the European Green Deal and the Sustainable Development Goals. By working in community gardens, MATCH engaged with communities at risk of exclusion, ensuring that climate action encompasses social justice and democratic participation.

🌀 Twenty new artworks: ten physical installations and ten digital works created through transnational residencies across five Mediterranean countries, translating ecological challenges into accessible cultural experiences.

- Comprehensive capacity-building programme: five workshops, three peer learning meetings, study visits, and scientific sessions reaching thousands of participants, strengthening skills in sustainable practices and cultural-environmental methodologies across the consortium.

- Research report and mapping of good practices, provides a roadmap and coordination tool to guide transnational activities drawing on national studies produced by each partner that explore country-specific environmental contexts, climate vulnerabilities, cultural ecosystems, and policy frameworks.

- Cultural Climate Change Response Impact Assessment (CRIA): an innovative evaluation tool measuring how cultural actions contribute to climate goals, accompanied by the MATCH Statement and environmental policies developed for each partner organisation, providing frameworks for future cultural-environmental initiatives.

➔ The project establishes a transnational Mediterranean community of artists, cultural professionals, and stakeholders engaged in climate action, forming a foundation for new initiatives and policy dialogues connecting climate change, culture, and social inclusion.

🌐 **Mapa das Ideias - Edições de Publicações Ida (PT)**
 - D6 Culture EU Ltd (CY) - Ethnicon Metsovion Polytechnion (EL) - Association Internationale Pour La Biennale De Jeunes Createurs De L'Europe Et De La Mediterranee (BE) - Friche La Belle De Mai (FR)

Mediterranean

Community Gardens

International Residencies

Sustainability Business Models for Cultural and Creative Industries (CreaSus)

Digital tools and business models help cultural organisations transform sustainability into competitive advantage.

COOP2

Oct2023 - Sep2026

www.creasus.eu

[IG \(creasus.project.eu/\)](https://creasus.project.eu/)

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[X \(CreaSusProject\)](https://twitter.com/CreaSusProject)

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⊗ Cultural and creative sectors contribute over 4% of European GDP, yet many organisations in these sectors view sustainability as an additional cost rather than a strategic opportunity. This perception persists despite growing market demands and environmental imperatives requiring the sector to adopt sustainable practices. The challenge intensifies for the many micro and small enterprises within cultural and creative industries that lack tailored frameworks to measure their environmental, social, and governance performance or access to relevant funding to support transformation.

CreaSus addresses this gap by developing integrated tools that help cultural and creative organisations embed holistic sustainability into their management practices. The consortium brings together academic knowledge on sustainability measurement, innovation capacity, cultural practice, and policy management to create robust frameworks tested across diverse European contexts.

The CreaSus project offers several tools that over 70 cultural organisations across Spain, Italy, Greece, Ireland and elsewhere pilot. The project also explores the development of a European sustainability certificate for the cultural and creative sectors.

⊗ Sustainability Self-Assessment Model and digital platform: holistic system of indicators tailored for cultural and creative sectors covering environmental, social, and governance factors, delivered through user-friendly online self-assessment tool enabling organisations to evaluate sustainability performance and readiness to adopt European reporting standards.

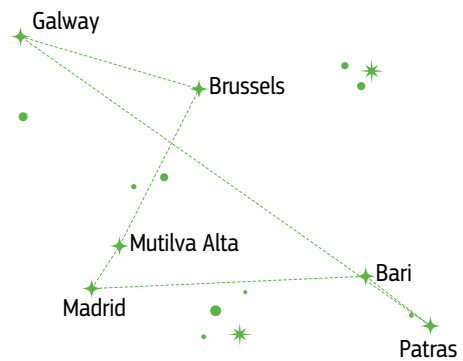
- Sustainable Transformation Actions and business models: comprehensive bank of practical actions, good examples, and reference organisations providing concrete roadmaps for improvement, alongside innovative business model templates integrating sustainability as competitive advantage.

- Sustainability Funding Schemes Toolkit: guidance and overview of funding sources and access procedures helping organisations recognise sustainability as opportunity to unlock new financial streams.

- Certification Viability Analysis: report analysing potential for EU-recognised sustainability certification for cultural and creative industries.

→ The digital platform and resources are designed for scalability across Europe's 3.3 million cultural and creative organisations. The Sustainability Assessment Model was developed to serve as measurement and benchmarking tool for potential future EU-recognised certification, enabling organisations to obtain competitive labels based on assessment results. 'Sustainability Ambassadors' schemes could be developed to transfer knowledge to peers.

🌐 **Fundación Banco Santander (ES)** - Zabala Innovation Consulting SA (ES) - Mosaic Politismos Kai Dimiourgikotita - Koinoniki Syнетairistiki Epicheirisi Syllogikis Kai Koinonikis Ofeleias (EL) - Università Degli Studi Di Bari Aldo Moro (IT) - Reseau Europeen Pour Le Management Et Les Politiques Culturelles (BE) - Westbic Innovation and Management Centre Limited (IE)



Sustainable Business Models

Management Practices

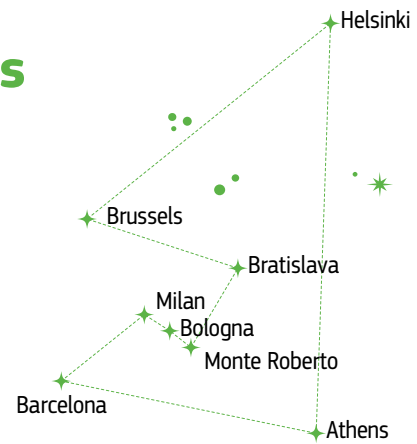
Sustainability Measurement

Building new sustainable models to manage cultural & creative centres (Greening the Hubs)

Creative hubs become laboratories testing sustainable management models for Europe's cultural spaces.

COOP2

Oct2024 - Sep2027



www.greeningthehubs.eu/en

[FB \(greeningthehubs\)](#)

[IG \(greeningthehubs/\)](#)

[FTOP](#)

🧠 Cultural and creative hubs are dynamic centres of innovation, artistic production, and community engagement, but their activities also generate significant environmental impacts. As Europe advances towards sustainability, these spaces face the challenge of reducing their footprint while preserving creative vitality and economic viability.

Greening the Hubs responds by developing structured pathways to embed sustainability into the core operations of large cultural centres over 10,000 square metres. The project builds green skills and tests innovative management models tailored to the specific realities of these complex spaces.

Although sustainable practices exist across Europe, they are often fragmented and difficult to replicate. Greening the Hubs creates a transnational framework for knowledge exchange and capacity building, transforming isolated initiatives into transferable solutions. Partners analyse existing practices and identify key skills gaps among cultural operators, informing targeted training approaches.

Central to the project is a capacity-building programme focused on the emerging role of sustainability manager in cultural hubs. Training covers three key areas - production practices, food and beverage, and transport and logistics - and combines online learning with onsite peer exchange and real-world experimentation. By piloting new models within partner hubs, the project positions cultural spaces as living laboratories for sustainable and circular innovation.

📍 Skills Gap Analysis: comprehensive mapping of sustainability practices and needs across European cultural hubs, identifying specific competencies required by managers, staff, and tenants to implement effective green strategies.

- Transnational Capacity-Building Programme: complete training system including online learning modules, onsite 'Training Hotspots,' and tailored guidelines.

- Pilot sustainability models: innovative approaches tested in partner hubs across Italy, Finland, and Slovakia, demonstrating solutions from zero-waste strategies to energy efficiency measures, accompanied by a KPI dashboard and evaluation standards ensuring measurable impact.

- Digital toolkit and policy resources: open educational resources, policy recommendations, and a sustainability roadmap disseminated through European networks.

🤝 Sustainability challenges are systemic and require shared knowledge and testing across varied contexts. Partners contribute different operational realities and stakeholder communities, ensuring analyses and programmes reflect real, diverse needs. The project validates scalable solutions, transforming fragmented efforts into a coherent European movement positioning creative hubs as drivers of sustainable innovation.

🌐 **OPEN EVENT (DUMBO) (IT)** - Welcome A.P.S. (Welcome) (IT) - Kiinteisto Oy Kaapelitalo (Kaapeli) (FI) - Dataphoria Idiotiki Kefalaiochiki Etaireia (Dataphoria) (EL) - Transfolab Bcn (Transfolab) (ES) - Nadacia Cvernovka (Nova Cvernovka) (SK)

Green Hubs

Skills Gaps

Sustainability Manager

Festival Sustainability Lab: Resilience, Regeneration, Innovation (FSLRRI)

Festivals become learning laboratories where organisers transform environmental awareness into green action.

