



D1.3 - Presentation of 50+ Interaction schemes

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PU = Public

PP = Restricted to other programme participants (including the Commission Services)

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Executive Summary

The InteractionSeeds project seeks to humanise technology, promote science beyond academic labs, foster critical thinking, question technological assumptions, and explore innovative paths for societal progress. Recognising the unique skills that artistic and cultural organisations bring to these aims, the project aims to foster the integration of art-based methods to facilitate deeper understanding and connections with the world through various expressive forms.

InteractionSeeds defines a seed as a documented replicable artistic method that has been used to address a challenge within the domains that the project focuses on. This deliverable presents 50+ seeds that have been collected assessed and added to the online repository on the [InteractionSeeds website](#). The process for finding, assessing and selecting on new seeds has been documented in deliverable D1.2. “Repository specifications and protocol”.

The seeds are categorised after the 4 domains:

- Climate action and Environment
- Digital Age
- Democratic change and Society
- Health

And integrate various art forms and collaboration with Cultural and Creative Industries such as:

- Visual arts
- Artistic crafts
- Arts performance (dance, theatre, etc.)
- Audiovisual and media
- Literature
- Music
- Festivals and Cultural Heritage
- Architecture and Design
- Fashion

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1 Introduction

The InteractionSeeds project seeks to humanise technology, promote science beyond academic labs, foster critical thinking, question technological assumptions, and explore innovative paths for societal progress. Recognising the unique skills that artistic and cultural organisations bring to these aims, the project aims to foster the integration of art-based methods to facilitate deeper understanding and connections with the world through various expressive forms. These methods, when applied to research, inspire solutions for a sustainable, inclusive, and aesthetically enriched future.

Implementation of InteractionSeeds involves creating or replicating art-centered or cultural interactions such as visual arts, music, multimedia, literature, design, and performances that actively engage with the public. This approach provides a replicable framework for making research and innovation (R&I) insights accessible to citizens, integrating art at the heart of collaborative projects art to communicate scientific knowledge and foster co-creation.

A repository of these interactions, or "seeds," serves to:

- Facilitate the sharing and promotion of successful arts-based methods.
- Educate stakeholders, policy makers, and local authorities on the benefits of artist-led innovation.
- Showcase how these methods can effectively reimagine societal challenges and be replicated.

The primary focus of InteractionSeeds aligns with pressing societal challenges highlighted by the EU and its knowledge valorisation platform, specifically in Health, Climate Action and Environment, Trust in the Digital Age, and Democratic Change.

InteractionSeeds defines a seed as a documented replicable artistic method that has been used to address a challenge within the domains that the project focuses on.

This deliverable presents 50+ seeds that have been collected assessed and added to the online repository on the [InteractionSeeds website](#). The process for finding, assessing and selecting on new seeds has been documented in deliverable D1.2. "Repository specifications and protocol".

2 Overview of seeds

The seeds are categorised after the 4 domains:

- Climate action and Environment
- Digital Age
- Democratic change and Society
- Health

The following charts presents the distribution of different art forms used in the seeds in each domain. Note that some seeds make use of multiple art forms at the same time.

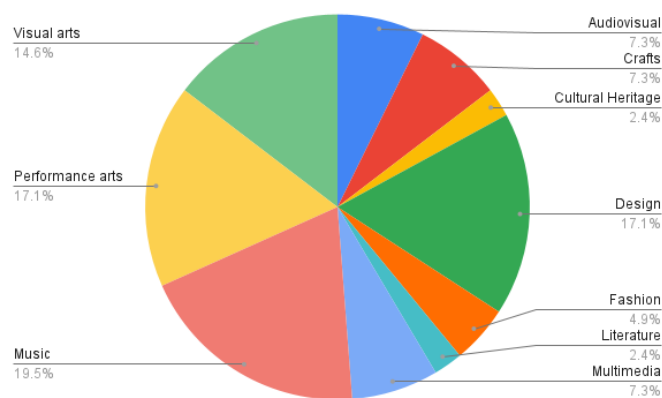


Figure 1. Distribution of art forms for seeds in Climate change and Environment

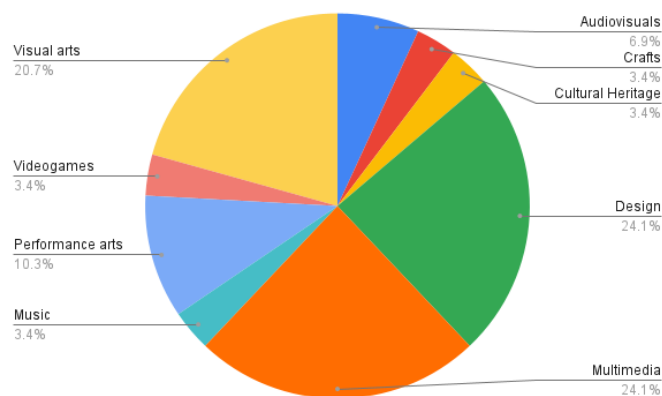


Figure 2. Distribution of art forms for seeds in Digital Age

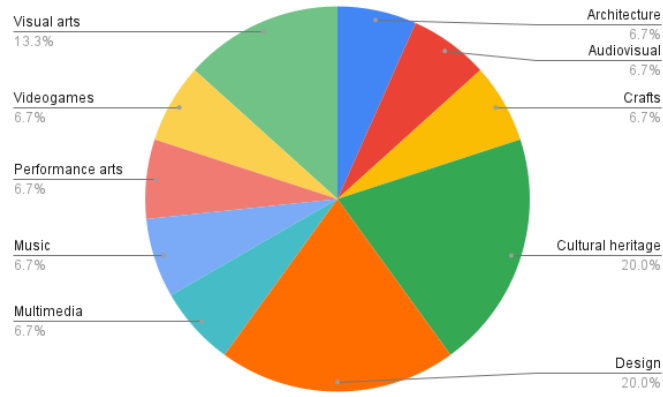


Figure 3. Distribution of art forms for seeds in Democratic change and Society

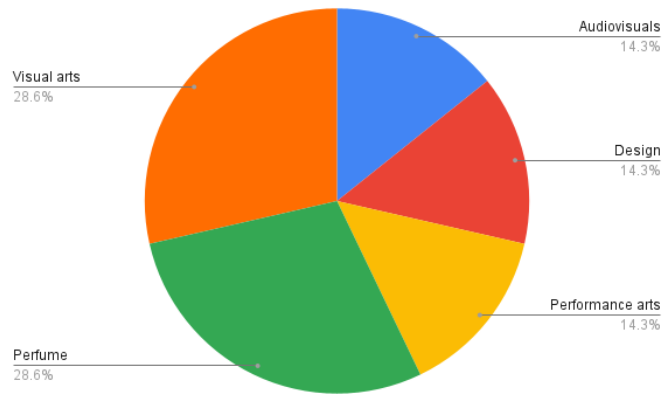


Figure 4. Distribution of art forms for seeds in Health

3 Presentation of Seeds

3.1 Climate action and Environment

3.1.1 "Gil": the reactive fish for water quality

**Method Name:**

Artistic display of scientific data

Creator:

EPA and the United States Geological Survey (USGS)

Challenge:

How to raise awareness and teach locals and visitors about water quality and critical coastal issues facing south Louisiana?

Short Description:

Gil is a real-time water quality monitoring sculpture, accessible to the large public to inform on the water quality of the Lake Pontchartrain and on the Mississippi River in Baton Rouge, USA.

Description:

"Gil" is a reactive fish sculpture that translates water sensor measurements into colour (its ribcage colour represents salinity concentrations, and its base colour indicates algae concentrations) and motion (change of height with the water turbidity and tail paddling faster or slower to reflect dissolved oxygen levels).

Lake Pontchartrain is frequently used by residents of the greater New Orleans area for both recreational and commercial activities. Its New Canal Lighthouse serves as a

museum and education centre for the community and has worked together with EPA and the United States Geological Survey (USGS) to install water sensors taking hourly measurements and display their results in an informative manner, with the help of Gil.

Resources:

Installation of sensors (algae, chlorophyll, dissolved oxygen, pH, temperature, specific conductance, salinity, turbidity, nitrates)
Sculpture

Purpose of artistic intervention:

Gil displays complete and important information and an easy way for everyone to understand it and adapt their behaviour.

Positive impact:

Gil has notably attracted families with young kids, that liked to interact with the sculpture. Local teachers have also used Gil by bringing their pupils to the sculpture and using it as an inspiration in their schools.

Seeder:

Dowel

Art form:

Visual arts and artistic crafts

Knowledge valorization:

Outreach

Location:

In person

Place:

Lake Pontchartrain, Louisiana, USA

Duration:

Permanent

Target:

citizens

3.1.2 #itIsNotTooLate Seagrass beds

**Method Name:**

Support the protection and promotion of natural resources by engaging citizens through arts

Creator:

Project #itIsNotTooLate - Seagrass beds (partners: Association for nature, environment, sustainable development and tourism - Lončari, The Zrmanja Ecological Association and the Marine Explorers Society 20.000 leagues)

Challenge:

Engage citizens in the protection of their natural environment, reconnect them to nature and increase acceptance of nature-based solutions

Short Description:

The installation “See glass again” was built through a series of public workshops attended by hundreds of residents, students, cultural workers, mountaineers and regional and international activists.

Description:

The community was familiarized with the natural resources through a series of public activities. In three eco-cleaning actions, volunteers, local activists, mountaineers and climbers collected 1 ton of glass waste as well as five tons of surrounding mixed waste. Public call for artists “On accepting the undesirable” invited proposals for reuse of the collected glass waste in an artistic intervention which permanently points to the problem of environmental pollution. In 2023, the installation “See glass again” was built through a series of public workshops attended by hundreds of residents, students, cultural workers, mountaineers and regional and international activists. The project also applied capacity-bridging, bringing together diverse forms of knowledge and skills which were exchanged in public workshops and presentations, such as knowledge on the state and role of seagrass beds in the local ecosystem and promotion of sustainable practices of reuse and recycling. Finally, on-site participatory workshops, art performances, craft markets and concerts

were organized.

Purpose of artistic intervention:

The artistic intervention is a work with a diameter of nine meters. It consists of a ring-shaped drywall with an eel mosaic that would serve as a seating and conversation area. The mosaic creates a link between the marine and terrestrial ecosystems and reminds of the local fishing heritage and strong connection with nature and its cycles. It is the result of a 5-week residency of American environmental artist Dodd Holsapple in the village Lončari: at the end of 2022 year an international competition (call for residence) “On accepting the undesirable” was published, in which Holsapple’s work, among 46 applications from all over the world, was selected as the best.

Positive impact:

The project is a successful example of how to use art, community engagement, and research to raise awareness of environmental issues and promote sustainable practices, with a positive impact on the environment and the community. In addition to research and transfer of scientific knowledge, which played an important role, art proved its efficiency to open dialogue, inspire reflection and form connections across generational, ethnic or geographic divides.

The 3 public eco actions involved more than 500 participants in total, resulting in removal of 125m³ of waste from nature protection areas. 1.5m³ of glass waste and 15m³ of stone waste were reused in the production of the art installation “See glass again”. 12 on-site participatory workshops, art performances and concerts were also organised in a depopulated village, with positive impact on the community.

Replication:

This approach could be applied to similar contexts in other community-based projects. The problem of seagrass beds in the local context of the Tree Seas area can here be seen as a case study, a shared ecological challenge which brought together a diverse group of participants and inspired collective action. Connection of ecology and art has shown a great potential in communicating the urgency and importance of climate action, while participative public actions have demonstrated how collective bottom-up actions can create immediate and concrete change for the environment and the community.

Sustainable practices applied in the project, namely reuse of glass and stone waste, and the application of local building material and methods, can also be replicated. Finally, the visual identity of the project was designed with the idea of potential replication. The project name #ItIsNotTooLate can be transferred to any project and situation needing immediate action, where visibility in the context of digital marketing can greatly contribute to the success of the project.

Seeder:

Dowel

Art form:

Visual arts

Knowledge valorization:

Outreach and co-creation

Location:

Public space

Place:

Small villages (HR)

Duration:

Installation, regular events

Target:

General public

Related seeds:

MusicForTheSea: The Posidonia project

Link:

<https://morskelivade.com/en/about-project/>

3.1.3 3C WORKSHOP

Method Name:

Creative Collective Challenge Method

Creator:

ACCRO

Challenge:

The challenge of Workshop3C is to bring students from different fields of study together to collaboratively design innovative, sustainable solutions to socioeconomic and ecological problems by leveraging cross-disciplinary creativity and open innovation.

Short Description:

Workshop3C is a dynamic, cross-disciplinary workshop where students from different fields collaborate to develop creative, sustainable solutions to pressing socioeconomic and ecological challenges.

Description:

Workshop3C is a collaborative innovation workshop that brings together students from diverse fields to tackle real-world socioeconomic and ecological challenges. Using a creative methodology, participants explore problems, generate innovative ideas, and develop sustainable solutions through cross-disciplinary teamwork, all while enhancing their soft skills and gaining practical experience in open innovation.

Resources:

- A facilitator experienced in guiding participants through the creative process, helping to unlock innovative thinking and foster collaboration
- An SME bringing out the challenge or case study students will be working on
- Students from at least three different faculties. For instance, Cluster and networks management, interior design and architecture and innovation management
- A room for the activity
- An incentive for students

Purpose of artistic intervention:

The purpose of the artistic intervention in Workshop3C is to inspire creativity and foster innovative problem-solving by encouraging participating students to think beyond traditional boundaries. By integrating art into the process, the workshop promotes artistic thinking methods and enhances collaboration among students from different fields, allowing them to express complex ideas visually and emotionally. Artistic elements also help participants engage more deeply with the socioeconomic and ecological challenges they are addressing, offering new perspectives and human-centered approaches. This artistic intervention enriches the solutions developed, making them more holistic, creative, and impactful.

Positive impact:

The positive impacts of Workshop3C include the enhancement of creativity, collaboration, and innovation, as students from a wide variety of fields integrate to find solutions for real problems. Besides, the participants will learn some important skills, such as teamwork, creative problem solving using art thinking methods, and open innovation that will make them versatile and resourceful in their careers. This workshop also promotes sustainable thinking since the case study they work on allows students to address ecological and socio-economic challenges, right from the ideation to developing ecologically responsible solutions. Moreover, the participating organisation providing the case study will get fresh innovative ideas and practical solutions to overcome the challenges. Overall, the Workshop3C encourages soft skills in participants and creates actionable outcomes for students and, at the same time, also for the partner organisation.

Replication:

Workshop3C can be replicated by partnering with local educational institutions, such as universities and specialized faculties, to bring together a diverse, cross-disciplinary group of students. Engaging organizations from various sectors, including businesses, non-profits, and local governments, allows for real-world socioeconomic and ecological challenges to be addressed through innovative solutions. The creative methodology can be customized to fit each context, while facilitators guide participants through collaborative design thinking and art thinking methods, which encourage creative exploration and problem-solving. The adaptable format provides flexibility in group size and duration, and by focusing on delivering tangible outcomes, the workshop helps address local challenges from a real organisation with sustainable, innovative solutions.