COOP1

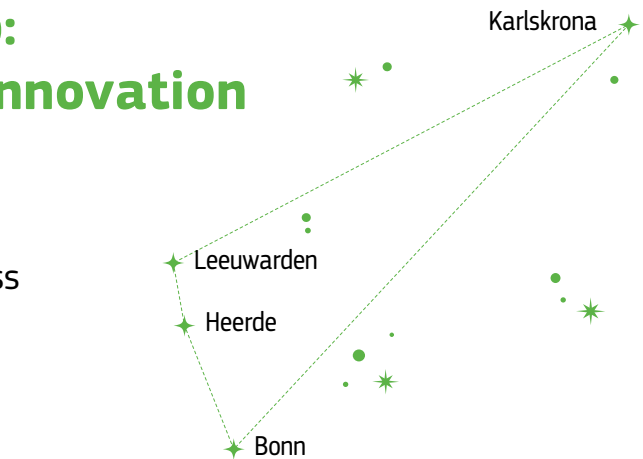
Jul2022 - Dec2023

► FTOP

👁️ Festivals play a distinctive role in Europe's cultural landscape. As large-scale gathering spaces, they generate significant environmental impacts through production, logistics, waste, and energy use. At the same time, their visibility and reach make them powerful platforms for modelling climate responsibility and inspiring change. The main challenge is supporting organisers in turning sustainability awareness into concrete action, especially when many lack practical tools, confidence, and real-life examples.

Festival Sustainability Lab emerged from the recognition that organisers often work in isolation, without access to shared knowledge or applied guidance. The project developed three interconnected educational tracks to address this gap. The first focused on sustainable event production, providing methods to reduce environmental footprints. The second addressed resilience through culture, helping professionals respond to systemic challenges while sustaining creativity. The third centred on innovation testing, linking festivals with start-ups and impact entrepreneurs to pilot green solutions in real conditions. The project brought together partners' tested approaches, honing them collaboratively into frameworks that work across Europe's diverse festival landscape. The result: festivals empowered to expand their cultural and educational mission to confront the climate emergency and the social inequalities it deepens.

🌀 Three educational tracks: comprehensive programmes on sustainable event production, resilience through culture, and innovation testing at festivals, providing organisers and cultural professionals with tools, methods, and confidence to implement green transformation whilst addressing both ecological challenges and social dimensions of the climate crisis.



- Pilot implementations: green innovations tested directly in real festival settings, demonstrating feasibility of sustainable solutions.
- Knowledge resources and community: growing online library of tools and stories accessible to the wider sector, alongside built a European community continuing to exchange knowledge beyond the project's timeframe.
- Professional capacity building: enhanced capabilities among festival organisers, culture sector professionals, and impact entrepreneurs, helping participants move from sustainability awareness to confident action whilst establishing shared language and understanding across different roles and contexts. This was done with particular attention to the interconnections between environmental and social sustainability.

➔ Rather than expanding in scale, the focus concentrates on deepening practice by applying the lessons learned and keeping sustainability embedded in daily cultural work. The European community established through the project maintains ongoing knowledge exchange, ensuring that capacity built during the project continues developing whilst supporting wider adoption of sustainable practices across the festival sector addressing both ecological transition and social equity.

🤝 Sustainability challenges, supply chains, and audience behaviours cross national boundaries: only by comparing contexts and tools could the project create approaches working effectively for festivals across Europe. The process fosters shared responsibility for making the cultural sector an active participant in Europe's green transition, demonstrating that collaborative development produces more robust and transferable solutions than isolated national efforts.

🌐 **LiveGreen Festivals & Academy (SE)** - Innofest (NL) - Green Events (NL) - One Resilient Earth (DE)

Sustainable Festivals

Environmental Footprint

Innovation Testing



Festivals can be more than moments of joy - they can be laboratories for the future, where creativity and care for our planet and human lives shape a sustainable and resilient Europe for all.

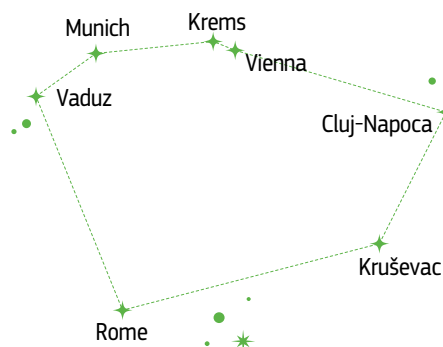
- Festival Sustainability Lab - Live Green Festivals Academy participant

S.O.S Heritage (SOS Heritage)

Digital tools and trained professionals unite to protect Europe's heritage from climate threats.

COOP1

Jul2022 - Oct2024



www.sos-heritage.eu

[LI \(company/sos-heritage\)](#)

[FTOP](#)

☹️ Climate change poses an escalating threat to cultural heritage across Europe. Rising temperatures, extreme weather events, and shifting environmental patterns endanger historic buildings, collections, and monuments that form the foundation of European identity. Yet the cultural sector often lacks the specialised expertise and practical tools needed to assess these risks and respond effectively.

SOS Heritage addresses this critical gap by developing innovative methodologies that integrate climate risk management into daily heritage protection practices. The project develops digital solutions and professional training that equip cultural operators with the skills to anticipate, prevent, and mitigate climate-related damage.

Rather than treating climate adaptation as an abstract concept, SOS Heritage provides cultural professionals with accessible digital instruments and establishes new professional profiles capable of addressing these challenges systematically. The centrepiece is a web application designed specifically for climate risk assessment of cultural assets, enabling heritage managers to identify vulnerabilities in buildings and collections through a guided, practical framework.

SOS Heritage develops also comprehensive training modules that establish the Cultural Heritage Risk Manager as a recognised profile within the sector - filling a significant gap in expertise that has left many institutions ill-equipped to respond to environmental threats.

🕒 Handbook of Good Practices for Digitalisation and Promotion of Cultural Heritage: a comprehensive document designed to inspire new initiatives and guide heritage organisations in implementing effective digitalisation strategies.

- SOS-H Web App: an interactive digital tool structured as a guided checklist that supports cultural professionals in assessing climate risks to their collections, helping identify vulnerabilities in buildings and assets whilst providing practical orientation for prevention and risk management strategies.

- Professional training programme: a comprehensive course in cultural heritage risk management including an intensive week-long training and an online course.

- Three pilot digitalisation activities: implemented in Italy, Romania, and Serbia, these projects included archival mapping and the creation of virtual exhibitions.

🤝 Creative Europe support enabled SOS Heritage to scale up ideas and transform them into a transnational innovation project. The funding allowed partners to develop advanced digital tools, design training programmes for new professional profiles, and test methodologies across different European contexts. Working together enabled partners to pool expertise, compare diverse experiences, and produce solutions with wider applicability.

🤝 **Mazzini Lab SRL Benefit (IT)** - Associazione Dimore Storiche Italiane (ADSI) (IT) - Universität für Weiterbildung Krems (DUK) (AT) - Fundația Transilvania Trust (TTF) (RO) - Narodni Muzej Kruševac (NMK) (RS)

Endangered Heritage

Climate Change

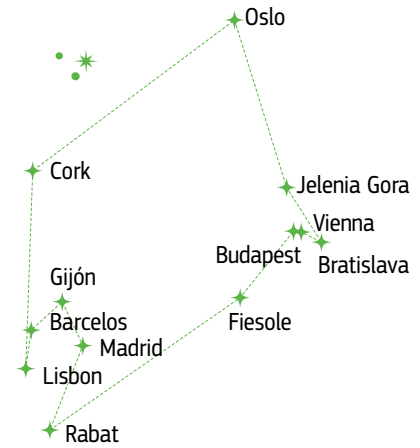
Risk Assessment

Sustainable Archives and Greener Approaches (SAGA)

Archives across Europe learn disaster preparedness and green building practices

COOP2

Sep2024 - Oct2027



www.sagaproject.eu

► FTOP

☹️ Documentary heritage forms the backbone of European identity and collective memory. Yet archives face growing threats. Climate change increases risks from floods and extreme weather, while armed conflicts endanger collections through destruction. Recent events highlight this vulnerability, from the October 2024 floods in Valencia that destroyed vital local records to severe damage to state archives in Ukraine. At the same time, archives must reduce their own environmental impact while ensuring the safe preservation of irreplaceable collections.

SAGA responds to both external and internal challenges by bringing together five national archival institutions with academic, scientific, and technological partners, supporting archives in becoming resilient and environmentally responsible institutions.

SAGA develops practical strategies to strengthen preparedness, emergency response, and long-term resilience. The project conducts a comprehensive assessment of current ecological practices, including energy use, waste management, and green investments. This evidence-based analysis informs affordable sustainability measures tailored to archival operations and embedded in governance and daily management.

By combining archival expertise on preservation and policy, with scientific research and technological innovation on topics such as biological threats and sustainable building solutions, SAGA creates a collaborative platform to address shared risks that transcend national boundaries.

🌀 Comprehensive diagnostic study on risk management: an extensive assessment examining how European archival institutions address disaster preparedness, revealing priorities,

barriers, and opportunities whilst informing practical recommendations.