Seeder:
MAT

Art form:
on site

Knowledge valorization:
Co-creation

Location:
in person

Place:
Strasbourg (FR)

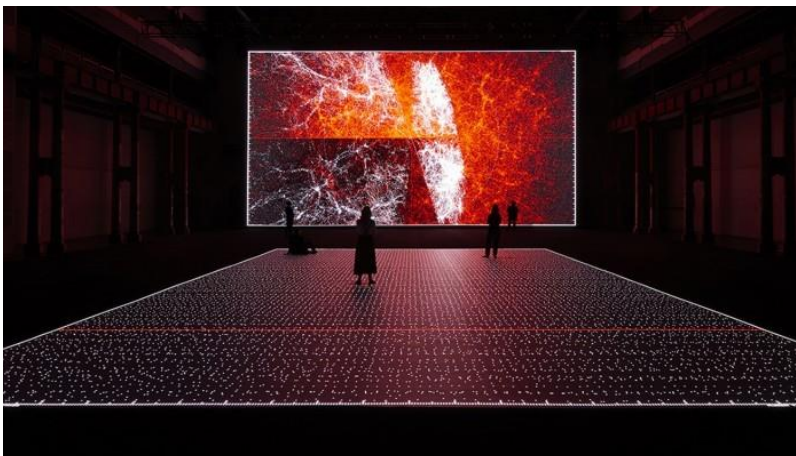
Duration:
Event

Target:
Students

Contact:
Camille Strehl: camille.strehl@accro-grandest.fr

Link:
<https://drive.google.com/file/d/1EkH-IbXHEYxa6-Q2itjQfZ4he6l7iiOt/view>

3.1.4 Arts at CERN



Method Name:
Artists residency at a fundamental research organisation

Creator:

European Organisation for Nuclear Research (CERN)

Challenge:

Stimulate the creativity of fundamental researchers

Short Description:

The initiative aims at fostering the dialogue between artists and physicists at CERN, the world's largest particle physics laboratory.

Description:

Arts at CERN provides different fully funded residency programmes for artists of all creative disciplines to engage in a dialogue with physicists, engineers and staff of the Laboratory. It is funded by the CERN & Society Foundation. Since the launch of the first artist residency in 2012, over 250 artists from around the globe have been invited and engaged with over 1000 scientists of CERN.

Besides artist residencies, Arts at CERN now also encompass art commissions, exhibitions and events that bridge the gap between art, science and society. For example, 35 art commissions have been supported by Arts at CERN, enabling scientists to gain fresh perspectives on their research through the transformative lens of artistic expression.

Resources:

Daily fee granted to the artists who participates in the residency

Purpose of artistic intervention:

The residency programme aims at inspiring artists and researchers in return.

Positive impact:

Through Arts at CERN, the Laboratory explore the significance of fundamental research in our society and sets itself as a unique place for cultural innovation.

An example of residency would be the work of Johanna Bruckner at CERN. She worked with scientists from the CERN's Open Lab to prototype a digital twin fed with real data but also speculative multispecies scenarios, to "challenge static simulation models and foster an imaginary world beyond technological, political and social disasters".

For Charlotte Warakulle, Director for International Relations at CERN "“Art and science are essential pillars of society, and artists and scientists share common core-values: curiosity and the passion to understand the world on a deeper level. At CERN, we have always believed that these two fields could grow together through creative interaction, and that is the basis of Arts at CERN.”"

Replication:

Artist residencies are more and more common in research centres and universities

Seeder:

Dowel

Art form:

All

Knowledge valorization:

Co-creation and outreach

Location:

In person

Place:

CERN, Switzerland

Duration:

Events

Target:

Artists and scientists

Link:

<https://arts.cern/>

3.1.5 Carbon Dioxide Theatre



Method Name:

Improvisational theatre as method for approaching complex societal issues

Creator:

RISE

Challenge:

How to help young people engage in climate issues through action and addressing their climate anxiety

Short Description:

Improvisation workshops where actors, researchers and designers collaborate with youngsters to understand climate knowledge, address their anxieties and come up

with ideas for positive actions relevant to their lifestyles.

Description:

Improvisation workshops where actors, researchers and designers collaborate with youngsters to understand climate knowledge, address their anxieties and come up with ideas for positive actions relevant to their lifestyles. Visual material is created to communicate climate science in accessible ways, and props are made for use in the improvisation scenes. The actors use improv to understand the lifestyles of the youngsters in order for them to come up with ideas of climate actions.

Resources:

Improvisational actors, experts in the knowledge field of the challenge to be addressed, location for hosting the workshops

Purpose of artistic intervention:

Visual materials communicate climate information in an accessible way, and improvisational activities used to understand the lifestyles of youngsters. Improvisational actors create scenarios relevant for the context of the challenge to be addressed and improvisational theatre allows the topic to be addressed from an embodied and emotional perspective.

Seeder:

RISE

Art form:

Performance arts

Knowledge valorization:

Co-creation

Location:

Workshop space

Place:

Västmanland (SE)

Duration:

Participatory process

Target:

Youth

Link:

<https://www.ri.se/en/what-we-do/projects/carbon-dioxide-theater-at-vastmanland-county-museum>

3.1.6 Climate Community_WM

**Method Name:**

Educating schoolchildren about the bioeconomy using art & science

Creator:

CluBE

Challenge:

How to engage schoolchildren to take part in the sustainable transition.

Short Description:

Schoolchildren engagement aiming to educate them about the bioeconomy and encourage them to actively participate in the transition. This action was created with the philosophy of disseminating knowledge and expertise through the implementation of research projects to civil society. In the era of the climate crisis and the just transition, a key objective is to raise awareness and encourage the active participation of citizens of all ages in the region of Western Macedonia. This is being implemented in the region through creative tools, school visits, creative festivals and art-based activities.

Description:

Citizen engagement, with particular emphasis on schoolchildren to educate them about the bioeconomy and encourage them to actively participate in the transition. Creation of a curriculum focusing on activities that include bio-based artistic activities, IT tools and other activities like literature, creative writing and bioeconomy quizzes and puzzles.

Resources:

Natural & Sustainable Materials for the bio-based activities:

Plant-based dyes and inks: Derived from sustainable crops or natural sources, ensuring

minimal environmental impact.

Recycled paper, cardboard, and fabrics: For art projects that focus on reusing materials and highlighting circular economy practices.

Bio-plastics: Environmentally friendly alternatives to traditional plastics for sculptural projects or eco-design challenges.

Bamboo, cork, hemp, and other sustainable materials: For eco-friendly craft projects like sculptures, installations, or model-making.

Natural clay and biodegradable materials: To encourage sustainable, waste-free art practices. Art & Science Educators:

Experts with a background in both art and environmental science to lead workshops and develop interdisciplinary learning modules.

Local artists, environmentalists, and bioeconomy professionals who can serve as mentors, guest speakers, or workshop facilitators.

Purpose of artistic intervention:

The artistic approach translates complex and abstract concepts such as the bioeconomy and sustainability into visually engaging and interactive experiences. Through artistic activities like storytelling, eco-art projects, and simulations, children can grasp these ideas more easily, breaking down the barriers of traditional scientific education. This accessibility encourages broader participation among young students, regardless of their academic background.

Positive impact:

The artistic approach fosters an emotional connection to sustainability challenges. By involving children in creative activities that use bio-based materials, such as creating eco-friendly artworks or designing nature-inspired installations, they develop a sense of care and responsibility for the environment. This emotional engagement makes the idea of sustainable transition more personally relevant, increasing the likelihood of long-term behavioural change.

Added Value: By incorporating bio-based materials into artistic activities, students gain hands-on experience with sustainable resources, learning about their properties and potential in creative ways. This interaction deepens their understanding of the bioeconomy, highlighting the practical and innovative uses of renewable resources in everyday life. It also encourages a shift towards eco-conscious consumption in their future choices.

Replication:

The core concept—engaging schoolchildren in the sustainable transition using a combination of arts, bio-based materials, and cutting-edge technology—offers a flexible framework that can be replicated and adapted in various regions and educational settings. Each region faces unique environmental challenges. In Western Macedonia, the focus may be on the Green Transition, whereas other regions might emphasize deforestation, water scarcity, or urban pollution. Replicating this seed would involve adapting the curriculum to address the most pressing local environmental issues.

Seeder:

CluBE

Art form:

Visual arts and artistic crafts

Arts performance (dance, theatre, etc.)

Audiovisual and multimedia (film, TV, videogames, XR, radio, podcasts, etc.)

Knowledge valorization:

Co-creation

Location:

On site - schools

Place:

Kozani (GR)

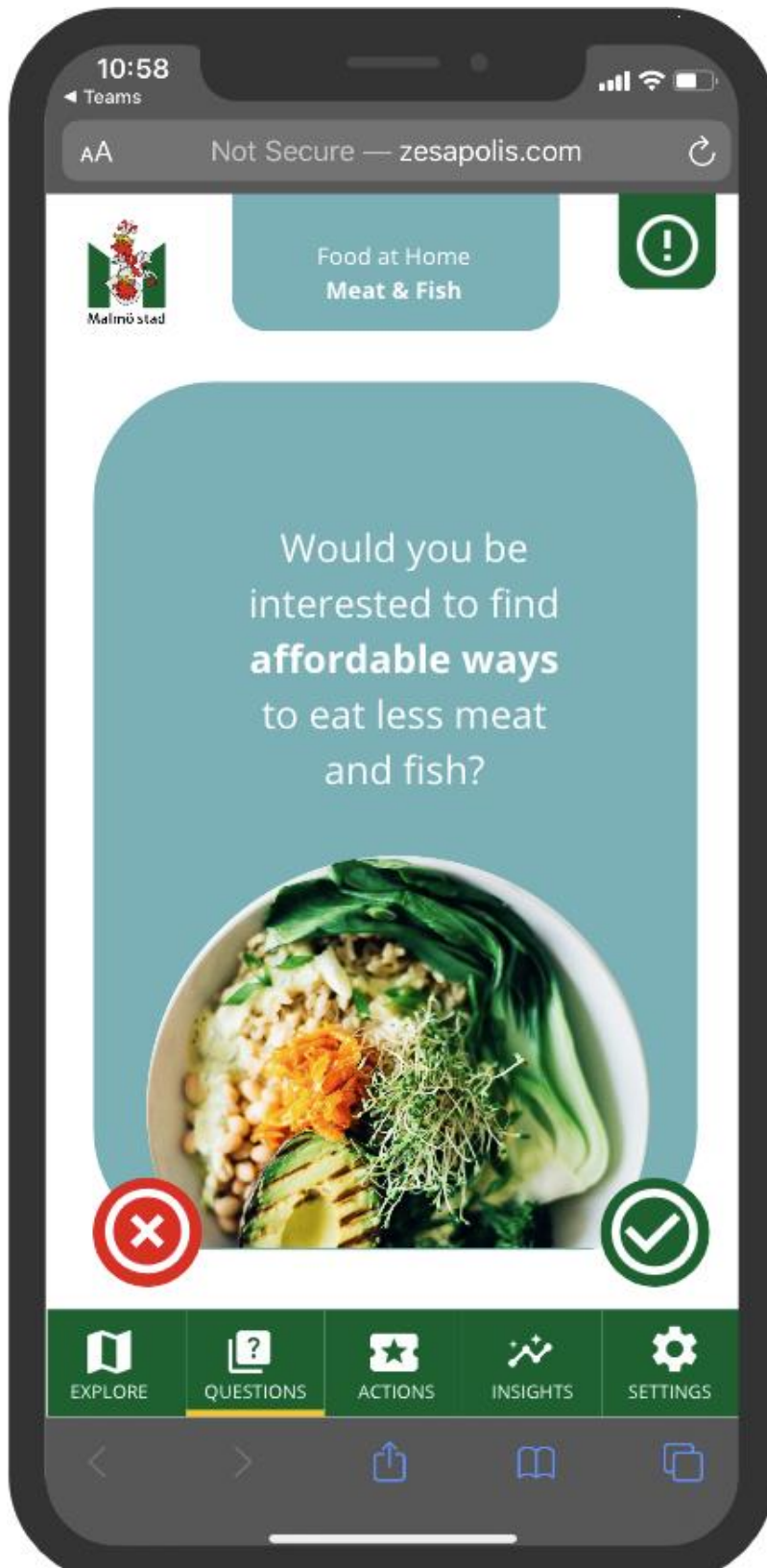
Duration:

participatory process

Target:

Youth, students, general public

3.1.7 Climate Swipe



Method Name:

Designing engagement for lifestyle changes

Creator:

RISE

Challenge:

How to guide citizens towards sustainable lifestyle choices

Short Description:

A citizen dialogue tool (app) for helping citizens make more sustainable lifestyle choices together with a participatory methodology.

Description:

A citizen dialogue tool (app) for helping citizens make more sustainable lifestyle choices was developed for Malmö municipality. The app examines the needs and wants of the user and then suggests actions to try out. In the current version, the app has focused on sustainable food choices. The purpose of the engagement tool is both to get citizens more engaged in trying out new lifestyle choices but also helping the municipality learn from what needs, wants and obstacles citizens have in relation to sustainable lifestyle choices in different areas of the city in order to be able to provide the right support for their transitions. The app is based on a participatory methodology that makes use of simple binary yes/no questions as a quick way to guide the user through a decision tree and arriving at challenges adapted to their needs.

Resources:

The app works both for iOS and Android and requires a backend server. Questions and actions need to be inputted through a user interface. The participatory methodology could be done using only paper materials.

Purpose of artistic intervention:

The design concept creates a novel mode of engagement for citizens around sustainable lifestyles that is directly tied to taking actions for exploring new lifestyle choices supported by the municipality. Additional opportunities for artistic adaptation exist both for the questions asked and the actions suggested.

Seeder:

RISE

Art form:

Design

Knowledge valorization:

Co-creation

Location:

Online

Place:

Malmö (SE)

Duration:

participatory process

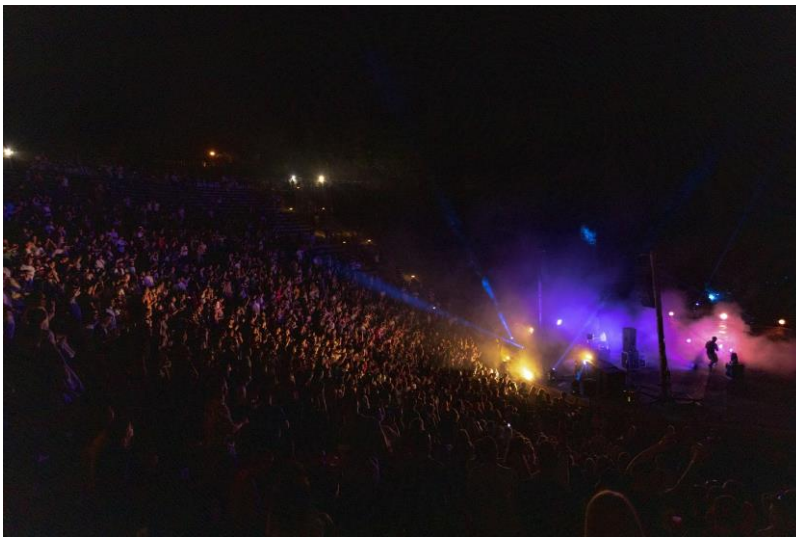
Target:

general public

Link:

<https://www.ri.se/en/what-we-do/projects/citizen-dialogue-tool-for-climate-action-for-malmo-stad>

3.1.8 Dantz



Method Name:

Project laboratory and cultural brand on electronic and avant-garde music.

Creator:

Dantz

Challenge:

Through a holistic vision of contemporary and electronic music, specifically, it continues with its 360° vision process, with the aim of promoting and developing electronic and contemporary music from different perspectives and levels. 'To train and develop the knowledge of the citizens is to guarantee and promote the 'quarry', and therefore, the musical scene of the present and future'.

Short Description:

Dantz is a project laboratory and cultural brand with avant-garde and electronic music at its core. They have been developing different initiatives and projects for 6 years (Dantz Festival, Dantz Point, Dantz Agency, Dantz Academy, Dantz Wear...), which have helped them to become a reference in the sector, generating a large community of artists and various local and international agents.

Description:

Dantz is a contemporary music project that is articulated as a laboratory and cultural brand. Its aim is to bring electronic music closer to the public from its artistic side in different ways: through concerts located in the city of San Sebastian (Spain), where the natural ecosystem is respected and sustainability is promoted and a festival; a music training academy, thus covering another cultural and social gap, such as that of musical training and creation; and cultural management work.

Resources:

Electronic and avant-garde music festival, concerts, academy project laboratory.

Purpose of artistic intervention:

Through a holistic vision of contemporary and electronic music, specifically, it continues with its 360° vision process, with the aim of promoting and developing electronic and contemporary music from different perspectives and levels. 'To train and develop the knowledge of the citizens is to guarantee and promote the 'quarry', and therefore, the musical scene of the present and future'.

Positive impact:

The Dantz project has a significant positive impact by bringing electronic music closer to the public through various innovative initiatives. It promotes sustainability and respect for the natural ecosystem in San Sebastian through environmentally conscious events. The Dantz Academy fills a cultural and social gap by providing music training and fostering musical creation, thereby nurturing future talents

Replication:

As a cultural brand and laboratory, Dantz generates a large community of artists and connects local and international agents, enhancing the music scene, and allowing its replication in other territories. Its holistic approach ensures the development of contemporary and electronic music from multiple perspectives. By educating and engaging citizens, Dantz guarantees a musical scene for both the present and future.

Seeder:

GAIA

Art form:

Music, Digital Media Arts, Performing Arts

Knowledge valorization:

Outreach

Location:

Hybrid

Place:

Donostia-San Sebastián (Spain)

Duration:

Long-term project

Target:

Artists, Citizens, Public Authorities, Companies, Universities

Link:

<https://dantz.eu/>

3.1.9 Digital Cleanup Day

Method Name:

A Cleanup challenge to create the conditions for a global awareness of the environmental impact of digital technology

Creator:

Institut du Numérique Responsable

Challenge:

How to reduce digital waste

Short Description:

The digital cleanup day is an event aims at raising awareness on digital sobriety and to perform an internal digital cleanup

Description:

Sophia Antipolis is a major French science park which hosts a large number of companies active in the digital sector. A big event is organised once a year by ADEME (the French environmental transition agency) and aims at raising awareness among all Sophia's workers on digital sobriety.

The event is organised in two major times :

- The first day, a major Climate Fresk Card is organised, allowing workers to learn more about climate change, its causes and impacts through gamification.
- The second day, all companies are encouraged to organise an internal data clean-up and indicate in a website how much they have cleaned, depending on.

Resources:

A facilitator, climate fresk cards and a website to organise the challenge

Purpose of artistic intervention:

A conceptually inventive way to engage with digital footprints

Seeder:

Dowel

Art form:

Design

Knowledge valorization:

Outreach

Location:

Hybrid

Place:

Sophia Antipolis (FR)

Duration:

Event

Target:

General public

Link:<https://digital-cleanup-day.fr/>

3.1.10 Energy Communities + Art & Culture (San Fidel Tek)

Method Name:

Energy Living Lab (co-creation methodology) combined with culture to promote energy efficiency and sustainability.

Creator:

GAIA

Challenge:

Reducing environmental impact through the implementation of an energy Living Lab in Urdaibai, a protected biosphere.

Short Description:

Bringing together the energy sector and culture is a necessary challenge to promote, through co-creation methodologies, the reduction of the carbon footprint, energy efficiency and synergies between Industry and Culture and Creativity.

Description:

Through the first Living Lab in the Urdaibai area, Gernika TEK, the local energy community in the San Fidel school will be used to create San Fidel TEK. To this end, the school plans to install a total of 200 solar panels on its roof, which will supply

renewable energy not only to the school, but also to the surrounding infrastructure: 150 homes, shops and public buildings such as the Santanape sports centre. The implementation of the project will specifically contribute to avoiding the emission of 885 tons of CO₂ per year and will involve stakeholders from the Quintuple Helix.

Resources:

The connection between CCIs, environmental sustainability, local Industry, Public Administration and Education will result in the co-creation of an Energy Living Lab where students will specifically create Lego structures that designers will turn into NFTS.

Purpose of artistic intervention:

Bringing together the energy sector and culture is a necessary challenge to promote, through co-creation methodologies, the reduction of the carbon footprint, energy efficiency and synergies between Industry and Culture and Creativity.

Art form:

Design, visual arts

Knowledge valorization:

Co-creation

Location:

In person

Place:

Bilbao (ES)

Duration:

Participatory process that results in an event

Target:

- Industry
- Cultural and creative professionals and institutions
- Citizens

Link:

<https://opengela.eus/>

3.1.11 Gernikartez

Method Name:

Co-creation of Smart Spaces for the promotion of culture as an ally in stress reduction and wellbeing.

Creator:

GAIA

Challenge:

Promotion of literature, music and cinema through specific events and technologies that support the reduction of stress through culture among citizens.

Short Description:

The promotion of literature, music and cinema through specific events and technologies

Description:

The promotion of literature, music and cinema through specific events and technologies (Podcasts with image disseminated via YouTube, SoundCloud, Spotify and the Gernikartez website, as well as the launch of NFT's) that support the reduction of stress through culture among citizens. The work plan is based on these steps:

- Design and structuring Smart Spaces for co creation sessions with stakeholders.
- Recording (Audio and video) + edition of podcast of Literature, Music and Cinema with stakeholders.
- Creation of content in different platforms digital together with stakeholders.
- Launch and NFTs creation.

Resources:

Co-creation dynamics that will be structured in Smart Spaces, Podcasts and digital content related to culture and stress reduction, channels (digital platforms), NFTS and dynamic data provided by users enhanced information and simulations with beneficiaries.

Purpose of artistic intervention:

The artistic need arises from the lack of scientific indicators proving the reduction of stress and increase of well-being that the cultural and creative sectors provide in society.

Art form:

Literature, Music, Cinema

Knowledge valorization:

Co-creation

Location:

In person

Place:

Bilbao, Gernika and San Sebastian (ES)

Duration:

Participatory process that results in an event

Target:

- Industry
- Cultural and creative professionals and institutions
- Citizens

Link:

https://www.youtube.com/channel/UCMoO26j_mGQRbRm-4Vg4CVw

3.1.12 Global Water Dances



Method Name:

Water and movement: the place for communities to learn and cocreate

Creator:

Bartenieff Institute of Movement Studies

Challenge:

How to preserve our waters and create social cohesion?
How to draw attention towards water issues, both locally and globally, in a creative way?

Short Description:

The Global Water Dances initiative connects and supports a global community of choreographers, dancers and educators to inspire action and international collaboration for water issues through the universal language of dance.

Description:

Participatory arts and environmental advocacy are the essence of Global Water Dances. It consists of the organisation of an annual worldwide dance performance as well as an education program.

The GWD education program is made of a series of ten activities inviting teachers and learners to explore practices and values of dances for knowledge acquisition, skills practice and enduring understanding in dance education. Four strands are addressed at a time: creating dance, performing dance, responding to dance, connecting through dance. The interpersonal connections, growth, questions and bonds that can be created through dance are envisioned as the strongest way to unite students from early childhood to university as well as both local and global communities to safeguard clean water for all.

Resources:

Public space (with permits, if needed), music (live or pre-recorded), choreographer, students/dancers, videographer, photographer.

Optional: Costumes, marketing, access to internet to connect with other choreographers around the world.

Purpose of artistic intervention:

Using the international languages of dance & film to promote awareness and a behavioural shift toward solutions for water preservation.

Positive impact:

Events organised through Global Water Dances address the issues most important to the communities in which they take place. Some Sites come together to tackle issues of water scarcity, pollution, fracking, or natural disasters.

Replication:

Worldwide events have been organised since 2011. A Site Impact Fund was created in 2019 in an effort to bolster the mission of Global Water Dances (GWD). Upon the acceptance of a successful application, GWD site leaders receive a mini grant, which will specifically support their collaboration with an education or environmental partner organization, whose mission is aligned with that of GWD.

Seeder:

Dowel

Art form:

Performance arts, audiovisual

Knowledge valorization:

Outreach and co-creation

Location:

Hybrid

Place:

Worldwide

Duration:

One-day event for the worldwide performance, done biennially. GWD Education program has a flexible duration. The duration depends on the number of activities implemented by the teachers and dance educators, their own constraints and the context in which it is applied.

Target:

Youth, general public, elderly, scientist, artists

Contact:

Vannia Ibarguen
Artistic Director
vannia@globalwaterdances.org

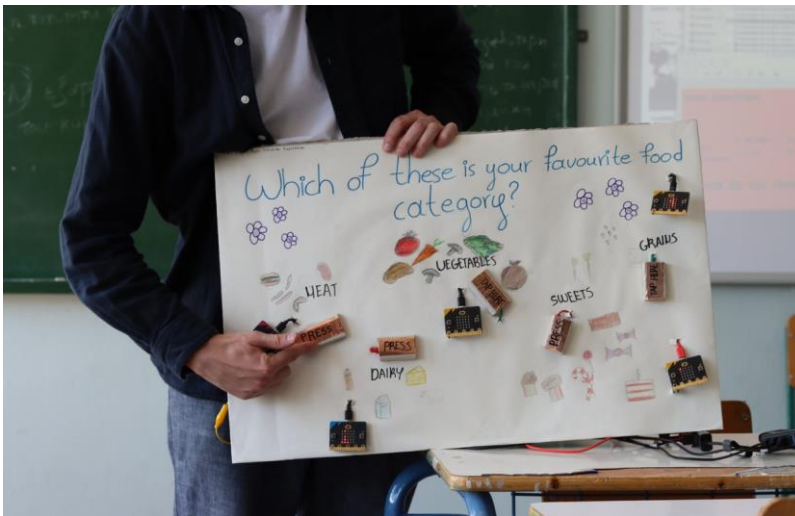
Image credit:

Global Water Dances

Link:

<https://globalwaterdances.org/>

3.1.13 Green Club

**Method Name:**

Empowering Education for Sustainable Futures: The Green Club Initiative

Creator:

S+T+ARTS

Challenge:

How to creatively engage educators and students in understanding and implementing sustainability and circular economy principles within educational frameworks.

Short Description:

Participants will engage in two hands-on trial workshops and a roundtable discussion

on sustainability and circularity in education. They will have the opportunity to utilize the Green Club platform both during and after the workshop sessions.

Description:

Traditional educational approaches often fail to fully convey the urgency and relevance of environmental issues, leading to a disconnect between knowledge and action. The artistic intervention serves as a powerful tool to bridge this gap by using hands-on, creative activities that allow participants to experiment with materials, transform waste into valuable resources, and visualize sustainability concepts in tangible ways. By incorporating artistic practices into the workshops, such as crafting recycled objects and designing environmental sensors, the initiative inspires participants to think innovatively and critically about their environmental impact. This creative engagement not only enhances learning outcomes but also fosters a deeper emotional connection to sustainability, motivating educators and students alike to adopt more responsible practices in their daily lives and teaching. Participants take part in two practical trial workshops and a roundtable discussion focusing on sustainability and circularity in education. They have the opportunity to continue using the Green Club platform in their educational practices even after completing the workshop. Additionally, schools are given the chance to register for an online air quality sensor via internet connection, enabling them to contribute to a citizen science environmental data map.

Resources:

Space for workshops, Internet connectivity, Materials provided by Unit Lab

Purpose of artistic intervention:

Creatively engage participants in the exploration of sustainability and circular economy principles through hands-on activities and imaginative design. By incorporating artistic elements into the construction of wind turbines, environmental sensors, and recycled objects, participants experience the intersection of creativity and environmental responsibility. This approach enhances the educational experience by making abstract sustainability concepts tangible and interactive, allowing participants to see the beauty in repurposing materials and using technology for environmental solutions. The artistic perspective fosters a deeper emotional connection to sustainability, making the principles of circularity more memorable and impactful for students and educators.

Positive impact:

Engaging educators in practical workshops that focus on hands-on activities, such as constructing wind turbines and recycled objects, the initiative empowers teachers to incorporate innovative sustainability practices into their curricula. This experiential learning approach enhances participants' understanding of environmental issues and equips them with the tools and confidence to inspire their students to become proactive in their communities. The extension of the Green Club platform for ongoing educational use encourages continuous engagement and collaboration, while the opportunity to contribute to a citizen science environmental data map fosters a sense of community involvement and collective action. Overall, the initiative cultivates a generation of environmentally conscious individuals who are better equipped to address pressing sustainability challenges.

Replication:

The existing workshops on sustainability and circular economy principles would be tailored to fit the local context of new regions or schools, incorporating local environmental issues, materials, and cultural practices to ensure relevance. Also, collaborating with local educational institutions, environmental organizations, and technology providers would be essential to facilitate workshops and provide resources. This could include partnerships with universities, NGOs, or community organizations focused on sustainability. Implementing a train-the-trainer approach would prepare educators to facilitate the workshops independently. This could include online training sessions, resource materials, and ongoing support to ensure effective delivery.

Seeder:

CluBE

Art form:

Multimedia and Digital Platforms, Artistic Expression

Knowledge valorization:

Outreach, Co-creation

Location:

Online and Workshop space.

Place:

Polytechnic University Campus NTUA, Workshop Room 1 - Multimedia Building

Duration:

Participatory process

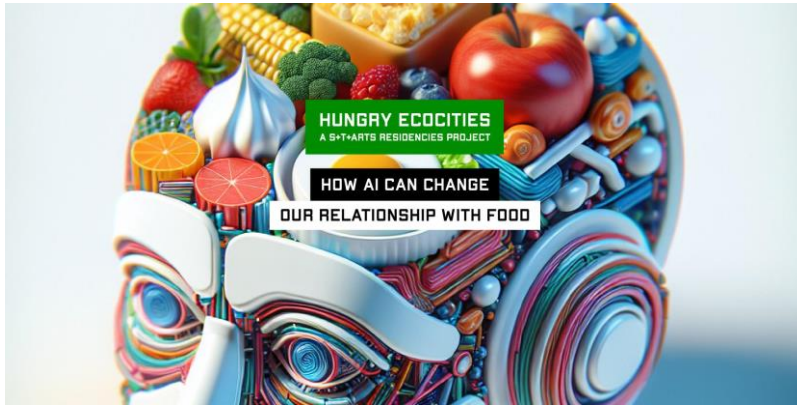
Target:

Students/youngsters

Link:

<https://www.onassis.org/el/whats-on/green-club-inspiring-the-next-generation-to-engage-with-circular-futures>

3.1.14 Hungry ecocities / S+T+ARTS residencies project

**Method Name:**

Art-driven AI solutions for the end-users in the agri-food industries

Creator:

S+T+ARTS project

Challenge:

How can increased awareness and technological tools impact a future where we use resources responsibly to produce and consume food?

Short Description:

In Hungry EcoCities, studios, universities, growers, and agricultural specialists team up with artists and creative thinkers to come up with new ideas for the future food system.

Description:

Hungry EcoCities puts forward a high-level alliance between science, technology, and the arts, to effectively explore how digital technologies & applications can lead in turn to reduced food waste, more sustainable value chains, eco-friendly attitudes, and more ethical food consumption. How can we develop ways of creating a more healthy, sustainable, and affordable agri-food system for all?

In Hungry EcoCities, studios, universities, growers, and agricultural specialists team up with artists and creative thinkers to come up with new ideas for the future food system. Hungry EcoCities aims to host up to 20 S+T+ARTS residencies and is working towards defining, designing, and developing AI-enabled responsible, art-driven solutions for the end-users in the agri-food industries.

The first open call selected 10 artists, that are interested in exploring digital questions utilizing a mix of technology and art and will work on artistic agri-food AI usability explorations.

The second open call intends to select up to 10 industrial end-user/SMEs from the agri-food sector and up to 10 artists that jointly work on AI enabled use scenario prototypes and awareness-raising artworks that (1) make the food chain more transparent, inclusive, and sustainable, (2) build connections between different stakeholders in the food chain and, (3) promote more informed and sustainable consumption patterns.

Resources:

- artists and creative thinkers
- budget for the call for applications: in the 2nd call, funding per SME was up to 45 000 EUR, artists receive separate funding up to € 36,000 (Maximum funding for the two entities: € 81,000). 10 residencies are funded under the Call 2.