- Sustainability diagnosis for archival buildings: detailed analysis of energy efficiency, waste management, and green investments across partner institutions, providing evidence-based foundations for affordable sustainability strategies tailored to the archival sector's specific needs.

- Training resources and e-learning courses: targeted professional development enabling archival staff to acquire skills in risk management, disaster response, and sustainable eco-friendly archival practices.

- Public engagement initiatives: two touring exhibitions exploring sustainability in historical documents and disaster impacts on heritage.

🤝 Creative Europe support enabled activities on risk management and sustainability that would not have been possible otherwise. The European project framework encouraged institutions to prioritise strategic issues rarely part of ordinary cultural management, fostering innovation and long-term awareness. The support enhanced visibility of archives' work within national contexts and enabled alignment with European priorities in heritage preservation and sustainability.

🤝 **State Archives. Ministerio de Cultura (ES)** - National Archives of Hungary (HU) - National Archives of Malta (MT) - Direcção-geral do Livro Dos Arquivos E Das Bibliotecas (PT) - Munster Technological University - (IE) - Desarrollo de Estrategias Exteriores SA (ES) - European University Institute (IT) - Ustav Molekulárnej Biologie Slovenskej Akademie Vied (SK) - Fundacja Ochrony Krajobrazu (Fo Krajobraz) (PL)

European Archives

Preparedness

Risk Management



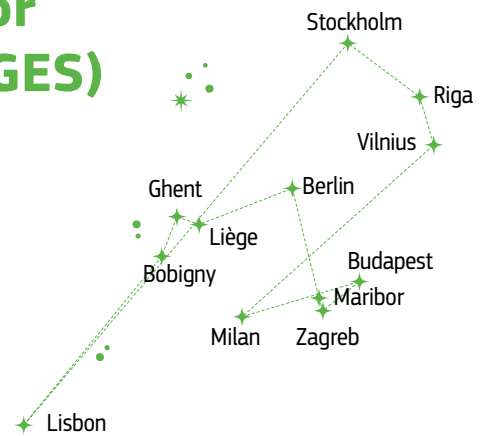
Project STAGES © 2022 Masiar Pasquali

Sustainable Theatres Alliance for Green Environmental Shift (STAGES)

Major European theatres unite to transform how performances are made, staged, and toured for a sustainable future.

COOP3

Jan2022 - Dec2025



www.sustainablestages.eu

[IG \(sustainable_stages/\)](#)

[FTOP](#)

🌱 Theatre's environmental footprint extends far beyond the stage. From energy-hungry lighting to carbon-intensive tours, performing arts face a sustainability challenge demanding systemic change. STAGES brings together twelve leading European theatres, a university, and a theatre network to create practical pathways aligning artistic excellence with ecological responsibility.

The project operates as an experimental laboratory, connecting artists, scientists, and institutions to reduce theatre's environmental impact, develop open-source sustainability tools for cultural organisations, and reimagine theatre's role in driving environmental awareness. At its heart lies the Doughnut Protocol, an open-source self-assessment framework enabling theatres to analyse ecological and social practices and design tailored action plans. This approach links environmental limits with social foundations - fair working conditions, gender equality, diversity, and accessibility - recognising that lasting sustainability requires addressing both simultaneously.

Through STAGES, artists received unprecedented support to collaborate with scientists, allowing time for research rarely available in conventional cycles. Workshops, residencies, labs, forums: the project created spaces where urgent questions about artistic freedom, touring models, and ecological responsibility could be debated openly and constructively.

🌀 The STAGES Doughnut Protocol: downloaded by 200 organisations in 32 countries and presented at major cultural events including Festival d'Avignon and IETM Aarhus. All twelve partner theatres applied it, identifying 249 concrete ecological and social actions ranging from installing LED lighting and rooftop greening to adopting fair ticketing policies and creating new accessibility strategies.

- 26 sustainable productions: two emblematic eco-restaging testing low-carbon touring models, plus 24 new productions developed using eco-design and eco-production practices, addressing themes from biodiversity to climate justice.

- Knowledge exchange infrastructure: 33 workshops, 32 open labs, 30 artistic residencies, and 4 international forums brought together artists, scientists, institutions, and citizens to explore topics from sustainable stage lighting to the ecological impact of digital culture in theatre.

🤝 Cooperation among institutions from different countries made it possible to compare how national frameworks shape sustainability strategies and to build a collective laboratory testing innovative production and organisational models. The transnational partnership gave credibility and visibility to restaging, sustainable productions, and research outputs, creating a Europe-wide network of expertise linking scientists, artists, and institutions that amplifies impact across the sector.

🌐 **Théâtre de Liège - Centre Dramatique de la Federation Wallonie-Bruxelles - Centre de Creation Theatrale et Choregraphique (BE)** - Kungliga Dramatiska Teatern Ab (SE) - European Theatre Convention eV etc (DE) - Hrvatsko Narodno Kazaliste U Zagrebu Croatian National Theatre in Zagreb (HR) - Lietuvos Nacionalinis Dramos Teatras Valstybes Biudzetine Istaiga LNDT (LT) - NTGENT (BE) - Fondazione Piccolo Teatro Milano-Teatro D'Europa (IT) - Teatro Nacional D Maria li Epe Tndmii Epe (PT) - Trafo Kortars Muveszetek Haza Nonprofit Korlatolt Felelossegu Tarsasag (HU) - Slovensko Narodno Gledalisce Maribor SNG Maribor (SI) - Rigas Tehniska Universitate RTU (LV) - Maison De La Culture De Seine-Saint-Denis - Mc93 (FR)

Sustainability Strategies

Ecological Responsibility

Self-assessment Framework

Forest Encounters: Building New Narratives for our Greener Future (Forest Encounters)

Artists, foresters, and researchers unite to reimagine our relationship with forests.

COOP1

Jan2023 - Dec2025

www.forest-encounters.net

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🌳 Forests cover around 44% of the EU's land area and play a vital role in addressing climate change, biodiversity loss, and human wellbeing. They offer spaces for regeneration, support local economies, and shape cultural identities, yet are increasingly threatened by climate change, urbanisation, and deforestation. Responding to these challenges requires perspectives that go beyond traditional disciplinary approaches.

Forest Encounters views forests not simply as natural resources, but as complex spaces where ecological, social, cultural, and economic practices intersect. It brings together artists, foresters, landscape architects, and humanities researchers to explore the diverse values, meanings, and relationships associated with forests.

Its key contribution lies in placing artistic research and cultural discourse at the centre of environmental debates often led by technical and economic expertise. Through artworks, workshops, storytelling, lectures and discussions, publications, and exhibitions, the project examines what humans can learn from and with forests, while acknowledging both human and other-than-human perspectives, as well as rights to and of nature, the project aims to contribute to a more inclusive and close-to-nature future.

Forest Encounters creates spaces for diverse voices - including students, elderly populations, and migrant communities - to participate in conversations about environmental policy where their voice is seldomly heard.

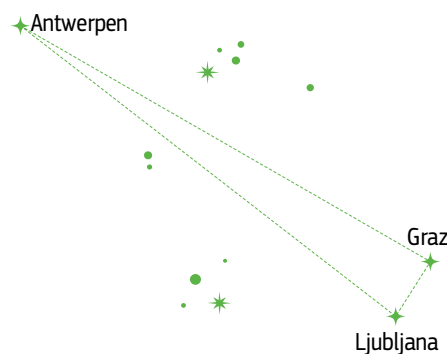
🎨 Three artistic research projects: diverse artworks including public space installations, multimedia exhibition, and film installation exploring forest both as complex ecosystems and a socio-political terrain.

- Knowledge exchange platforms: international symposium and a book on cross-disciplinary approaches to forests, four workshops engaging diverse audiences, podcast series and a collaboratively created glossary developed through participatory workshops.

- Exhibition and dissemination: comprehensive exhibition presenting artistic research projects produced during the project, ensuring public access to creative explorations of forest related issues across participating countries.

🌐 Because forests spread across national borders as ecosystems requiring transnational attention, the European cooperation framework offered exceptional possibilities to tackle the topic within an international consortium rather than local contexts. The transnational dimension proved crucial for pursuing the project's main aim: developing multifaceted understanding of diverse values, meanings, challenges, and perspectives related to forests through collaboration spanning multiple countries and disciplines.

🤝 **Igor Zabel Association for Culture and Theory (SI) - Out of Sight (OOS) (BE) - Technical University (TU) - Graz (AT)**



Deforestation

Loss of Biodiversity

Other-than-human Perspective



05
Youth

Introduction

Youth engagement, while not an explicit priority of the Cooperation call, has organically and historically established itself as a significant thread across the selected projects. This chapter showcases how Cooperation projects engage young people through diverse and innovative approaches, creating pathways for their active participation, as audiences and as cultural professionals, in European cultural life.

Over the past few years, Europe's youth have raised their voices, asserting their role as drivers of change and striving to build a fair, resilient, and innovative Europe. After experiencing prolonged isolation, interrupted education and reduced social interaction during the COVID-19 pandemic, many young people sought new ways to reconnect and participate. In this process, culture emerges as a vital space where creativity, confidence and critical thinking can be developed.