Purpose of artistic intervention:

The art-driven residency experiments aim at creating art-driven innovation (digital technologies and applications) to increase awareness, encourage eco-friendly attitude and reduce food waste, make the value chain more sustainable and food consumption more ethical. Art-driven outcomes include digital and demonstrated prototypes, AI components, artistic works.

Positive impact:

Impact of the residencies outcomes still has to be assessed

Replication:

The residency approach is being replicated to the water sector and to other innovation areas

Seeder:

Dowel

Art form:

Visual arts, crafts
Music

Knowledge valorization:

Outreach and co-creation

Location:

NA

Place:

EU wide

Duration:

15-month residencies

Target:

- SMEs from the agri-food industry
- end-users

Link:

<https://starts.eu/hungryecities/>

3.1.15 Innovative Climate Learning, Evaluation and Action in Neighbourhoods

**Method Name:**

Creative approach for Climate Learning, Evaluation and Action in Neighbourhoods

Creator:

CleanCultures project

Challenge:

Conventional climate communication strategies often fail to initiate learning experiences and consequently shifts in perspective and climate related actions: how can we communicate climate-related topics at a systemic micro-level to trigger a change in the perspectives and consequently action?

Short Description:

CLEANcultures investigates how using tailor-made and unusual climate-communication impulses can initiate learning processes and consequently change point of views and initiate actions.

Description:

CLEANcultures investigates how using tailor-made and unusual climate-communication impulses can initiate learning processes and consequently change point of views and initiate actions.

At the core of our approach, we observe all together 9 different neighborhood communities in Austria, Finland, Italy and Norway to explore how, new perspectives and solutions for existing local climate-relevant problems can be developed via novel learning and exchange processes. We set unusual, creative thematic intervention impulses to provide neighbourhoods not only with facts but to trigger their emotions and attitudes, and stimulate the co-creation of cultures/narratives of change. This learning process at micro level allows a better understanding of small-scale societal systems dynamics, in terms of climate change awareness, empowerment and decision making in transforming processes. On meso- and macro-levels the project produces a generic transferable methodology for stimulating such processes in other

neighbourhoods; and a set of recommendations for climate policy-making.

The following impulses were created and carried out:

- Impro-Music Theater (a music group transformed previously discussed content as well as spontaneous reactions of the audience into improvised musical performances)
- Hit climate-friendly decisions (game to engage children, teens, and their parents in reflecting on climate-friendly behaviours)
- Impro theater with a clown: The intervention was built around fact-based presentation and a theatre performance by a professional actress
- Active hope intervention (local library, local market event)

Resources:

Impro-Music Theater: Resources to gather opinion of the neighbourhood beforehand (questionnaire, interviews), payment of musicians, 2 persons to guide discussion, public room for presentations

Hit climate-friendly decisions: Money to design and construct the throwing gallery, 3 people to manage the stand (1 to assist the thrower, 1 to write the certificates, 1 to engage with the parents and the waiting children).

Purpose of artistic intervention:

Unusual, creative thematic intervention impulses are implemented to address people's emotions and attitudes, so as to enable open discourse and self-examination of assumptions to increase the perception of own possibilities and capacities for action.

Positive impact:

- Impro Theater: Between 15 and 23 participants showed up at the events. Feedback was overall positive: although multiple participants stated that they didn't learn anything new, they rated the approach with the music as creative and engaging. Generally, the intervention's informal atmosphere fostered open discourse, making discussions on climate change related topics approachable and engaging.
- Impro theater with a clown: 7 to 9 people attended the event (executed in 2 neighbourhoods). As positive comments from participants, the importance of the topic was recognized. It was told that the intervention inspired thoughts, and the efforts of team to implement the intervention were appreciated. The experience of the intervention was not making the participants to feel guilty but run positively oriented was liked by the participants.

Replication:

Case studies were conducted in Austria, Finland, Norway and Italy in nine different neighbourhoods where each neighbourhood is facing different local climate change mitigation and adaptation related challenges, so most of the approaches can be easily replicated.

Seeder:

Dowel

Art form:

Performance arts
Music

Knowledge valorization:
Co-creation and outreach

Location:
In person

Place:
Austria, Finland, Norway and Italy

Duration:
Event

Target:
citizens

Link:
<https://www.cleancultures.org/>

3.1.16 Lazarines



Method Name:
conservation and underwater acoustic research, raising funds and awareness for the

Creator:
CluBE

Challenge:
How to use traditional cultural heritage events to spread knowledge about climate

change

Short Description:

The environmental awareness and cultural heritage event “Lazarines” takes place in the framework of World Heritage Day and is an action for the resilience of heritage and adaptation to climate conditions, investing in new knowledge conditions

Description:

The Lazarines event in Kozani, which was inscribed on the List of Intangible Cultural Heritage of Greece, belongs to the festive events centered on the regeneration of nature. The event is performed by young girls and women on the occasion of the Resurrection of Lazarus, starting from the Saturday of the Akathisto Hymn and culminating on Palm Sunday with ritual rituals, dances, songs. This is how prosperity happens, strengthening the bonds of the community.

Resources:

Location for the event, experts for the dances, experts to coordinate the workshop, workshop materials

Purpose of artistic intervention:

This event includes living expressions and traditions of groups and communities they have inherited from their ancestors, including customs, music, dances and which they pass on to their descendants. In most cases word of mouth.

Positive impact:

Having in mind the importance of living expressions of Culture, but also their importance in the cultural life of the region, this event creates ways to combat Climate Change, creating Resilient Societies, through information and awareness.

Seeder:

CluBE

Art form:

Performance arts, Music, Festivals and Cultural Heritage

Knowledge valorization:

Co-creation

Location:

In person

Place:

Krocus Kozani

Duration:

One-time event

Link:

<https://www.facebook.com/share/p/mLp7qgSMyh1zAmC3/>

3.1.17M3P

**Method Name:**

Waste as secondary raw material for creative design

Creator:

CluBE

Challenge:

How to manage territorial industrial waste

and industrial symbiosis

Short Description:

Producing prototypes that translate the design concepts developed by young designers into physical objects to demonstrate feasibility and business potential of applying waste as secondary raw materials.

Description:

Engaging young designers in a hands-on exploration of how waste materials can be repurposed and integrated into the design process. Participants collaborate to develop and produce prototypes that embody their design concepts, demonstrating the feasibility and business potential of utilizing waste in new ways. By creating physical objects from discarded materials, the initiative not only showcases the artistic possibilities of upcycling but also emphasizes the importance of sustainability and resource efficiency in contemporary design practices. Through workshops, mentorship, and collaborative projects, M3P fosters a culture of innovation and creativity,

encouraging designers to think critically about material use and to explore the economic advantages of applying waste as a resource.

Resources:

waste materials, tools and workshop

Purpose of artistic intervention:

Through the production of prototypes, the initiative encourages participants to translate their design concepts into tangible objects, showcasing the feasibility and business potential of using waste materials in new and imaginative ways. Highlighting the artistic possibilities of repurposing waste, the initiative promotes industrial symbiosis and encourages collaboration among industries, ultimately contributing to a more circular economy.

Positive impact:

This hands-on approach empowers designers to develop practical solutions that can be implemented in real-world contexts, bridging the gap between creativity and industry needs. Furthermore, M3P promotes collaboration among designers, businesses, and industries, paving the way for industrial symbiosis where the waste of one industry becomes a resource for another. By instilling a culture of innovation and responsibility, the initiative contributes to a broader movement towards a circular economy, inspiring future generations to adopt sustainable practices in their work and daily lives.

Replication:

Establishing collaborations with local businesses and industries would be essential for providing access to waste materials and real-world challenges. These partnerships would facilitate a deeper understanding of industrial symbiosis and the potential for circular economy practices. Engaging experienced designers and industry professionals as mentors would provide guidance and support to young designers throughout the prototyping process. This mentorship can help bridge the gap between creative concepts and practical applications. Organizing workshops and design hackathons in various locations would encourage participation from diverse groups of young designers.

Seeder:

CluBE

Art form:

Design

Knowledge valorization:

Co-creation

Location:

In person

Place:

Western Macedonia (GR)

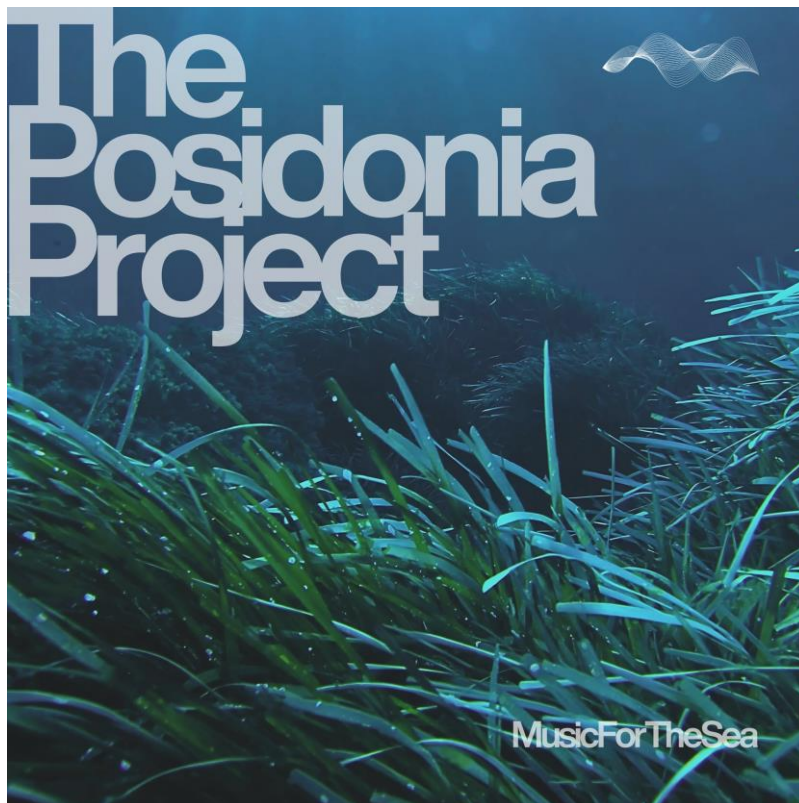
Duration:

participatory process

Target:

industry, general public

3.1.18 MusicForTheSea: The Posidonia project

**Method Name:**

A sonic journey and interdisciplinary initiative dedicated to supporting marine conservation and underwater acoustic research, raising funds and awareness for the protection of Posidonia through the power of music

Creator:

MusicForTheSea: Coco Francavilla

Challenge:

Mitigate the impact and ecological footprint of tourism through collective efforts, multidisciplinary initiatives, conservation projects, and protecting marine biodiversity, while reconnecting humanity with the Ocean.

Short Description:

The mission of The Posidonia Project is to leverage the influential reach of the music

industry to drive positive change for the ocean. Originating in Ibiza, this initiative aims to mobilize the artistic community to advocate for the sustainability of vital marine habitats through a collaborative approach that brings together artists, scientific experts, and creative minds.

Description:

The Posidonia Project addresses the unique challenges and opportunities of being both a vibrant epicentre of the electronic music scene and home to a crucial marine ecosystem—the UNESCO-recognized Posidonia oceanic meadows. Launched by the Ibiza-based NGO MusicForTheSea.org, this initiative aims to mobilize the artistic community to advocate for the sustainability of vital marine habitats.

Recognizing the impact of tourism and its ecological footprint, the project gives back to Ibiza by protecting its marine heritage. Through collaboration with artists, forward thinking creatives, influential music industry stakeholders, and scientific experts, the project aligns with the UN Ocean Decade's 30x30 goal, protecting biodiversity and reconnecting humanity with the ocean. By making Ibiza a global example of how the music industry can coexist with marine conservation, The Posidonia Project seeks to inspire a worldwide movement toward a bluer planet.

Key highlights include:

- Artist Residencies & Sonic Retreats
- Collaboration with Marine Biologists & Researchers
- Posidonia Monitoring, Protection & Replantation
- Seascapes Sampling & Sound Design
- Immersive Audio-Visual Events and Public Art Installations

Resources:**BUDGET**

The project requires funding and partnerships to support operations, artist residencies, scientific research, and public engagement. Estimated budget:

- Acoustic Research (2025-2030): €500,000
- Operational/Administrative Costs: €90,000 per year

PARTNERS & DONORS

EarthPercent

IbizaPreservation

MUTEK

OPEN LAB

WIDER SOUNDS

LA BELLA VERDE

FORO MARINO

INMAR (University Of Cadiz)

TURSIOPS ASSOCIATION

VELLMARI ASSOCIATION

OCEAN WORLD OF SOUND

Purpose of artistic intervention:

- Artist Residencies & Sonic Retreats: Influential ambient artists are invited to Ibiza to

engage in field recordings by the sea, inspiring creative works that reflect environmental commitment and promote global awareness.

- Bioacoustic Monitoring & Field Recordings: Collaborating with ocean science experts, artists use Passive Acoustic Monitoring (PAM) techniques to monitor Posidonia meadows and assess anthropogenic impacts, merging scientific data with artistic creativity.
- Seascapes Sampling & Sound Design: Artists capture marine soundscapes and create ambient seascapes to raise awareness about the importance of preserving underwater soundscapes.
- Creative Technology Collaborations: Digital and analogue tools transform underwater sounds into creative assets for music production, blending art and science to promote conservation.

Positive impact:

The project aligns with the UN Ocean Decade's mission to protect 30% of marine environments by 2030. By raising awareness through music and art, it fosters public engagement in marine conservation, inspiring action towards protecting Posidonia meadows and marine ecosystems.

MusicForTheSea have already established connections with MUTEK and EarthPercent to amplify their efforts. On the island of Ibiza, they organize several art and music events that not only raise awareness about the importance of marine conservation but also generate funds for the Vellmari NGO, supporting the replantation of Posidonia meadows.

Additionally, Coco Francavilla, founder of MusicForTheSea, will be participating in a TED Talk in March 2025. This event will further raise the visibility of the project, spreading awareness of the critical importance of protecting our oceans and the role of music and creativity in driving global change.

Replication:

The initiative offers a replicable model, combining art and science to inspire ocean stewardship. It can be adapted by other coastal regions and cultural centers worldwide.

Seeder:

DOWEL

Art form:

Music, Digital Media Arts, Performing Arts

Knowledge valorization:

Outreach

Location:

Hybrid

Place:

Ibiza

Duration:

Since 2022 till at least 2030

Target:

General public, artists, tourists, children

Related seeds:

#itIsNotTooLate Seagrass beds

Link:

<https://musicforthesea.org/thepositoniaproject>

3.1.19 Råsnickeri

**Method Name:**

Teaching everyone to make furniture from waste material

Creator:

Finn Ahlgren

Challenge:

How to empower citizens to make their own furniture and be satisfied with what they have as alternative to wasteful consumption striving to satisfy infinite desires

Short Description:

Råsnickeri (Raw Carpentry) is a method for making new furniture in wood from waste material and discarded furniture that is taught through workshops

Description:

By teaching workshop participants to create wooden furniture from scrap material in

only a few hours, Råsnickeri (Raw Carpentry) not only teaches a valuable and practical skill, but also makes the participants question their disempowering consumption habits, aesthetic assumptions tied to the home environment and broader issues of sustainability and desire for the new. The artist Finn Ahlgren has developed a unique way of constructing furniture that is accessible for everyday people without prior experience, but that also require participants to rethink what a beautiful object can look like and place value on the unique, handmade object.

Resources:

Waste materials, saw, drill, nails.

Purpose of artistic intervention:

The artistic intervention here functions as a form of anti-aesthetics where the artist demonstrates to the participants that they can make objects without the demands of "professional" aesthetic requirements and shows a perspective where the worn out and used also has its own sense of beauty. The artist then guides the participants through a creative process grounded in alternative ideals of beauty and function.

Seeder:

RISE

Art form:

Design

Knowledge valorization:

Co-creation

Location:

In person

Place:

Stockholm, Sweden

Duration:

workshop

Target:

General public

Link:

<https://finnahlgren.com/Kurs-i-Rasnickeri>

3.1.20Resortecs

**Method Name:**

Resortecs provides design-for-disassembly solutions that enables high-quality textile recycling on an industrial scale.

Creator:

Resortecs

Challenge:

Through targeted innovations in the way clothes are assembled and disassembled, Resortecs empowers brands, sorters and recyclers to rise to today's environmental challenges at the pace and scale Earth needs.

Short Description:

Resortecs is an eco-design frontrunner enabling circularity in the fashion and textile industries through innovative design-for-disassembly technology.

Connecting the entire textile value chain, Resortecs empowers brands, sorters, and recyclers with assembly and disassembly solutions that make textile recycling easy.

Description:

Resortecs combines thermal engineering, eco-design, and chemical engineering to offer state-of-the-art solutions that empower the entire textile value chain to close the loop. It uses Smart Stitch™ and Smart Disassembly™: Resortecs' solution for multi-material disassembly in a fast, easy, and cost-efficient manner. "Smart Stitch™ is a range of 16 heat-dissolvable threads – enabling automatic thermal disassembly and design for recycling.

Suitable for a variety of applications, from apparel to fire-resistant workwear, the Smart Stitch™ threads have been exhaustively tested on various production line configurations and are compatible with every stitching machine widely available on the market. Smart Disassembly™ is the world's first thermal disassembly system – combining the quality of manual methods with the speed of mechanical processes.

A fully automatic process empowering sorters and recyclers to disassemble textile products while removing zippers, elastic bands, and any other trims that hinders recycling 5x faster than manual disassembly. The low-oxygen chamber ensures no risks of fabric oxidation and recyclability rates as high as 90%"

Resources:

Fashion, eco-design

Purpose of artistic intervention:

Textile recycling, an art form coming from Fashion industry, and circularity are becoming crucial points to be addressed for the survival of the textile industry. The surge in urgency in recent years is facilitated by the increasingly tightening regulations on handling textiles at end-of-life and the mandatory use of recycled content, as well as changing demands from critical stakeholders such as investors, media, and end-users.

Positive impact:

Fashion generates over 1.2 billion tons of CO₂ eq. per year. Every second, one truck full of textiles is wasted across the globe. Resortecs helps brands transition from linear to circular production. Textile products stitched with Smart Stitch™ and recycled after Smart Disassembly™ can have half the carbon impact other clothing generates. Don't take our word for it, check our externally reviewed Life Cycle Assessment figures.

Replication:

Resortecs merges thermal engineering, eco-design, and chemical engineering to create innovative solutions that support the textile industry's circular economy. Their Smart Stitch™ technology offers 16 types of heat-dissolvable threads, allowing for easy, automated disassembly and recycling of textiles. This technology is applicable across various textile products and works with all common stitching machines. Smart Disassembly™ is the first fully automatic thermal disassembly system, combining the precision of manual methods with the efficiency of mechanical processes, enabling recyclers to dismantle textiles five times faster than manual methods while achieving high recyclability rates.

Seeder:

GAIA

Art form:

Fashion, Design

Knowledge valorization:

Outreach

Location:

Hybrid

Place:

Brussels (Belgium)

Duration:

Long-term project

Target:

Artists, Universities, Research Centres, Fashion Companies, Technological Companies

Link:

<https://resortecs.com/about-us/>

3.1.21 Sustainable Fashion

Method Name:

Cross-sectoral approach, based on Living Lab methodology, for intertwining sustainable Fashion with construction, urbanism and design.

Creator:

GAIA

Challenge:

How to enable the local fashion industry to make the ecological transition demanded by the international context and thus increase its competitiveness.

Short Description:

Space for promoting conversation among Fashion industry professionals, transparency and accountability that offers designers the opportunity to share innovative and creative solutions to some of the pressing social and environmental challenges facing the fashion industry today

Description:

Space for honest conversation, transparency and accountability that offers designers the opportunity to share innovative and creative solutions to some of the pressing social and environmental challenges facing the fashion industry today in collaboration with the construction sector, urban regeneration polices and designers in a co-creation process based on a Living Lab methodology.

Resources:

Reusable materials from heavy industries used by the local fashion industry.

Purpose of artistic intervention:

The cultural and creative sectors, especially fashion, given their high capacity for invention and alternative use of materials (from collage to recycling), have proven to be of great help for the circular economy and waste reduction. They can ally with construction entities (the Cluster Build.Inn from the Basque Country), municipal

proposals based on urban regeneration (Open Gela) and design studios.

Art form:

Fashion, design

Knowledge valorization:

Co-creation

Location:

In person

Place:

Bilbao (ES)

Duration:

Participatory process that results in an event

Target:

- Industry
- Cultural and creative professionals and institutions
- Citizens.

Link:

<https://basquedcc.euskadi.eus/moda-sostenible/ac78-bdcc/es/>

3.1.22 Youth climate café

to talk, listen and optionally take part in creating visual displays about the climate crisis. It included the making of seed pots, the sharing of footage and films made by young citizens, and ""sound+vision"" activities in collaboration with trio artists, which displayed works done by young citizens together with the artists.

Resources:

There should be one or two experienced facilitators who can support young people to develop the youth climate café. Young people are encouraged to lead when they feel comfortable to do so – this can involve facilitating conversations and helping in organizing and supporting other activities. For the Bristol version, two professional researchers, two undergraduate student interns led discussions and then 4 young action partners supported arts and practical activities.

It is recommended to provide tea / coffee at a minimum and having a small budget to support some materials – e.g. stationary for the pledge tree and compost, pots and seeds for the practical planting activities were purchased in the Bristol version.

Purpose of artistic intervention:

Experiences of intercultural and intergenerational collaboration and dialogue are aiming to support and nurture responses to climate crisis, empower young people and positively influence the value-action gap in tackling the climate emergency

Positive impact:

10 to 20 students participated in each climate café. The impacts collected through surveys and reflective accounts of students include:

- For student attendees: realise the importance of safe, open discussions, and reflect on personal and peer views on the climate crisis
- for student volunteers (i.e. who supported the organisation of the climate café): work with a project team and gain valuable work experience, increase resilience and act in support of their peers
- for staff: develop trusting relationships transforming dynamics between staff and students, create a deeper sense of co-learning and equality

Overall, the initiative also allowed to develop communities of practice around climate related issues through enhanced opportunities to share emotions, and engage with activities with a focus on hope and inspiration

Replication:

CCC-CATAPULT developed a guide to support the replication and facilitation of youth climate cafes

Seeder:

Dowel

Art form:

Visual arts and artistic crafts

Music

Knowledge valorization:

Outreach

Location:

In person

Place:

Bristol

Duration:

Event

Target:

Young people

Link:

<https://ccc-catapult.org/>

3.2 Digital Age

3.2.1 "The Best Option" Short Movie



Method Name:

Movie to stimulate dialogue

Creator:

Serge Goriely

Challenge:

Introducing a political debate on the opportunities, risks and ethic implications of AI in a stimulating and human-centred approach

Short Description:

A movie on AI has been developed to introduce a political debate at the European Parliament on AI.

Description:

The Panel for the Future of Science and Technology at the European Parliament aims to provide impartial information of the opportunities, risks and ethical implications of the development of Science and Technology to other Parliamentary Bodies. One of its main thematic priority is Artificial Intelligence (AI).

To introduce debates about AI public perspectives, a 20 minutes long short movie based on one of his theatre pieces was commissioned to Serge Goriely and his production company: Arkadinia asbl.

The movie called "The Best Option", tells the story of Mina, who is one of the rare humans selected by a mysterious company to get an AI implant that will supposedly help her achieve her potential. It also refers to AI in its experimental form, as it is a photo-film with computer generated voice.

The premiere was held at the European Parliament on the 14. November 2022 and has since been displayed many times to open debates on AI and deepen the reflexion on its social and political challenges.

Resources:

Costs of the film: 15000€

Purpose of artistic intervention:

Using a movie to introduce a political debate, allows to elicit deep emotions and feelings to catch the public's attention better than an expert talk would do. The public will thus make more empathic decisions, which is particularly appropriate when debating about ethics.

Positive impact:

Making debates about Science and Technology more human-centered

Replication:

Since the first diffusion, the movie has been used in different conferences on AI and AI related strategies. For example, it has been displayed at the Universities of Nice (France), UCLouvain (Belgium), Aix-Marseille (France) and Montreal (Canada), at the World Artificial Intelligence Cannes Festival, at the European AI Week 2023 in Bruxelles, at the International Science Film Festival (2023), at the Festival Seriesland in Bilbao, at the festival "Die Seriale" etc.

If you want to use this movie, please contact its producer.

Seeder:

Dowel

Art form:

Movie

Knowledge valorization:

Outreach

Location:

In person

Place:

European Parliament

Duration:

Event

Target:

Decision makers

Link:

<https://sofy.tv/viewer/film/the-best-option>

3.2.2 All she likes is popping bubble wrap

**Method Name:**

This method name encapsulates the essence of Ioanna Paraskevopoulou's work, combining her focus on the cinematic Foley technique with her innovative use of archival materials in choreography.

Creator:

Dance Umbrella

Challenge:

How can archival footage feel fresh and relevant in a contemporary context of media manipulation and archival reinterpretation?

Short Description:

The title of the performance refers to the sound produced by a seemingly purposeless and indifferent action: popping bubble wrap.

Description:

Exploration of how sound, image, and body can be used to reinterpret archival material, creating new, dynamic narratives. It addresses the difficulty of making archival footage feel fresh and relevant in a contemporary performance context, while also experimenting with the interaction between live sound production and pre-existing visual content. By using the Foley technique and manipulating materials to generate sound in real-time, the performance challenges traditional film-viewing experiences, encouraging the audience to think about the fluid relationship between sound, image, and meaning. It questions how different timelines, parallel actions, and sensory stimuli can impact perception and create new layers of interpretation. The screen is divided in two. On one half, a sequence of archive film images plays: three girls fishing in a lake, zombies in pursuit, a woman in a bathtub. On the other half, Ioanna Paraskevopoulou "converses" with them: she invents, creates, and re-produces sound using different materials and/or her body, to accompany and thereby orchestrate and animate them acoustically.

Resources:

Audiovisual media

Purpose of artistic intervention:

The artistic aspect of the project "All she likes is popping bubble wrap" serves to explore the concept of the Foley sound technique in filmmaking, where through post-production recording of objects, materials, natural elements (field recordings), or human-generated sounds, the existing audio framework, image, and overall action of the cinematic scene are enhanced. Ioanna Paraskevopoulou focuses on the notion of the archive, examining its potential as a choreographic tool and questioning how its reuse in a new context expands its interpretative boundaries and alters its dynamics.

Seeder:

CluBE

Art form:

Cinematic Foley techniques, archival material, and choreograph.

Knowledge valorization:

Co-creation

Location:

online

Duration:

On time event

Target:

General public

Link:

<https://www.onassis.org/el/whats-on/onassis-new-choreographers-festival-8/all-she-likes-is-popping-bubble-wrap>

3.2.3 Archive of Desire



Method Name:

Interdisciplinary Artistic Festival'

Creator:

VISIONINTOART

Challenge:

A challenge addressed by the seed is the need to foster cultural appreciation and understanding in a diverse and globalized society

Short Description:

On the 160th anniversary of C.P. Cavafy's birth, the Onassis Foundation in New York presents a festival highlighting the influential nature of the Alexandrian poet and the global impact of his work

Description:

C.P. Cavafy travels to New York in the "Archive of Desire" festival, featuring a variety of events inspired by the life and work of the Alexandrian poet. From April 28 to May 6, this interdisciplinary program showcases modern artistic endeavours across the city,

including performances, digital art presentations, short film screenings, poetry readings, literary discussions, a visual rave, and many other live events. Curated by composer Paola Prestini, Artistic Director of National Sawdust, and creatively guided by Afrodite Panagiotakou, Director of Culture at the Onassis Foundation, the festival aims to highlight Cavafy's work through contemporary artistic expressions.

Resources:

High-quality audio and visual raves.

Purpose of artistic intervention:

Foster Intercultural Dialogue: Include artists from Greece, Egypt, and beyond, promoting a global understanding of Cavafy's work.

Seeder:

CluBE

Art form:

Visual raves

Knowledge valorization:

Outreach

Location:

Public space

Place:

New York

Duration:

Festival

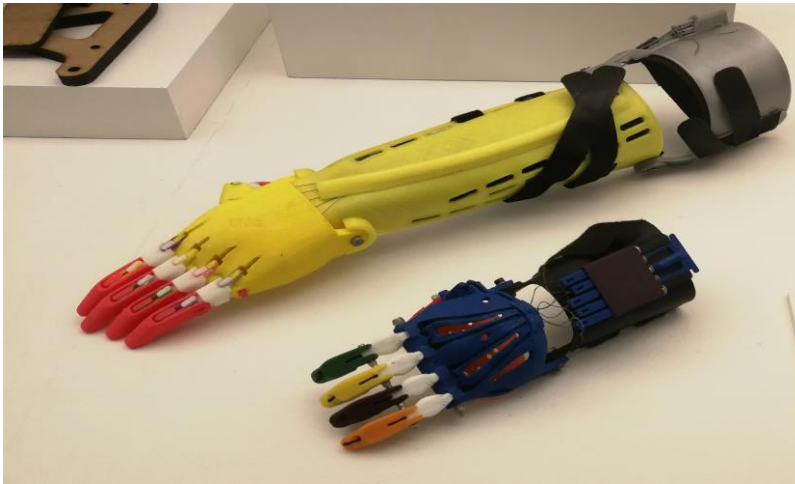
Target:

Academics, artists.

Link:

<https://www.onassis.org/el/whats-on/cavafy-festival>

3.2.4 Autofabricantes

**Method Name:**

Open source code for the design and creation of prosthesis

Creator:

Autofabricantes

Challenge:

Access to low-cost technologies and the logics of free culture imply the possibility of generating customisable and adaptable alternatives for each body. The irruption of free software distribution logics in the fields of digital and material culture has made new forms of empowerment possible. This generates new possibilities in production and learning communities, transforming their realities and the concrete environments in which they find themselves; these autonomous communities, mostly called 'makers', respond to the crisis of the current model with other alternatives to material culture.

Short Description:

A collective research project that develops personal technical assistance and works on the generation of free knowledge for autonomy and quality of life, using digital fabrication and involving families, users, technicians and anyone who wants to participate in co-production processes.

Description:

Autofabricantes is a collective research project that seeks to generate alternative and accessible open-source solutions for functional diversity. It develops personal technical assistance and works on the generation of free knowledge for autonomy and quality of life, using digital fabrication and involving families, users, technicians and anyone who wants to participate in co-production processes. It pursues a world where inclusion and sovereignty are finally a reality. This initiative is possible thanks to the knowledge and dedication of all the collaborators. We currently have the support and funding of the Daniel and Nina Carasso Foundation and Medialab Prado.

Resources:

Knowledge developed in open source, easy to be replicated to improve the lives of

people with functional diversity.

Purpose of artistic intervention:

Design, through open-source software and 3D printing, of prostheses and materials for people with functional diversity. In addition, the involvement of citizens and families in the co-creation process has an artistic and community perspective.

Positive impact:

All their work is carried out from the perspective of increasing the autonomy of people with diversity, recovering the creative and productive capacity of nearby communities. Returning the autonomy of knowledge, manufacturing and care to the networks of proximity, connecting with the rest of the communities to exchange what they have learnt.