Young people's perspectives challenge established practices and open new horizons for artistic and democratic expression. For this reason, meaningful active involvement - and not only access - to cultural activities since the youngest age is considered essential as it creates spaces where they can experiment, learn, lead, co-create and express their talents.

Participation in cultural activities supports dialogue, empathy and a sense of belonging, while fostering civic awareness and intercultural understanding. Special attention is given to children and young people who face barriers to participation, ensuring inclusive and accessible cultural opportunities.

The ten cooperation projects presented in this chapter engage with young people through a variety of artistic and

cultural endeavors, inviting them to express and push forward their perspectives and their talents.

- *social inclusion*: **B-Me** uses music as a shared language to foster intercultural understanding, while **BABEL** reimagines performances for young audiences by focusing on children's cultural rights and intercultural dialogue; **TOMATO** breaks down barriers by making museums more accessible to marginalised youth through interactive kits and digital innovation; **TECH TALES** reworks classic fairy tales through digital storytelling to address contemporary social issues;

- *capacity building for young creative professionals*: **YOUTH-LED-REV-CH** places heritage revitalisation in the hands of youth, merging traditional crafts with contemporary skills; **EuroFabrique Camps** brings art students together to reimagine Europe's future; **FashionTEX** equips students with digital tools to drive innovation in sustainable design;

- *environmental awareness*: **TOBIE'S FRIENDS** connects children to nature through storytelling and hands-on activities;

- *peacebuilding efforts*: **WBYO: Accelerando** harnesses music to unite young musicians across the Western Balkans;

- *gender equality*: **G-BOOK 3** links teenagers with gender-positive literature and digital media.

These projects are presented on pages 104-118.

To explore these approaches further, we spoke with Sara Božanić from Institute for Transmedia Design (SI), coordinator of the project *Tech Tales - Tech(ing) tales* with a twist for the children of the present. We discussed their innovative approach to storytelling that challenges traditional fairy tale narratives and promotes values like empathy, courage and diversity among children. Find an account of this exchange on page 100-103.

Interview

Project TECH TALES brings together seven partners from six European countries and different sectors to design and apply an innovative approach for raising awareness on stigma-based violence. By giving a twist to classic children's fairy tales and the ways they are consumed, TECH TALES presents a transmedia universe that fosters empathy, well-being and creativity in children in a technologically advanced, playful and gamified way.

The project involves a wide range of creative professionals and artists, educators, psychologists and children themselves to produce an Augmented Reality (AR) exhibition, four audio tales (translated in five different languages and interpreted in sign language), and three eco-friendly printed books enriched with AR technology (available in four languages). Sara Božanić represents the project coordinator Institute for Transmedia Design Institute, based in Slovenia and was interviewed by Anita Marullo from the EACEA Culture Unit.

Anita Marullo: What was the driving force behind putting the TECH TALES project together? What need did you aim to address, and why did you invite specific partners to cooperate on this?

Sara Božanić: TECH TALES is delivered in the framework of a broader transmedia initiative called Twisted Tales TV, a new interactive entertainment programme for young audiences. In this context, we analysed the traditional fairy tales, and we realised that the messages and the morals that we grew up with are not suitable to raise children nowadays. For instance, stories like Superman and Spider-Man teach young boys that they can have superpowers and do whatever they want. On the other hand, we have tales like Cinderella or Sleeping Beauty conveying the message that the role of girls is to wait to be rescued by a rich white man. Therefore, we started developing a different approach to storytelling, aiming to establish a positive dialogue with children that resonates with today's values we believe in. Our goal is to teach children the values of love, empathy and courage and empower them to self-realise beyond stereotypes.

We also believe that the school system, as well as libraries, is not tailored to convey nowadays' knowledge, which is much less centralised in specific places and more accessible than in the past due to the use of digital technologies. By forbidding the use of mobile phones and other digital devices, the schools are somehow limiting the access to and the distribution of knowledge. I believe the future of education is digital driven, experiential and tactile, and as such new systems should rethink ways in which we should incorporate digital into the learning experiences.

We need to teach children how to use it and access knowledge wisely and safely, through stories that matter for them. We therefore propose a new educational model and tools through stories that foster a society free from discrimination and stigmatisation, embracing diversity, inclusion and kindness.

Anita Marullo: What does access to European funding mean to you? What opportunities does it provide?

Sara Božanić: TECH TALES started as a small experiment in Slovenia, with a small participatory exhibition as part of the Biennale of Design in Ljubljana in 2015, where it received a special recognition for the best event. After that, we applied for funding in Slovenia, but the project was not considered valuable enough to be funded. The initiative was then abandoned. After some time, I learned that one of the initiators of the project committed suicide. I felt this was somehow a sign that we needed to continue the project, as we put so much effort in the initial experiment, which was very appreciated by the audience and professionals at the Biennale. Therefore, we decided to apply for Creative Europe. We started with a project for the Media strand, then we continued with Erasmus+ and lastly with the Creative Europe COOP call.

The Creative Europe funding is highly valuable to us as it allowed us to scale-up and progressively become self-sustainable. Indeed, while audio materials and workshops are for free, books and AR products are now for sale, and we wish to generate revenue that will allow us to grow the project on our own. The financial support from the EU also allows us to

cover the costs to fully adhere to EU green policies and develop our own strategy for environmental sustainability, using fair trade products for our events and recycled printing materials.

Anita Marullo: How do you ensure meaningful engagement of young children in the co-creation process? What are the main challenges to that? Do you have any outstanding examples that you may want to quote?

Sara Božanić: Initially, the project grew slowly with the support of the different funding programmes and in line with the need and appreciation of the audience. We started with a first pilot of the Cinda Real (tale from the project, NdA). It's a self-empowerment story about a girl that has only one leg and wants to go to a ball to dance. We designed our participatory methodology together with a child behaviour specialist, Nina Cigüt. The methodology won the [Sozial Marie prize](#) for social innovation in 2019.

Our participatory approach includes multiple stages, from storytelling to illustration to sound creation as well as animation. Differently from the school, we do not ask children to come prepared to our workshops. If children think that we want something from them, the result is indeed completely different and the way they approach the creative process is already with tons of boundaries. So, we decided just to give them a tool and us: as adults, we shall represent a tool to allow them to realise what they want.

As a first step, we read them one of our stories that tackle different topics of stigmas and different retellings. For instance, we have Allen and the magic lamp, which is a story about a boy that wishes to be a fashion designer, instead of a football player. Then we have the story of Desiree and the Snow Queen, about a girl with Down syndrome who is bullied, and many others. After that, we ask children: how does it feel? What do you think? What would you change? What doesn't work? What is the dialogue between the characters? Is this the way children speak to each-other?

Based on these questions, they open the dialogue and speak freely about the emotions, and we write down all the observations to include them in the final storytelling. Then we let them draw the story, helping them to visually shape the characters and settings of it. In the next workshop we

guide them to create the sounds, and we always ask them: what is the sound that you can feel in the story? Can you imitate it? We then record the sounds and at the end, we also teach them the basics of animation, showing them how a cartoon is created out of their drawings. We always use a combination of drawings from several children and sounds from all of them to create illustrated books, audio-tales, augmented reality products or films.

Anita Marullo: It sounds like a very interesting and ambitious initiative. But how do you gather the children for your workshops? Do you work with schools, or local associations?

Sara Božanić: Thanks to this Creative Europe project, we have a huge network of schools, kindergartens and libraries, with which we cooperate regularly. As part of this project, we realised workshops in Austria, Spain, Slovenia, Poland, Serbia, Montenegro as partner countries. In addition, we went beyond the project and delivered other workshops in North Macedonia, Croatia and India. Why in India? Because we also wanted to test the universality of the method and the approach, as we believe that stigmatisation is a universal topic. It is often believed that our Western models do not work in such a context, but the workshop showed that there was a huge appreciation for this kind of approach and for the story that was used, which tackled bullying and peer-to-peer violence.

Anita Marullo: What is for you the added value of cross-border cooperation, despite challenges like language barriers or geographic distances?

Sara Božanić: Well, in setting up the partnership, for me it was very important that it covered the cross-sectoral approach of the project. For instance, at Transmedia we have very good designers, but we had no knowledge about child psychology. We also need to collaborate with artists, writers, communication specialists, educators, sign-language interpreters; being able to cooperate cross-border allows us to build a large network and take advantage of different kinds of expertise.

I also believe that TECH TALES was so impactful because we cover both big and small European languages; on one hand English, Spanish and German and on the other hand Slovenian, Serbian, Montenegrin and Polish, making stories broadly accessible. The stories will also be available in sign language.

Accessibility to diverse communities indeed, together with the cross-sectoral approach, are key elements of the project in which we believe in.