Replication:

We can see how shared knowledge, access to and control of the means of material production by citizens makes it possible to break down the standards and norms that govern human bodies and relations. It allows us to understand autonomy and full life capabilities in relation to new forms of production. Blending these two new paradigms is proven to be feasible, works and can be replicable. With technologies and environments in our favour, we have the opportunity to move forward and join forces to have free, individual, distinct and common bodies and technologies.

Seeder:

GAIA

Art form:

Design, Digital Media

Knowledge valorization:

Co-creation and outreach

Location:

Hybrid

Success story:

For two years, a stable community of research, development and design of personal technical aids has been woven beyond the myoelectric hand prostheses for children with which it began. Prostheses of different types have been designed and realised and are used by at least 30 children and other lines of research are being developed such as a standing frame, a musical instrument adapted for children with cerebral palsy, 3D printing material behaviour, full arm prostheses for adults and articulated leg prostheses.

Place:

Madrid (Spain)

Duration:

Long term project.

Target:

Citizens, Public Authorities, Artists, Universities, Technological Companies

Contact:

?

Link:

<https://autofabricantes.org/>

3.2.5 Cultuur&Campus Putselaan

**Method Name:**

Collective platform placed in Rotterdam that involves residents, universities, entrepreneurs, teachers, researchers, public authorities and artists to face cultural, ecological and societal challenges together.

Creator:

Cultuur&Campus Putselaan

Challenge:

How to develop new forms of education based on equality between local residents and institutions.

Short Description:

Cultuur&Campus Putselaan is a place for dialogue and collective learning, designed on the basis of the wishes and needs of local stakeholders according to sustainability and culture: residents, students, (budding) entrepreneurs, and teachers.

Description:

This project is part of the dynamic and strong network of social, cultural, and ecological initiatives in Feijenoord and Charlois. It is a collaboration between Erasmus University

Rotterdam, the Municipality of Rotterdam, Codarts Rotterdam, Rotterdam University of Applied Sciences (Willem de Kooning Academy and Institute for the Built Environment), Afrikaanderwijk Cooperative, Delft University of Technology, Buzinezzclub, ICLEI, and ELIA. This creative community centre is in development and is located in the heart of Rotterdam South on Putselaan.

Resources:

Sustainable and creative platform for fostering co-creation and engagement of the community

Purpose of artistic intervention:

The purpose of the artistic intervention in the Cultuur&Campus Putselaan project is to leverage the transformative power of art to engage and inspire the community. Through artistic expression, the intervention aims to foster creativity, stimulate dialogue, and bridge cultural divides, creating a shared sense of identity and belonging among diverse stakeholders.

Positive impact:

The Cultuur&Campus Putselaan project fosters inclusivity and diversity by uniting residents, students, and professionals to address cultural, ecological, and societal challenges. It will innovate education by promoting equality and developing new forms of learning that are accessible and relevant to the local community. Creating a vibrant space for dialogue and collective learning, the project will strengthen community ties and collaboration.

Replication:

With a focus on sustainability, it contributes to the ecological well-being of the region through various green initiatives that can be replicated. By involving entrepreneurs and supporting local businesses, it will stimulate economic growth and innovation, setting an example of success cases. Backed by reputable institutions and organizations, the project will benefit from robust support and resources, ensuring its long-term success and impact.

Seeder:

GAIA

Art form:

Design

Knowledge valorization:

Outreach, Co-creation

Location:

Physical

Place:

Rotterdam (Netherlands)

Duration:

2023-2025

Target:

Artists, Citizens, Public Authorities, Companies, Universities

Link:<https://putselaan.nl/>

3.2.6 Desmusea

**Method Name:**

Connection of museums and audiences in the interstices of virtuality and face-to-face, and artistic dynamics.

Creator:

Desmusea

Challenge:

The universal dimension of museums, spaces for the exhibition of art, is configured according to standardised parameters. Rethinking the approach to the public and the inclusion of new technologies is a scalable challenge for any institution of this type.

Short Description:

Desmusea is an artistic and cultural mediation collective formed by Clara Harguindey (front-end developer) and Daniel Pecharromán (museologist and cultural mediator). They work with collections from museums and cultural institutions to articulate new stories about them through digital projects. They connect museums and audiences in

the interstices of virtuality and face-to-face.

Description:

They coordinate and curate projects in Spain (Museo de Arte Reina Sofía, Matadero Madrid, La casa encendida, Tabakalera, Artium, UPV/EHU, Museo de Bellas Artes de Bilbao and Centro de Cultura Contemporánea de Barcelona, among others) and South America (Escuela del Ministerio de Cultura de Perú, Centro Cultural de España en Montevideo, Uruguay).

Resources:

Highly advanced digital tools, artistic dynamics to link citizenship with museums

Purpose of artistic intervention:

Its aim is to promote the digital transition of museums and art exhibition venues, to encourage critical thinking about the configuration of museums (as "sacred" spaces that can sometimes be distant from the public) and to carry out mediation work that brings the public closer to these centres.

Positive impact:

They promote artistic, museological, organisational and pedagogical innovation through cultural mediation activities combined with new technologies and collaboration between different sectors (cross-fertilisation) and between the different agents that make up the value chain of artistic creation and exhibition.

Replication:

Desmusea is highly replicable across various museum institutions, provided they have or can access the necessary technological infrastructure, expertise, and resources. The project's reliance on standardized technological tools and the growing trend of digital engagement in cultural institutions further enhance its replicability. The willingness of museums to innovate and engage with their audiences in new ways will be critical to successfully adopting and adapting this model.

Seeder:

GAIA

Art form:

Visual Arts, Digital Media Art, Audiovisuals

Knowledge valorization:

Outreach, Co-creation

Location:

Hybrid

Place:

Madrid (Spain)

Duration:

Long-term project

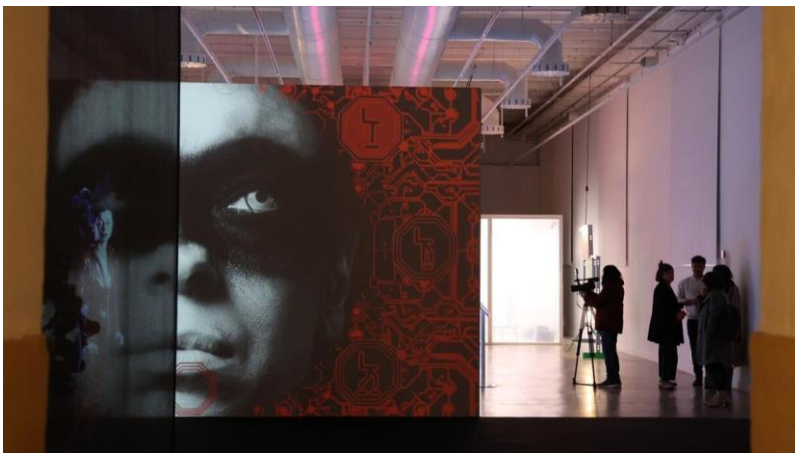
Target:

Artists, Citizens, Public Authorities

Link:

<https://www.desmusea.com/>

3.2.7 Exografías



Method Name:

Union between artificial exoskeletons and human bodies to increase wellbeing and build a human-oriented technology.

Creator:

Amaia Vicente (artist), Tabakalera (Cultural Centre) and Tekniker (Research Centre)

Challenge:

A reflection on how technology can be efficiently, confidently, respectfully and critically incorporated into human life through a combination of artistic and scientific methodologies, along with human-interface interaction.

Short Description:

The artist Amaia Vicente analyses the union between exoskeletons and her own human body to put technology at the service of human beings and increase their well-being.

Description:

Exoskeletons, such as the one shown in this piece, are prostheses for controlled activation of the body's motor functions. They are used in neurophysical therapies, for example in patients with multiple sclerosis like Amaia Vicente, who has been living with this diagnosis since 2002. With a long tradition in the field of art, creative

experimentation on the limits between machine and organism opens up questions about what is considered a 'normal body', as well as about the capacity of technology to influence the plasticity of the brain and learning processes.

Resources:

Exoskeletons.

Purpose of artistic intervention:

By combining artistic and scientific methodologies, the project critically examines how technology can be incorporated into human life in a respectful and confident manner. Vicente uses her personal experience with multiple sclerosis to analyze and demonstrate how exoskeletons can serve as prostheses for controlled motor function activation. This creative experimentation challenges notions of a 'normal body' and investigates the potential of technology to influence brain plasticity and learning processes.

Positive impact:

This creative experimentation challenges notions of a 'normal body' and investigates the potential of technology to influence brain plasticity and learning processes. Through this intervention, the project aims to put technology at the service of humanity, increasing overall well-being.

Replication:

The replicability potential of this artistic intervention is high due to its interdisciplinary approach combining art, science, and technology. The use of exoskeletons can be adapted to various contexts and conditions, offering broad applications in neurophysical therapies beyond multiple sclerosis. By demonstrating the integration of technology to enhance human well-being, the project provides a model that can inspire similar initiatives in other cultural and research institutions.

Seeder:

GAIA

Art form:

Digital Media Art, Performing Arts

Knowledge valorization:

Outreach

Location:

Physical

Place:

Donostia-San Sebastián (Spain)

Duration:

Short-term project

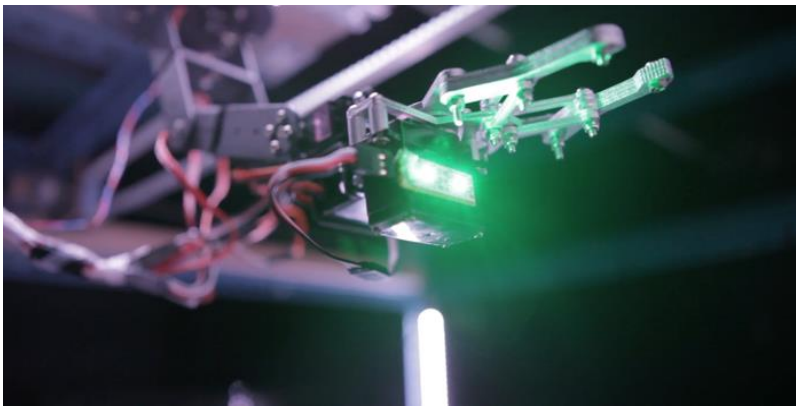
Target:

Artists, Citizens, Public Authorities, Companies, Universities

Link:

<https://www.tabakalera.eus/es/ver-leer-escuchar/contenidos/exografias/>

3.2.8 Human & Machine

**Method Name:**

Experimental theatre where actor and robot share the stage equally

Creator:

RISE

Challenge:

How can humans and machines communicate in a future robotic society?

Short Description:

Human and Machine is a psycho-technological theater experiment at the crossroads between man and machine, where the aim is to explore the encounter between man and machine in a context where they are fully engaged on stage, acting, in real time.

Description:

Human and Machine is a psycho-technological theater experiment at the crossroads between man and machine, where the aim is to explore the encounter between man and machine in a context where they are fully engaged on stage, acting, in real time. The project is an exploration of the interaction between man and machine on a theatrical, technological and narrative plane. Using open source, technologies in visualization, neurofeedback and robot real-time control, the project intends to build a theatrical performance in which an actor through thought and action control a robot on stage, while interacting with it. The idea is to investigate and explore the human and machine relationship in a contemporary society through theatrical exploration.

Resources:

Theatre with actors, director or choreographer, industrial robot

Purpose of artistic intervention:

By exploring human and machine relations in a theatre context, artistic sensibilities can come into play and bring a different, more humanistic, way of looking at the issue than a more functional interaction design oriented perspective.

Seeder:

RISE

Art form:

Performance arts

Knowledge valorization:

co-creation

Location:

Theatre stage

Place:

Gothenburg, Sweden

Duration:

one-time event

Target:

General population

Link:

<https://www.howwegettonext.com/meet-obo-the-robot-taking-the-theatre-world-by-storm/>

3.2.9 Jetclay

**Method Name:**

Open-source Platform that explores the world of 3D printing and ceramic

Creator:

Jetclay

Challenge:

How to create an opensource community around the innovation of ceramics in relation to 3D printing in order to share knowledge and develop new tools.

Short Description:

JetClay is an open-source Platform that explores the world of 3D printing and ceramics, relating the digital and the analogue, tradition and technology, makers and ceramists.

Description:

Jet Clay is an initiative based on 3D printing of ceramics, based on ancient technologies related to sustainability and the protection of cultural heritage through pottery and clay creation. They have a Clay 3D printing service using the LDM (Liquid Deposit Modelling) equipped with a specialized extruder, for the deposition of dense fluid material such as clay mixture. They own a variety of 3D printers with different sizes, being able to print with small nozzles of 0,4mm for small objects up to 10mm nozzles for the large format projects with a printing volume of 1m high and 70cms wide. Any type of clay might be used with this system such as earthenware, stoneware, porcelain, etc. They also offer the firing service both in low and high temperature.

In JetClay they develop Open-Source 3D printers & extrusion systems that they share with the community, publishing them in repositories like WikiFactory and also making workshops focusing on the building and use of these tools. These workshops are addressed to 3d printing users that want to add clay to their material palette but also to ceramists, artists and designers that want to start out in additive manufacturing with clay.

Resources:

3D printing open-source platform for sharing ceramics and printing linked to ancient crafts and cultural heritage protection.

Purpose of artistic intervention:

The project seeks to share and disseminate, through open source, ways of creating ceramics and printing based on ancestral crafts that respect the environment, allow the optimisation of resources (for example, through the cooling function of the Spanish jar) and recover intangible cultural heritage and ways of doing things from the past. The initiative has a high component of co-creation as it is an open-source dissemination platform that seeks to promote collaboration.

Positive impact:

Jet Clay positively impacts sustainability by merging ancient pottery techniques with modern 3D printing, preserving cultural heritage while promoting eco-friendly practices. Their 3D printing service, using Liquid Deposit Modelling (LDM), supports various types of clay, enabling versatile artistic and functional creations. By offering open-source 3D printer designs and extrusion systems, they foster community collaboration and innovation. Workshops provided by Jet Clay empower artists, designers, and 3D printing enthusiasts to explore clay additive manufacturing. This initiative encourages sustainable production, reduces waste, and supports cultural preservation through modern technology.

Replication:

The replicability of Jet Clay is high due to its open-source approach and community focus. By developing and sharing their 3D printer designs and extrusion systems on platforms like WikiFactory, they enable easy access and adaptation. Their workshops help disseminate knowledge and skills required for building and using these tools, making it accessible for 3D printing users, ceramists, artists, and designers. The use of widely available materials like various types of clay and compatibility with different printer sizes further enhance its adaptability. This model can be replicated in various regions, fostering local sustainable production and cultural heritage preservation.

Seeder:

GAIA

Art form:

Design, Handcrafts, Cultural Heritage

Location:

Hybrid

Place:

Madrid, León, Bilbao (Spain)

Duration:

Long-term project

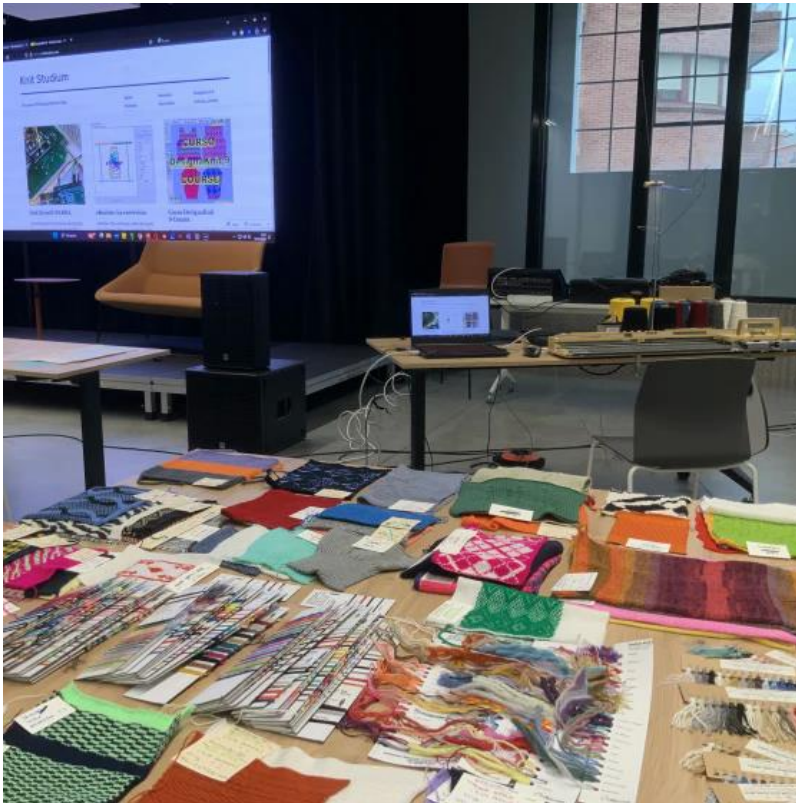
Target:

Artists, Universities, Research Centres, Companies, Citizens, Public Authorities

Link:

<https://jetclay.com/>

3.2.10KONEKTA - La perrera

**Method Name:**

Citizen laboratory for social and creative innovation

Creator:

Media Attack

Challenge:

MAKER GUNEA, within Konekta, aims to be an opportunity for the creation of groups and communities related to projects that combine research, art, development, innovation, curiosity, leisure, technological vocations, social commitment, entrepreneurship and initiative.

Short Description:

KONEKTA aims to act as a citizen laboratory for social and creative innovation and emerging technologies, aimed at promoting creativity, initiative, participation and social commitment, critical thinking, collaborative work and personal and community empowerment among young people. KONEKTA is a programme that offers a new

range of services and activities aimed primarily at adolescents and young people (12 to 30 years old).

Description:

La Perrera-Konekta is a socio-cultural space supported by the Department of Youth and Sport of the Bilbao City Council. The aim is to combine learning and technology with projects that give rise to initiative, participation, creativity, art and culture, critical and divergent thinking, addressing the concerns of teenagers and young people in the Basurto neighbourhood and Bilbao, through the KONEKTA programme. It also offers various services such as study rooms, a Municipal Library, meeting rooms, coworking space, Youth Information and Support Services, KZGunea, and the offices of Zinebi, Mendi Film Fest, Musika-Música and BIAAF are also located here.

Resources:

Robotics materials, 3D printing, AI, video games, as well as computers, touch screens, various technological creation tools and multi-purpose rooms.

Purpose of artistic intervention:

MAKER GUNEA is a space in the basement of LA PERRERA aimed at acquiring and developing STEAM-AV skills (including art as the main matrix for the use of technology) based on the DIY (Do it yourself) philosophy, participating in workshops or independently developing collaborative projects that combine scientific-technological disciplines with artistic-cultural ones. The idea is to blur the lines that divide science and technology from artistic creation, and to create an innovative space where both can be hybridised and encourage experimentation by young people.

Positive impact:

In its first year of operation, La Perrera has established itself as a centre of reference for the youth of Bilbao; since its launch in December last year, more than 10,000 young people have used its various services and facilities. This space is also used by schools at complementary times and will also host a socio-educational space (Gaztegunea), aimed at young people aged 12 to 17.

Replication:

La Perrera is an innovative initiative that can set a precedent at local and international level, as it can be replicated in any municipality that has an unused space and wants to give a boost to the educational and socio-cultural offer of new technologies and artistic creation.

Seeder:

GAIA

Art form:

Digital Media Arts, Videogames, Design

Knowledge valorization:

Co-creation

Location:

In person

Place:

Bilbao (Spain)

Duration:

Long-term project

Target:

General public, young people and students

Link:<https://media-attack.tv/proyectos/konekta-la-perrera/>

3.2.11 Plastic Justice

**Method Name:**

Networks for knowledge on the effect of microplastics on health.

Creator:

Art and design academies in The Hague, Reykjavík, Barcelona, London, Vilnius, and the European network ELIA

Challenge:

The Plastic Justice project aims to foster new knowledge production about the effect of microplastics on health by creating and developing networks between science, relevant NGOs and the arts. This will be achieved through collaboration between the

project partners (art and design schools) and researchers and local NGOs, to create curricula aimed at generating communication material that is well-informed and up-to-date on the micro-plastics issue.

Short Description:

Plastic Justice is an educational programme that focuses on the long-term impact of invisible micro-plastics on the human body.

Description:

Plastic Justice is a pan-European educational collaboration between five art and design academies in The Hague, Reykjavík, Barcelona, London and Vilnius. Together with regional environmentally engaged NGOs and scientists, the educational programme, including a conference, exhibition and website, focuses on the long-term impact of invisible micro-plastics on the human body. Plastic Justice aims to create new knowledge through cross-academic exchange and field-research promoting conscious design education for an upcoming generation. Plastic Justice is funded by the Strategic Partnership programme of the European Union.

Resources:

Civic engagement / responsible citizenships

Cooperation between education institution and industry

Social / environmental responsibilities of education institutions

Purpose of artistic intervention:

The artistic intervention of the Plastic Justice project involves a pan-European collaboration between five art and design academies, regional NGOs, and scientists to address the impact of microplastics on health. By integrating scientific research with artistic and design methodologies, the project aims to raise awareness and generate well-informed communication materials. The collaborative model serves as a precedent for addressing other complex sustainability issues, promoting conscious design education for the next generation. Funded by the EU's Strategic Partnership programme, it exemplifies cross-academic and interdisciplinary cooperation.

Positive impact:

Enhance and develop educational practices by creating teaching guide to actively inform the design process.

Create a network of collaborative learning, by bringing together academic peers, environmental experts, climate activists, lawyers, journalists, business professionals and policy makers for joint knowledge exchange and discussion.

Connect designers with scientists, to ensure that valuable research being conducted in different scientific fields can reach a broader audience through design thinking and visualization.

Influence policy on the topic of micro-plastics.

Replication:

The replication is linked to the intellectual outputs of the project thanks to their long-term potential:

- Plastic Justice Case Files: Online repository of information about microplastics and health.
- Plastic Justice Advocacy: Teachers' guide with tools and methodology to include microplastics issues in the arts and graphic design curricula.
- Plastic Justice Verdict: Policy brief based on the project results.

Seeder:

GAIA

Art form:

Digital Media Arts, Visual Arts, Design, Performing Arts

Knowledge valorization:

Outreach, Co-creation

Location:

Hybrid

Place:

The Hague (Netherlands), Reykjavík (Iceland), Barcelona (Spain), London (UK) and Vilnius (Lithuania)

Duration:

2020-2022

Target:

Artists, Citizens, Public Authorities, Companies, Universities

Link:

<https://plasticjustice.eu/about/>

3.2.12 Ristband

Method Name:

Artistic expressions in a Metaverse platform

Creator:

Ristband

Challenge:

- Digitalising cultural experiences of great environmental and economic impact, as a contribution to the double ecological-digital transition.
- To democratise access to culture.

- Facilitate new means of remuneration for artists.
- Co-create, together with citizens, immersive experiences where they are active subjects.

Short Description:

It is a music metaverse and a gaming platform for social experiences, a virtual place to perform shows, discover music, play games, buy NFTs and hang out with friends, while promoting an alternative way of financing artists in fair way, without the intermediation of big production companies.

Description:

It is a music metaverse and a gaming platform for social experiences, a virtual place to perform shows, discover music, play games, buy NFTs and hang out with friends, while promoting an alternative way of financing artists in a fair way, without the intermediation of big production companies. They work with radio hosts, DJs, bands, actors, NFT artists, fashion designers, Unreal Engine developers, Storytellers, 3D artists, animators and filmmakers. They have an ethical code of conduct for users.

Resources:

As their tools and processes evolve, users will have access to create their own experiences. For their first festivals it's much more about collaboration and working together. They want to involve users, citizens and multidisciplinary artists in the process of creating the event, and make them active subjects.

Purpose of artistic intervention:

As they argue, technological and cultural companies can be a part of making the metaverse a more diverse and inclusive place by hiring for diversity, creating and implementing a diversity strategy, and by making and sharing tools that enable diversity to flourish. That's why they have created a report to promote diversity in their platform.

Positive impact:

As a digitised event with world-class technology, hosted in the metaverse, it brings together people from all over the world. It also includes a large community: citizens, made up of active decision-makers in the virtual space (being able to mute and even block annoying users), international artists from all CCI disciplines, technologists, creatives and engineers.

Replication:

The Ristband music platform (formerly known as Overview Ark) launched an alpha version at SXSW during co-founder Roman Rappak's mixed reality show with his band Miro Shot that I previously covered in episode #1082. Ristband is described as "your portal to the metaverse" in order to "perform shows, discover music, play games, and hang out with friends." Its versatility makes it a highly scalable project.

Seeder:

GAIA

Art form:

Audiovisuals, Music, Design, Visual Arts, Digital Media Art

Knowledge valorization:

Co-creation and outreach

Location:

The company is based on Ireland, even if they hold events all over the world.

Success story:

As a part of the music experience, they curate, with the support of the community, multidisciplinary artists who will feature during the festival. Artists receive 90% of proceeds from any sales of items (digital or physical) that belong to them such as merch, artwork, posters etc. The 10% helps them to keep the platform running.

Place:

Hybrid (physical, in any venue that can hold a concert and in the metaverse). The last concerts were in Los Angeles (United States)

Duration:

Long term project that covers different hybrid concerts and artist encounters

Target:

Citizens and artists

Contact:

Anne McKinnon<anne@ristband.co>

Link:<https://www.ristband.co/>

3.2.13 Tango and Scan

Method Name:

Cross-Sector Creative Innovation Method

Creator:

ACCRO

Challenge:

Using interdisciplinary collaborations to bring innovation to life in a creative way

Short Description:

The Accro calls for projects, under the Tango&Scan initiative, support innovative collaborations between the creative/digital sectors and other industries, providing financial aid, mentorship, and visibility to foster the development of original products and services in the Eurométropole of Strasbourg.

Description:

Tango and Scan is a call for projects taking place every year in the City of Strasbourg in France with the aim of fostering cross-fertilisation collaborations. The call for projects invites: One participant from the creative and/or digital sector and one participant from a different economic sector to come together and develop innovative goods and services enhancing creativity and competitiveness of businesses. Every year, the theme of the call for projects changes. In 2024, the focus will be on artificial intelligence (AI).

Resources:

- Funding for the call projects
- An organiser
- A facilitator who can provide expertise and Mentorship
- Promotional and marketing support for the calls for projects
- Community engagement

Purpose of artistic intervention:

The artistic intervention in the context of Tango&Scan aims to integrate creative practices into project development, encouraging innovative solutions that blend creativity with practical business and societal needs. This collaboration between creative sectors (such as arts and digital design) and other industries helps infuse originality and diverse thinking into traditionally non-creative fields, enhancing overall project outcomes.

Positive impact:

The positive impact of the Tango&Scan call for projects is significant in multiple areas. By fostering cross-sector collaboration between the creative and digital industries and other economic sectors, the Tango&Scan calls for projects drive innovation and the development of original products and services. It contributes to economic growth by enhancing the competitiveness of local businesses and increasing their market potential. Additionally, the initiative plays a crucial role in detecting and showcasing local talent, providing them not only with visibility, but also recognition on a larger scale. Furthermore, many of the supported projects integrate sustainability principles, contributing to the region's efforts to reduce environmental impact and innovating responsibly. Ultimately, the initiative strengthens both the creative industries and the broader business ecosystem, supporting a dynamic and innovative regional economy.

Replication:

Any eventual launching of the Tango&Scan call for projects in other regions/countries would involve revising its core elements in light of various local contexts, while bearing in mind the main goal of encouraging or promoting cross-sectoral collaboration. This call for projects would indeed work because it develops partnerships between the creative industries-arts and digital-and the traditional economic sectors. Launching

such initiative would require financial backing and infrastructure support from local governments, businesses, or institutions for replication, taken from the model of Eurométropole de Strasbourg. In this regard, mentorship programs-like those given by "ACCRO" in Strasbourg-would be highly necessary in helping to guide the development of projects. The call could also be targeted to emphasise specific regional challenges or opportunities to which responses are relevant from an economic and social point of view in each locale. In general, the Tango&Scan model could be a useful tool for stimulating innovation and economic development in various regions and countries when supported appropriately and tailored to their needs.

Seeder:

MAT

Art form:

Design, media and multimedia, digital innovation

Knowledge valorization:

Co-creation

Location:

Hybrid

Place:

Strasbourg (FR)

Duration:

Event

Target:

industry, cultural and creative sector, companies

Contact:Camille Strehl: camille.strehl@accro-grandest.fr**Link:**<https://accro-grandest.fr/tangoscan/>

3.2.14 Touch of inclusion



Method Name:

Design prototyping to experience inclusive environments

Creator:

RISE

Challenge:

How to design environments that are more inclusive for people with disabilities

Short Description:

Use of a vibro-tactile device in workshops to engage participants in discussions of inclusive environments for people with disabilities.

Description:

Use of a vibro-tactile device in workshops to engage participants in discussions of inclusive environments for people with disabilities. Participants experience using the device with the help of facilitators, and are guided through different activities that help them relate to people with disabilities. Participants describe their experience to others in the group.

Resources:

Vibro-tactile device, workshop facilitators and an urban environment

Purpose of artistic intervention:

The designed prototype and participatory format enable an embodied experience of navigating spaces as a disabled person.

Seeder:

RISE

Art form:

Design

Knowledge valorization:

Co-creation

Location:

Public space

Place:

Stockholm (SE)

Duration:

Participatory Process

Target:

General public, Visually and hearing impaired people

Link:

<https://www.ri.se/sv/vad-vi-gor/projekt/taktil-navigation-tina>

3.3 Democratic change and Society

3.3.1 Building Homes Building Girls (BHBG)



Method Name:

Using craft & art to explore climate change engagement and building objects with recycled materials

Creator:

RISE

Challenge:

Addressing the need of practical knowledge and increased awareness of recycled materials and engaging young people, in particular girls into practical work with climate change

Short Description:

Young people get the opportunity to work together on building objects with recycled materials. The participants will get support from theater educator/artist and carpenter in a hands-on workshop that lasts from 2 hours -a whole day

Description:

BHBG aims to make visible equality and sustainability issues related to circular economy and climate work. It invites young people (in particular girls) to work with recycled materials and build a object together.

Resources:

Space for building, materials to build with, artist/theater educator, carpenter, tools: handsaws, screws, screwdrivers, sanding paper,

Purpose of artistic intervention:

To work together and collaborate around an artistic object. Through the work make visible and tangible sustainability issues for discussion.

Positive impact:

Inspire engagement and empower young people that through the workshop finalize a project together. Involve more people in the climate debate and work.

Replication:

Its very easy to replicate this seed as long as oyu hasve a carpenter and an artist that works with you. Make sure you have the tools suffucuent many tools for the amount of participants. Make sure you agree upon an object. F ex the artist and carpenter may have 2-3 ideas that they suggest if the youth does not have clear ideas.

Seeder:

RISE

Art form:

Handicraft, art that fits with building object with recycled materials.

Knowledge valorization:

Co-creation, inclusion, democracy, human rights, chi´ldrens convention

Location:

IRL

Success story:

FLIKS association, RISE

Target:

Young girls

Link:

<https://www.ri.se/en/what-we-do/projects/building-homes-building-girls>

3.3.2 Critical Thinking through Art

**Method Name:**

Hands-on art experiences and engaging discussions across disciplines

Creator:

Erasmus+

Challenge:

Employ the arts to stimulate analytical thinking, enhance problem-solving skills, and foster creativity in education

Short Description:

One-week course for educators exploring art and critical thinking through hands-on experiences and discussions, learning to use the arts to stimulate analytical thinking, enhance problem-solving skills, and foster creativity in education

Description:

Discover the transformative power of art in education with an intensive one-week course. Designed for educators across diverse backgrounds, this program explores how art enhances critical thinking, fosters creativity, and enriches learning. Through interactive sessions and hands-on activities, participants will develop practical strategies to integrate art into their curriculum, analyse artworks for deeper insights, and engage in place-based learning in museums and galleries.