Cross-border and cross-sectoral approaches are valuable because we continuously exchange experience among partners. For instance, a psychologist teaches us what kind of sign language we need and why a specific approach to filmmaking is better than another one.

The partnership also benefits from the collaboration with education innovators. On one hand, we employ a pool of highly talented but underrepresented artists from all over Europe; on the other hand, we constantly enrich and empower each other through the partnership, through the exchange of knowledge.

Anita Marullo: Compared to nowadays' children, the past generations were way less or not at all exposed to digital stimulation, but they were still capable of enjoying reading and tales, at least to a certain extent. What do you believe is the added value of utilising digital technology compared to a more analogue storytelling approach?

Sara Božanić: I'll explain that from two angles: the time we live in and what we do with the project.

In the past, human communication was completely oral, and only at a later stage it went into writing. From the writing, we went then to printing. From printing we went to digital technology and now from this digital technology, we're going to artificial intelligence. At the time of each transition or big invention, there is a sociological switch, often bringing to a crisis, and a renaissance. There is a huge crisis today, including war and loss of values. The more we speak about humanity, democracy, the worse it is. However, I love this period because it carries with it a lot of experimentation and innovation. But on the other hand, what does it mean for children? We constantly judge them and stigmatise them for something they do not understand, while their brain is going through another kind of development, as a skill set needs to be abandoned so another one can develop. And if I go back, we started with oral and now we're going back to oral, because of AI and audio-driven internet of things. Our skill set is changing too, while we keep on saying to children that they are not developing their brain.

Instead, their brain is just preparing for new skill sets that are needed for the future.

Let me now go back to the project because all of this is inside it. So, what do we do? We use a multi-platform approach. In order to enable diverse, engaging experiences for young audiences and to provide them with the knowledge they need for the future, we teach them the use of a mobile phone and we introduce augmented reality technology in a space for co-creation. At the same time, we use empowering and relatable stories to create a participatory and meaningful experience. We don't use technology just for the sake of it, but to stimulate the conversation and integrate gaming mechanisms within the learning experience. In this way, education is perceived as responsive and enjoyable, and kids do not feel forced. When the learning experience is enjoyable you learn way more than in any other environment.

Anita Marullo: Do you believe that the project has long-lasting impact on children's lives? Have you received any feedback from schools and professionals witnessing a positive behavioural change in the pupils?

Sara Božanić: Impact is mainly due to the fact that children are invited to speak about emotions in class. In Slovenia and the Balkan region children are usually not encouraged to do that in schools. Our methodology was also strongly appreciated and considered as highly innovative by families of children with disabilities. They indeed highlighted that traditional tales' main characters are never depicted as carriers of a stigma. For example, a princess without a leg was never presented before. The French Paraplegic Association also gave us an award, showing that they love to use our stories as a tool to empower children with disabilities. Additionally, our network of schools is spreading on its own, through a word of mouth between educators. The same happens with our pools of writers and editors.

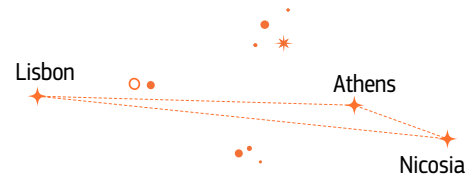
We love to use this quote of Hans Christian Andersen: 'Just living is not enough. One must have freedom, sunshine, and a little flower.' And we believe that our TECH TALES is a little flower to our kids of the future.



TECH TALES - Co-creation Workshop, Spain © Fab Lab Barcelona

Blending Melodies- Bridging Cultural Identities (B-Me)

Uniting diverse musical narratives to enrich European youth through creative harmony.



COOP1

Jun2022 - May2024

www.thebmeproject.com

► FTOP

🧠 In the heart of European cooperation, B-Me: Blending Melodies-Bridging Cultural Identities engages youth through the transformative power of music. This ambitious initiative brings together local composers and musicians from refugee or migratory backgrounds to create original compositions inspired by diverse music traditions, promoting intercultural dialogue and forging a new European musical identity. The core aim is to counteract the challenges of xenophobia and racism, using music as a universal language to unify and build understanding in diverse communities. The project, supported by Sistema orchestras across Cyprus, Greece, and Portugal, empowers around 400 children and young people from disadvantaged contexts, providing them with enriching workshops and seminars that enhance their musical skills. These young people, very often coming from migratory or refugee backgrounds, find a strengthened sense of belonging and cultural appreciation through participation. The project's essence culminates in iconic concerts in each partner country. B-Me not only enriches the participants but also resonates on a broader scale, as its influence extends across Europe, providing a platform for cultural integration and harmony. Through creativity, the project embodies the EU's commitment to fostering unity and cultural diversity.

🎵 15 new original music compositions are co-created by multicultural teams.

- Workshops and seminars involve over 400 children and young musicians across Europe, boosting their artistic skills and social inclusion.
- Performances in Europe and beyond foster cross-cultural appreciation and dialogue.

🤝 Creative Europe's support was pivotal in fostering collaboration among local and refugee composers, thus enriching social diversity. This programme enabled partners to exchange innovative compositions, enhancing cultural understanding. The project's compositions and recordings of concerts remain accessible online, and youth orchestras across Europe continue to explore and perform these works, celebrating multicultural narratives.

🌐 **Sistema Cyprus (CY)** - El Sistema Greece (EL) - Associação das Orquestras Sinfónicas Juvenis Sistema Portugal (PT)

Marginalised Youth

Creative Diversity

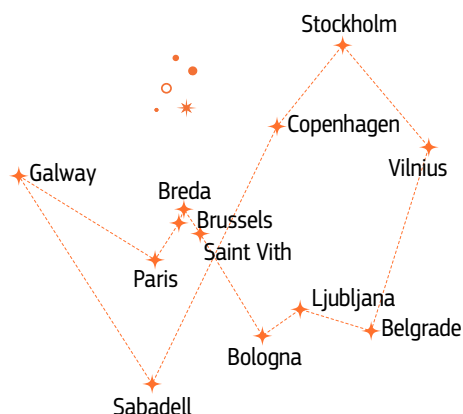
Music for Unity

BABEL or the Art of Listening in Theatre for Young Audience (BABEL)

Crafting theatre experiences that celebrate children's cultural rights and diverse voices.

COOP3

Mar2022 - Jan2026



www.babel-tya.com

[FB \(babeltya\)](https://www.facebook.com/babeltya)

[IG \(babel_tya/\)](https://www.instagram.com/babel_tya/)

[Vimeo \(theartoflisteningintya\)](https://www.youtube.com/watch?v=theartoflisteningintya)

[YT \(Babel\)](https://www.youtube.com/watch?v=YT(Babel))

[FTOP](#)

👁️ In a world where theatres traditionally cater to adult audiences, BABEL boldly reimagines the stage for the young generations, focusing on the exploration of language and intergenerational dialogue. Following the vision of ASSITEJ International, this initiative celebrates the intrinsic right of children to cultural engagement and expression, challenging audiences and artists to break language barriers. The project, with its 22 partners from Europe and beyond, crafts a tapestry of artistic expressions and intercultural dialogue, fostering mutual understanding and enriching Theatre & Performing Arts for Children & Young Audiences. Through festivals like the Babel Squares, multilingual creative workshops, and the academic Catalogue of Inspiration, the project highlights the transformative power of theatre for children and young people, treating them not as future adults, but as present-day cultural citizens. This multifaceted approach seeks to foster unity and understanding through the arts, engaging children and young audiences and artists from diverse backgrounds. BABEL is more than youth engagement; it is a movement to recognise the cultural voices of children, challenging conventions and expanding the realm of performing arts. With an emphasis on inclusion, diversity, and intercultural dialogue, BABEL paves the way for a future where children of all ages and young people are viewed as integral participants in cultural innovation.

👁️ The 'Catalogue of Inspiration', a 150-page resource translated into 10 languages, serves as a source for new artistic ideas.

- Almost 100 artists participated in multilingual creation workshops.
- Enduring professional relationships across continents are created, strengthening the global network for performing arts dedicated to children and young people.

➔ While a follow-up project is yet to be determined, the network forged by BABEL continues to evolve. With a strong network established, collaborations from workshops and festivals will progress, potentially evolving into a dynamic platform. The project's legacy expands through a catalogue in 10 EU languages, fostering innovation in performing arts for children and young people. These foundations promise enriched intercultural and creative exchanges.

👥 **Teatercentrum I Danmark (DK)** - Scenes d'enfance Assitej France (FR) - Agora Theater (BE) - La Montagne Magique Theatre des Jeunes de la Ville De Bruxelles (BE) - Association for the Development of Theatre for Children and Youth Assitej Serbia (SR) - La Baracca Societa Cooperativa Sociale Onlus (IT) - Stichting de Stilte (NL) - Lutkovno Gledalisce Ljubljana (SL) - Baboro Galway International Childrens Festival (IE) - Menu Spaustuve (LT) - Rialles, Espectacles Infantils i Juvenils (ES) - Assitej Svenska for F Barn- Och Ungdomsteater (SE) - Bronks Jeugdtheater (BE) - Assitej International Association of Theatre for Children and Young People (IT/DK)

Children's Cultural Rights

Theatre

Language Exploration



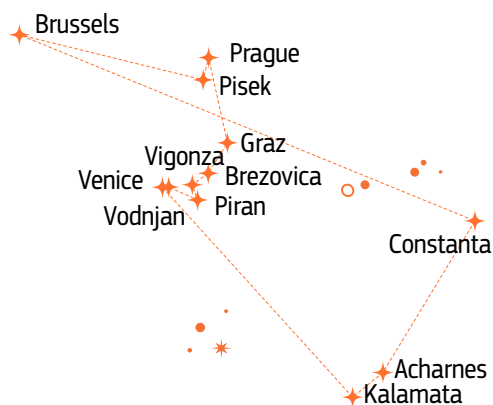
Project TOMATO © Copyright 2023 - TOMATO Project

The Original Museum Available To Overall (TOMATO)

Enhancing museums' accessibility to marginalised children through interactive apps and engaging kits.

COOP2

Jul2022 - Jun2025



www.tomatoproject.eu

[YT \(@tomatoproject\)](https://twitter.com/tomatoproject)

[FTOP](#)

👁️ In the vibrant mosaic of European cultural heritage, TOMATO transforms museum experiences for young audiences, emphasizing accessibility and inclusivity for children aged 3-12, especially those in marginalised contexts. The initiative delivers engaging cultural content to children who may not visit museums in person. Inspired by the iconic scene of Merlin the Wizard magically packing his books and tools into a small satchel, the project's idea is to offer a 'cultural box' for children by creating the TOMATO Kit - a blend of physical materials and digital tools fostering curiosity and cultural awareness, including board games, activity books, and creative tools alongside a mobile app and web platform. Featuring age-appropriate content, multilingual resources, and elements for children with disabilities, each kit is linked to real museums with a fictional guide character creating an engaging narrative journey. The TOMATO App offers interactive games and augmented reality, supporting kids with special needs. Young users explore virtual 'islands' representing museums, unlocking stories and rewards while discovering heritage playfully. Embedding cultural learning into daily life, TOMATO promotes inclusivity and access to heritage, making learning interactive and strengthening children's shared identity in European culture.

🌐 The project distributes 1,250 TOMATO Kits in eight countries, adapting them to meet diverse educational needs.

- The initiative engages over 7,000 people (4000 children plus 1400 family members, educators and museum professionals) and reached 1 million people online, thereby enhancing museum reach and inclusivity.

- A multilingual digital app is created to enrich cultural exploration through games and augmented reality.

- 36 museums collaborate to implement inclusive strategies for audience engagement. Of those museums, most have requested a kit specific to their collections.

➔ The Creative Europe's support enables the development and widespread dissemination of the project's innovative educational kit, while boosting partner institutions' skills and paving the way for future cross-border cultural initiatives. TOMATO's future steps include exploring commercial avenues and tools for the educational Kit, expanding its availability to schools and museums outside the initial project networks, refining app features from user insights, and extending outreach to new European regions.

🤝 **K.A.N.E. Social Youth Development (EL)** - iShowroom (CZ) - Surrender Media Solutions srl, (BE) - Asociatia Creativeplus Ong (RO) - Udruga 'Istarsko Ekomuzej Iz Vodnjana' (HR) - Comunità Degli Italiani Giuseppe Tartini Pirano (SI) - Skratelj, Zavod Za Kulturo, Izobrazevanje in Sport (SI) - Sladovna Pisek Ops (CZ) - Hands On! Internationale Internationale, Vereinigung Fur Kinder In Museen (AT) - Venetian Cluster Srl (IT) - Abakkum Zavod Za Krajino, Kulturo In Umetnost, Piran (SI) - Gruppo Pleiadi Soc. Coop. Soc. (IT) - Koinoniki Kai Synetairstiki Epicheirisi Kallitechneio Kentro Technis, Politismou Kai Koinonikisendynamosis (EL)

Museums

Interactive Heritage

Cultural Inclusivity



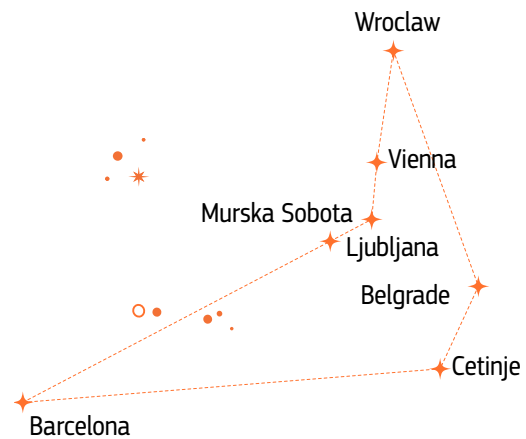
Project TECH TALES © 2024 Fab Lab Barcelona

TECH(ing) TALES WITH A TWIST for the Children of the Present (TECH TALES)

Challenging stereotypes by transforming fairy tales through modern storytelling and technology.

COOP2

Nov2024 - Oct2027



www.twistedtales.tv

[FB \(twistedtales.tv\)](https://www.facebook.com/twistedtales.tv)

[IG \(twistedtales.tv\)](https://www.instagram.com/twistedtales.tv)

[FTOP](#)

👁️ What if classic fairy tales could be transformed into relatable narratives tackling real-world challenges? TECH TALES redefines storytelling by breathing new life into fairy tales through innovative twists and immersive technology. This project engages young minds across Europe by merging tradition with modernity to address social issues like stigma and violence. Guided by the Institute for Transmedia Design in Slovenia, TECH TALES invites children to reimagine tales such as Aladdin and the Little Mermaid, now an aspiring fashion designer and climate activist, respectively, into powerful narratives about self-expression, the courage to follow one's dreams and climate action. Collaborating with artists, educators, and psychologists, it fosters a sense of community by connecting young participants in co-creation workshops. These activities result in interactive AR books, exhibitions, and audio experiences in multiple languages, ensuring diverse voices are heard. Debuting at Vienna Design Week, TECH TALES showcases both the potential of technology in storytelling and the importance of inclusivity. Through hands-on workshops, it equips children and educators with creative and digital literacy skills while engaging over 250,000 participants Europe-wide. By uniting diverse talents and innovative approaches, the project cultivates a vibrant platform where young Europeans can creatively address societal issues.

👁️ Over 300 children engage in workshops in eight countries to co-create inclusive stories.

- The project produces four new multilingual tales and pilot a cross-sectoral co-creation method (ten workshops and four tales in five languages so far).

- AR books, participatory tools and exhibition concepts are developed to enhance storytelling with technology.

- Freelance artists, writers, translators, illustrators and interpreters are equipped with digital skills and provided with fair employment conditions.

➔ After its conclusion, TECH TALES will continue impacting through digital platforms offering lasting, adaptive experiences. Printed AR books and audio tales remain accessible, ensuring children and educators can explore inclusive narratives and innovative storytelling even beyond the project's end. The Creative Europe funding enhances sustainability of the cross-sectoral partnerships established during the project, which will be maintained for ongoing cultural production.

👤 **Institute for Transmedia Design (SI)** - Art Rebel 9 - Slovenia, Vienna Design Office (AT) - NGO FLUX (ME) - ART TRANSPARENT (PL) - Grupa Hajde da ... (RS) - IAAC - FabLab Barcelona (ES)

Fairy tales Reimagined

Digital Creativity

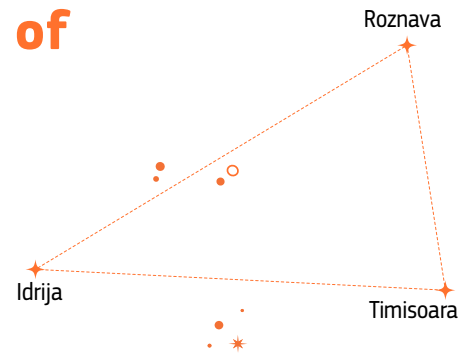
Inclusive Narratives

Baths, Gothic Churches and Miners' Houses: Youth-led Revitalisation of Built Cultural Heritage (YOUTH-LED-REV-CH)

A youth-driven approach to heritage preservation, blending traditional crafts with modern skills.

COOP1

Jan2023 - Dec2024



www.re-heritage.eu/en

► FTOP

👤 Inspiring the next generation to preserve cultural heritage, YOUTH-LED-REV-CH empowers young Europeans to transform historic sites. This initiative unites young professionals for heritage preservation, training them through immersive MasterClasses at notable locations: a UNESCO World Heritage miners' house in Idrija (Slovenia), a Europa Nostra Most Endangered bathhouse in Băile Herculane (Romania), and a European Heritage Label church in Kameňany (Slovakia). Managed entirely by youth, the project promotes fresh perspectives over traditional approaches. Participants learn traditional crafts like lime plaster, coupled with modern skills such as 3D digitization and social media marketing, bridging history with contemporary methods. Social inclusion is emphasised by engaging marginalised groups, including the Roma and unemployed youths. Transitioning from theoretical to practical restoration, participants achieve tangible outcomes like restored structures and digital archives. This action-based model showcases a scalable approach to heritage revitalization, integrating entrepreneurial and digital skills within conservation efforts to generate economic growth in disadvantaged regions. Born from young professionals' vision for a structured response to heritage challenges, this strategy addresses skill gaps and socio-economic exclusion, fostering new jobs and growth, and thereby empowering local communities.

👤 Over 100 young professionals learn heritage preservation and digital skills, as well as entrepreneurial approaches to heritage revitalisation.

- Participants create 3D digital archives to safeguard heritage for future accessibility and study.
- Specific heritage elements at each site were restored through the practical workshops (e.g., decorative elements at the Neptune Baths in Băile Herculane, historic green spaces in Kameňany).
- New heritage-based products were developed, such as a gastronomic-theatre experience in Idrija.

👤 Creative Europe support reinforces the capacities of the young-led partner NGOs, enabling their innovation and helping them generate new jobs and growth in peripheral regions. Thanks to this the partners can exchange expertise and collectively develop and scale up a successful, replicable, youth-led model for heritage revitalisation, which elevates the project to an exemplary status, aligning it with the goals of the New European Bauhaus.

👤 **Zavod ID20 (SI)** - Goticka Cesta (SK) - Asociatia Locus (RO)

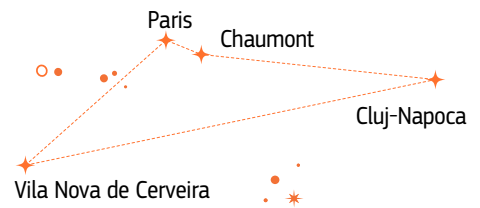
Heritage Preservation

Modern Skills

Empowering Communities

EuroFabrique Camps

Empowering creative youth across Europe to envision a shared future through intercultural dialogue.



COOP1

Oct2023 - Jan2025

www.eurofabrique.eu

[▶ FTOP](#)

👤 EuroFabrique Camps unites young minds across Europe to reshape the continent's future through creativity and collaboration. This vibrant project spans across Romania, France, and Portugal, involving 196 students from 27 art and design institutions across 11 countries to attend artistic camps that spark innovation and intercultural dialogue. These gatherings serve as spaces for cultural exchange and youth engagement, ensuring active participation from diverse backgrounds and marginalised groups. Through workshops and public events and a robust online presence, EuroFabrique Camps expands its reach, connecting young audiences across Europe. The project aims to foster creativity and resilience among emerging artists, vital for thriving in today's dynamic cultural landscape. By developing creative narratives - such as a label guides, a visual identity toolboxes, and a curatorial manifestos - students cultivate interdisciplinary skills crucial for their careers, while engaging with leading cultural experts. EuroFabrique Camps addresses democratic values by highlighting the importance of cultural cooperation in nurturing inclusion and adaptability. As Europe faces socio-cultural challenges, this project reignites optimism for its future, reinforcing Creative Europe's role in nurturing creativity, innovation, and solidarity across borders.

👤 Three collaborative camps are hosted in Romania, France, and Portugal, engaging diverse art and design students.

- Camps' participants develop tools like a label guide, visual identity toolbox, and curatorial manifesto.
- The project's dedicated website offers a platform for exploring creative narratives about Europe's future.

👤 Creative Europe's support is essential for allowing a diverse group of cultural and educational partners from across Europe to collaborate effectively. Including participants from 11 countries, the project promotes cultural exchange and broadens understanding of social and economic challenges. It enhanced the visibility and networking opportunities for emerging artists and designers across the continent.

👤 **ANdEA - Association nationale des écoles d'art et de design publiques (FR)** - Cluster Industree Creative Transilvania (RO) - Fundação da Bienal de Arte de Cerveira (PT) - Le Signe - Centre national du graphisme (FR)

Future Europe

Creative Collaboration

Emerging Artists

European Academy for Young Designers to Study Innovative Technologies in Digital Fashion Design (FashionTEX)

Bridging the digital gap in fashion education to cultivate tomorrow's design innovators for sustainable fashion.

COOP3

Nov2023 - Oct2026



www.fashiontex.eu

[IG \(fashiontex_europe/\)](https://www.instagram.com/fashiontex_europe/)

[FTOP](#)

👁️ FashionTEX reshapes fashion education by integrating digital innovation into the curricula of European fashion universities. Aiming to align educational practices with the fast-evolving demands of the fashion industry, FashionTEX collaborates to create a comprehensive, future-oriented learning environment. The project focuses on digital capacity-building through modules like ATELIER courses and Makerspaces, offering hands-on experiences that enhance creativity and technical skills. Joint efforts lead to public Fashion Shows, demonstrating the potential of digital design among young creatives. By connecting educational hubs across Europe, FashionTEX fosters a transnational exchange of ideas and builds relationships that enrich both teaching and learning experiences. The project's dedication to supporting young designers is evident in its emphasis on equipping them with essential skills in 3D technologies and sustainable practices, addressing areas such as environmental awareness and social inclusion. The project's curated curriculum also offers students the opportunity to participate in European exchange programmes, broadening their cultural perspective and professional network. Through its approach, FashionTEX shows how collaborative projects can cultivate skilled professionals ready to promote the industry's sustainability agenda and advance its digital development.

👁️ The project develops advanced curricula in digital fashion design at European universities, enhancing educational quality and aligning with industry standards.

- Educators are trained to integrate new technologies in teaching through intensive workshops, elevating teaching standards across partner schools.
- Cross-institutional cooperation is facilitated among diverse European fashion schools, enriching students' learning experiences through shared expertise and collaborative projects.
- Graduates gain expertise in digital fashion and sustainable practices, boosting their employability and competitiveness in the evolving fashion industry.

➔ FashionTEX intends to sustain its momentum by further developing Atelier courses and enhancing Makerspaces. Continued collaboration among partner schools will ensure the longevity of its innovative curriculum, fostering student exchanges that deepen cross-cultural ties. By leveraging its established reputation, participating institutions aim to become leaders in digital fashion design education.

👥 **Europäisches Kulturforum e.V. (DE)** - The Amsterdam Fashion Academy BV (NL) - Koefia SRL (IT) - Academy Of Arts Architecture And Design Prague (CZ) - Politechnika Łódzka TUL (PL) - Eesti Kunstiakadeemia EKA (EE) - Art Academy Of Latvia (LV) - Vilniaus Dailės Akademija (LT) - Kyiv National University Of Technologies And Design KNUVD (UA) - Westsächsische Hochschule Zwickau WHZ (DE) - University Of Zagreb Faculty Of Textile Technology TTF-UZ (HR) - Faculdade De Arquitetura Da Universidade De Lisboa (UL) - FAUL Faculty Of Architecture University Of Lisbon (PT)

Fashion Innovation

Sustainable Fashion

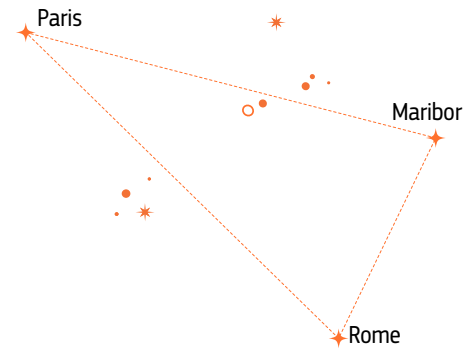
Creative Education

Tobies' Friends, Putting Culture at the Service of Nature (TOBIES' FRIENDS)

Encouraging children to cultivate environmental care through ecological storytelling.

COOP1

Jan2023 - Dec2024



www.lesamisdetobie.fr

► FTOP

🌀 Inspired by the animated series 'Tobie Lolness,' which centres around a child hero advocating for ecological and human values, 'TOBIES' FRIENDS' encourages children to participate in tree planting and interactive workshops, fostering a deeper appreciation for nature and creative collaborations. The project's innovative approach shifts focus from material excess by steering children away from merchandise deriving from the series to meaningful action and promotes active participation in sustainable practices across Europe. By bridging ecological lessons with creative storytelling, culture with agriculture, Tobie's Friends provides fresh insights into ecological responsibility, helping young citizens understand their roles in nurturing the natural world. Through well-crafted educational materials and hands-on activities, the project connects cultural professionals, schools, and forestry experts. This collaboration unites sectors that rarely work together: agricultural experts share their knowledge of the land and trees, supported by cultural professionals who effectively engage young audiences. Workshops in Italy, integrating eco-learning into cultural spaces, and tree planting activities in France highlight successful cooperation, fostering curiosity and direct engagement with the environment.

🌀 Over 3,000 children engage in interactive nature workshop at Explora Museum in Italy.

- 228 children aged 7-10 plant 1,750 trees across French schoolyards, creating lively connections with nature.
- In Slovenia, 579 children take part in a drawing competition to illustrate the 'Embraced with Nature' book, largely distributed in schools, kindergartens, NGOs and all public libraries in Slovenia.

🌀 Creative Europe's support is crucial for realizing this ecological education experiment, compensating for the lack of sales of derivative products, and offering mentorship and peer learning. This collaboration across Europe enriches resource sharing and provides fresh perspectives, strengthening partnerships dedicated to teaching children ecological and human values. It unifies diverse educational practices, enhancing environmental engagement across borders.

🌀 **TANT MIEUX PROD (FR)** - Museo dei Bambini Società Cooperativa Sociale (IT) - Društvo za Ekoloske in Kulturoloske Dejavnosti Jasa Jasa Association (SI)

Eco Education

Sustainable Youth

Nature Workshops



Together with our partners, we're creating a platform where young talents can connect and thrive, showing how arts and culture unite communities and drive change across the Western Balkans and beyond.

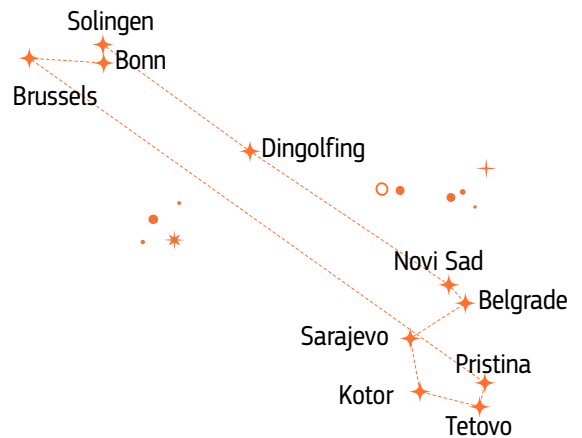
- Marilena Toumazou, Project Coordinator and Director of ThinkYoung Europe, coordinator of project WBYO

Western Balkans Youth Orchestra: Accelerando (WBYO)

Uniting beyond borders, young musicians build peace and celebrate the creative spirit of the Western Balkans.

COOP3

Mar2023 - Feb2027



www.wbyo-accelerando.org [YT \(@westernbalkansyouthorchestra\)](https://twitter.com/westernbalkansyouthorchestra) [FB \(westernbalkansyouthorchestra\)](https://facebook.com/westernbalkansyouthorchestra) [IG \(wbyorchestra/\)](https://instagram.com/wbyorchestra/) [▶ FTOP](#)

☺ Led by ThinkYoung, with a consortium of local partners, the Western Balkans Youth Orchestra: Accelerando gathers 350 young musicians from Western Balkan nations for concert tours that transcend traditional boundaries. Through training, rehearsals, and concert tours, musicians and cultural journalists are immersed in a multi-ethnic, collaborative environment. The project's vibrant blend of music, education, and intercultural cooperation serves not only to bridge geographic divides but also to break down stereotypes. Building on a decade of cross-border partnership with the European Summer Music Academy, young talents from Kosovo, Serbia, Bosnia and Herzegovina, and beyond engage in a shared journey of learning and growth through orchestral training and high-level international mentorship. These successful collaborations with EU and local mentors have showcased their talent and demonstrated music's crucial role in peacebuilding amidst post-Yugoslav divisions and regional instability. By connecting young people from historically divided regions, the project both reinforces European solidarity and fosters professional development of young musical talents, promoting a brighter future for all. As these young musicians take centre stage, their performances become a testament to the transformative power of cultural cooperation as a tool for peacebuilding and reconciliation.

☺ The WBYO has orchestrated 35 concerts so far, engaging over 11,600 attendees. Plans are underway to carry out at least five more concerts as part of the project's continued expansion.

- So far, 331 young musicians have joined the Orchestra, with plans to grow to 350.
- The Orchestra's reach goes far beyond concert halls alone, with a strong digital footprint (283,000+ social media interactions so far) allowing to showcase the best of the Western Balkan cultural scene and connect with audiences worldwide.

➔ The WBYO ambition is to evolve into a permanent cultural institution, becoming a flagship project which leverages culture and arts as a catalyst for peace building, youth engagement, growth and economic opportunity. Creative Europe has helped the orchestra unlock additional funding and increased visibility, strengthening its role in peacebuilding and intercultural dialogue. By 2027, the orchestra aims to solidify its brand, attract sustainable sponsorships, and create long-term partnerships with regional conservatories.

🤝 **ThinkYoung (BE)** - Artium Eudora (XK) - Udruzenje Za Njegovanje I Promociju Muzickih Likovnih I Scenskih Umjetnosti Artissimo (BA) - Don Branko Sbutega Foundation (ME) - Kulturno Umetnicko Zdrucenje Alegretto S.Mala Recica Tetovo (MK) - Beogradska Umetnicka Nova Teritorija (RS) - Association Kulturanova Udruzenje (RS) - Ostbayerisches Jugendsinfonieorches Ev (DE) - Deutsche Welle (DE) - International Society For Arts, Education And Cultural Exchange E.V. (DE)

Western Balkans

Young Musical Talent

Music for Peace



*Every young reader
deserves access to
literature that inspires,
challenges stereotypes,
and empowers them to
shape their own identity.*

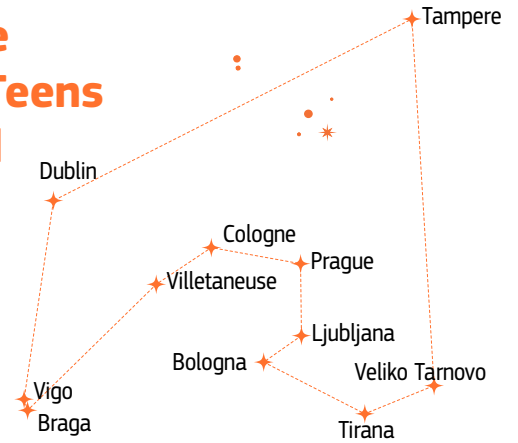
- G-BOOK 3 Partnership

Audience Engagement Activities for the Social and Emotional Education of EU Teens through Gender Positive Literature and Digital Technology (G-BOOK 3)

Connecting EU teens with gender-positive literature and digital media to build inclusive identities.

COOP2

Oct2024 - Sep2027



www.g-book.eu

[IG\(g_bo0k/\)](https://www.instagram.com/ig(g_bo0k/))

[FB \(genderidentitybooks\)](https://www.facebook.com/genderidentitybooks/)

[▶ FTOP](#)

👁️ In the digital age, the way literature shapes young identities is crucial, especially in challenging gender stereotypes that impact self-perception and societal expectations. Building on the successes of G-BOOK and G-BOOK 2, which tackled stereotype-free literature for children from 3 to 10 and 11 to 14 years old, G-BOOK 3 completes the journey by expanding its influence to 15-18-year-old teenagers, ensuring a comprehensive cycle of gender-positive engagement for young readers. Partners from twelve countries collaborate to enrich local library collections with titles in various languages, promoting inclusivity and diversity.

Through transformative workshops, teens explore topics such as affectivity, sexuality, privacy, and gender-based violence, fostering social and emotional growth. Innovative digital activities, including interactive role-playing games and social media-driven content, empower teenagers to become co-creators, producing book reviews and trailers that facilitate peer-to-peer dissemination. By combining literature with digital creativity, G-BOOK 3 not only strengthens the circulation of gender-positive works but actively engages teens in addressing contemporary gender issues. This initiative ensures a progressive dialogue around gender equality, positioning young people at the forefront of cultural change and cultivating informed, reflective, and socially active citizens.

👁️ The project team curates an expanded multilingual bibliography with 300 new gender-positive books for teens.

- Educators facilitate high school workshops that enhance students' emotional intelligence and social awareness.
- Teen participants create interactive digital content, such as trailers and games, to inspire peers.
- Libraries across Europe strengthen networks, providing transnational access to diverse literary resources.

👁️ Creative Europe's support is vital to enabling the creation of the first multilingual bibliography of gender-positive literature for young readers aged 3 to 18. By facilitating collaboration among organisations from 12 countries, it ensures diverse expertise and transnational impact. This support embeds gender equality into a pan-European cultural narrative and enriches libraries across borders.

👥 **Alma Mater Studiorum - Università di Bologna (IT)** - University Library 'Livres au Trésor' and Research Centre 'Pléiade' (FR) - Research Centre Anilij (ES) - Dublin City University (IE) - Regional Public Library 'Petko Rachev Slaveikov' (BG) - Ljubljana City Library (SI) - The Finnish Institute for Children's Literature (FI) - Library 'Lucio Craveiro Da Silva' (PT) - University of Cologne (DE) - Gender studies, o.p.s. (CZ) - Observatory for Children and Youth Rights (AL)

Gender Positive Literature

Breaking Stereotypes

Teenagers

Acknowledgments

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