Resources:

Location for hosting the workshops and workshop materials

Purpose of artistic intervention:

This course empowers educators to integrate art effectively into curricula, fostering creativity, enhancing problem-solving skills, and promoting deeper understanding and intercultural communication across Europe through hands-on experiences and discussions on art and critical thinking

Positive impact:

The course empowers educators with practical strategies to integrate art, fostering creativity, enhancing problem-solving skills, and promoting deeper understanding

through hands-on experiences and critical thinking activities. It also cultivates a collaborative environment that facilitates intercultural communication, shares best practices across Europe, and enriches teaching practices and student engagement by harnessing art's potential in education

Seeder:

CluBE

Art form:

Visual arts and artistic crafts

Knowledge valorization:

outreach

Location:

In person

Place:

Thessaloniki

Duration:

one time event

Target:

Educators

Contact:

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Link:

<https://www.erasmusgreece.eu/course/critical-thinking-through-art-1-week-in-thessaloniki/>

3.3.3 Cultural Heritage in Action - Relating Past to Present

**Method Name:**

Theoretical lessons and presentations of examples of good practice as well as discussions and experience comparisons.

Creator:

Interact

Challenge:

Bridging the gap between historical values, beliefs, and traditions and today's educational needs.

Short Description:

Lessons, presentations and experience comparisons for those who want to broaden their understanding of cultural heritage and learn how to use it as a resource for teaching

Description:

Bridging the gap between historical values, beliefs, and traditions and today's educational needs can be difficult. Educators must find ways to relate cultural heritage to present-day concerns and student experiences. Participants must learn how to work with tangible heritage (buildings, artifacts) and intangible heritage (traditions, stories, practices). Traditional teaching methods may not be enough to fully engage students with cultural heritage. The challenge lies in using innovative methods like simulations, re-enactments, study visits, and media production to bring the past to life in a way that resonates with students. Participants engage in theoretical lessons, presentations of exemplary practices, and discussions to compare experiences. They explore the theoretical foundations and familiarize themselves with various tools. Through practical exercises, they learn to utilize cultural heritage as a resource for education. The program emphasizes on-site experiential learning, including study visits and simulations.

Resources:

Experts in cultural heritage, history, and education who can teach the modules and

facilitate discussions. Artists and craftsmen specializing in traditional practices for hands-on workshops. Classrooms or training spaces equipped with audiovisual aids for lectures, discussions, and presentations.

Access to cultural heritage sites (e.g., museums, historical monuments, traditional craft centers) for field trips and study visits.

Outdoor spaces for simulations, re-enactments, and team-building activities.

Purpose of artistic intervention:

Through simulations, re-enactments, and media production projects, participants engage with cultural heritage not just as knowledge, but as a living, creative process. Re-enacting historical events and traditions adds an emotional and sensory layer to the learning, fostering empathy and deeper understanding. Media projects allow participants to creatively express and document their experiences, blending art with education to make heritage accessible and engaging for students. Artistic adaptation, therefore, enhances both the personal connection to heritage and its relevance to contemporary teaching.

Positive impact:

By using experiential learning methods such as field trips, re-enactments, and media production projects, participants are able to connect historical values, beliefs, and traditions to contemporary educational practices. Teachers gain practical tools to incorporate both tangible and intangible cultural heritage into their curricula, fostering a deeper understanding of cultural identity and community among students. This hands-on approach encourages active learning and makes the past more relatable, resulting in a more dynamic and immersive educational experience that bridges the gap between heritage and present-day teaching.

Replication:

Collaboration with local museums, heritage sites, and cultural experts would be essential for organizing field trips and providing specialized knowledge, ensuring the content is relevant to the area's specific heritage. The course modules, including study visits, re-enactments, and media projects, would be tailored to local cultural heritage and educational needs. This flexibility allows for a diverse range of cultural contexts to be explored across different regions.

Seeder:

CluBE

Art form:

visual arts and artistic crafts

Knowledge valorization:

co-creation and outreach

Location:

In person

Place:

Heraklion (Crete)

Duration:

Participatory Process

Target:

Teachers, Not-for-profit organizations

Contact:

?

Link:

<https://school-education.ec.europa.eu/en/professional-development/courses/cultural-heritage-action-relating-past-present-through-experiential-learning-study-visits-and-simulations-10-days>

3.3.4 Dancing Innovation

**Method Name:**

Using dance to develop innovative competence

Creator:

RISE

Challenge:

How can embodied practices take a more central role in innovation?

Short Description:

Innovation leaders took part in dance-based methods led by a choreographer

Description:

22 innovation leaders from Swedish municipalities took part in workshops combining

theory and tools from innovation management with dance-based methods, following principles from the choreographic model of creative processes. Participants progressed their abilities in Questioning, Observing, and Experimenting, and became more aware and experimental about using body, movement, physical space, and timing in everyday work routines. Choreographic tools provided an innovative frame of thinking about using body, movement, space and time in new ways in everyday work to enable individuals to feel better, develop their personal innovative practice and create conditions they need to be innovative.

Resources:

Choreographer, workshop participants

Purpose of artistic intervention:

By using dance-based methods and following principles from the choreographic model of creative processes, innovation leaders learn to approach work routines in a more embodied way and unlock their capacity for innovation.

Seeder:

RISE

Art form:

Performance arts

Knowledge valorization:

Outreach

Location:

Workshop space

Place:

Stockholm, Sweden

Duration:

participatory process

Target:

Innovation leaders

Link:

<http://mdh.diva-portal.org/smash/get/diva2:698499/FULLTEXT05.pdf>

3.3.5 Future Soundscapes

**Method Name:**

Sound as method for urban future visioning

Creator:

Steve Williams

Challenge:

How to use sound and music in urban planning

Short Description:

Local residents are invited to create future soundscapes and reflect on the role of sound in urban planning

Description:

Art and culture are often the result of planning and urban development, but are rarely part of the planning and development process itself. Sound and music in particular are underestimated as tools in urban development. For this reason, Researcher and sound artist Steve Williams has collaborated with the cultural administration of the City of Gothenburg to organize a series of workshops where residents are invited to participate and create the soundscape of the future. These workshops are also an opportunity to reflect on the role of sound in the city's development using backcasting methodology. Through this process, the project integrates sound and music into the planning of areas as part of a more sustainable urban development. The project has also resulted in a live performance of a sound art composition featuring archival sounds from the Lindholmen shipyards, field recordings of the present-day neighbourhood, and the co-created soundscapes of the future.

Resources:

Sound recording equipment, sound processing resources, workshop area

Purpose of artistic intervention:

The artistic intervention from a sound artists perspective bring out the aesthetic and sensory aspects of the impact of sound in future urban landscapes. The project is also based on participatory co-creation methods which unlocks the creativity of the participants in imagining future soundscapes and future urban spaces.

Seeder:

RISE

Art form:

audiovisual, music, design

Knowledge valorization:

co-creation

Location:

In-person

Place:

Gothenburg

Duration:

participatory process

Target:

General public, urban planners

Link:<https://urbanfutures.se/forskning/future-soundscapes-sound-as-method-for-urban-future-visioning>

3.3.6 House of AI: exhibitions for citizens

**Method Name:**

A unique place to discover, understand and experiment AI

Creator:

House of Artificial Intelligence, Department of Alpes-Maritimes

Challenge:

Raise awareness and understand what AI is and how to use it in the best way

Short Description:

AI is presented to non-specialists thanks to diverse games and activities such as an exhibition, a giant quiz or an “escape game” to better understand what AI is, where it comes from and what are its daily applications.

Description:

The House of Artificial Intelligence is based in the science park Sophia-Antipolis. It aims to link companies (large companies and SMEs) to the citizens, and make them better understand what AI is to facilitate its adoption and the recruitment of dedicated workforces. It provides widely a better knowledge of what is developed and worked on locally.

The same space is dedicated to 3 objectives: showcase demonstrators, host start-ups and raise awareness among citizens.

The House of AI regularly opens thus its doors to citizens and the general public: during these sessions, AI is presented to non-specialists thanks to diverse games and activities such as an exhibition, a giant quiz or an “escape game” to better understand what AI is, where it comes from and what are its daily applications. Furthermore, the House of AI regularly calls on and collaborates with artists and creative and cultural industries to educate the public in the Alpes-Maritimes about AI. For instance, video capsules for social networks such as Tik Tok have been produced in collaboration with the 06 department mental youth council, content creators/influencers and a video production company specialised in popularising science.

Conferences with experts are also part of the programme for the general public, and regular AI lunches are organised to debate with professionals on various questions around the use of AI and its future.

Resources:

Facilitators to gather the major questions and examples related to AI in the direct environment to make things “concrete”

Showroom and training room to host the public

Development of games and videos related to the understanding of AI. Video developers, Game designers and animators

Purpose of artistic intervention:

Create engaging exhibition format to explore questions around AI.

Positive impact:

Enabling everyone to grasp a technology that is reshaping the future. It's also a space for dialogue and cooperation, where many innovations can be born and grow thanks

to local data.

Seeder:

Dowel

Art form:

Video Games, Digital Media

Knowledge valorization:

Outreach

Location:

Exhibition space

Place:

Sophia Antipolis (FR)

Duration:

Regular events, Installation

Target:

General public, Private companies

Link:

<https://www.maison-intelligence-artificielle.com/>

3.3.7 Ngage Campaign



Method Name:

Discovering Nicosia's history and culture with expert-guided tours.

Creator:

Nicosia Tourism Board

Challenge:

How to promote the Capital's Creative Industries and develop Cultural Creative Tourism through the engagement of local people and tourists in the cultural and creative industries.

Short Description:

Tours highlight key cultural and historical landmarks of the city, providing information on must-visit sites, including museums, galleries, and important cultural heritage locations, where cult-create workshops take place for the creation of souvenirs.

Description:

Tours offer an immersive experience, taking tourists on a journey through some of the most fascinating destinations in Cyprus. These tours are designed to ensure an unforgettable experience while also giving an in-depth knowledge of the history, culture, and natural beauty of Nicosia. These tours include the involvement of artistic based workshops, where tourists have the opportunity to create their own souvenirs.

Resources:

Tour operators, tour guides, destination marketing organizations, transportation, communication devices, materials for the workshops

Purpose of artistic intervention:

Artistic approaches can facilitate learning in innovative ways, appealing to diverse learning styles among participants, and can also create unique and memorable moments that distinguish a tour from others, enhancing overall satisfaction, combined with cult-create practices.

Positive impact:

Tours highlight the rich history and diverse cultures of Nicosia, promoting understanding and appreciation among visitors. They can also feature local artists and artisans, helping to promote and sustain creative communities. The workshops are implemented by local SMEs, thus the local economy is also being positively affected.

Replication:

Similar tour guides can be replicated in every district with archaeological, cultural, historical and etc. interesting, so as to be promoted as a vibrant, culturally rich destination. Local SMEs in the different areas of replication can contribute to this, by

providing the knowledge and appropriate materials for the creation of the souvenirs.

Seeder:

CluBE

Art form:

Cultural heritage, Architecture and Design

Knowledge valorization:

Outreach, Co-creation

Location:

In-person

Place:

Nicosia Cyprus

Duration:

Long-term project

Target:

General public

Link:

<https://www.visitnicosia.com.cy/meet-nicosia-meet-culture/>

3.3.8 oPEN LAB

**Method Name:**

Living Lab

Creator:

Pamplona City Council, Genk, Tartu

Challenge:

- Substantial improvement of energy efficiency through industrialized retrofit solutions, reducing energy demand (reduction in cost and time, high energy efficiency, contributing to the Renewal Surge).
- Local renewable energy generation, integrated PV and conventional overlay PV.
- Energy linkage between buildings (physical or virtual) enabling the use of complementarities in production-consumption patterns.
- Electric and thermal storage, Electric Vehicle recharging and demand flexibility

Short Description:

A Living Lab to achieve energy-positive neighborhoods within existing urban contexts that are seamlessly integrated into the local energy system. In this way, an active micro-energy hub is created.

Description:

The oPEN Lab project aims to identify replicable and commercially viable solution packages. In this way, it makes it possible to achieve energy-positive neighbourhoods within existing urban contexts that are seamlessly integrated into the local energy system. In this way, an active micro-energy hub is created. The project aims to test these technologies and packages as an integrated solution on a neighbourhood scale.

Resources:

- Large consortium and participatory process
- Direct and measurable impact of the energy communities in each region
- Quadruple Helix included
- Long-term strategy
- Certified Living Lab methodology application

Purpose of artistic intervention:

Dynamics of co-creation and protection of the local culture and heritage of the territory, together with the inclusion of cultural mediation activities with citizens.

Positive impact:

- Active participation of end users in the adoption of the developed solutions, specifically through workshops organized by the Pamplona City Council.
- Creation of a neighbourhood energy office to stimulate the creation of an energy community.
- Awareness-raising actions for citizens and neighbourhood associations to achieve their active participation and adherence to the energy transition process

Replication:

Physical or virtual connection of the participating buildings with the IWER complex to constitute the germ of the Green Energy Positive District, enabling energy exchanges and network balancing, as well as the continuation of the green and digital transition of each region.

Seeder:

GAIA

Art form:

Design and Cultural Heritage

Knowledge valorization:

Co-creation and outreach

Location:

Hybrid - Pamplona (Navarra), Genk (Belgium) and Tartu (Estonia).

Success story:

oPEN Lab has 33 partners from seven European countries. The project sites are Pamplona, Genk (Belgium) and Tartu (Estonia).

Place:

These demonstrators have been carried out in Pamplona, as well as in the cities of Genk (Belgium) and Tartu (Estonia). In Pamplona, actions have taken place in the Rochapea neighbourhood, specifically in the IWER building and in the San Pedro neighbourhood.

Duration:

The project started on October 1, 2021 and will be active until March 31, 2026.

Target:

Citizens, Industry, University, Public Authorities

Link:

<https://openlab-project.eu/>

3.3.9 Sonic Site Stories

**Method Name:**

Oral storytelling for the preservation of cultural heritage

Creator:

Richard Widerberg

Challenge:

Cultural heritage based on oral storytelling and embodied memories risk disappearing with de-industrialization and urbanization affecting rural communities.

Short Description:

A project around sound, sites, stories and history where listening and oral storytelling was the key. It deals with told and untold stories and memories in villages in west Sweden. The stories are supposed to be listened to on site and are reached via a mobile page.

Description:

A project around sound, sites, stories and history where listening and oral storytelling was the key. It deals with told and untold stories and memories in villages in west Sweden. The stories are supposed to be listened to on site and are reached via a mobile page. The stories as well as sounds from the sites depicted in the stories are collected and recorded on site by the artist and local community members during a research period and are then accessed in the very same sites through a geo-localized mobile app.

Resources:

Mobile app, artist collecting and recording stories, website

Purpose of artistic intervention:

The interventions approach the collection and presentation of the stories in an artistic manner creating an embodied and immersive experience as well as relating it to the disappearance of rural communities and their culture.

Positive impact:

The collection, recording and sharing of site specific stories can contribute in the sensitive future development and preservation of rural communities and their cultures.

Replication:

Similar site-specific stories can be recorded and shared for different locations, both rural and urban.

Seeder:

RISE

Art form:

Audiovisual, cultural heritage

Knowledge valorization:

co-creation

Location:

hybrid

Place:

West Sweden

Duration:

ongoing implementation

Target:

general public

Link:

<https://riwid.net/portfolio/sound-culture/>

3.4 Health

3.4.1 Creative Inclusion

**Method Name:**

Art Therapy in Special Needs education

Creator:

Learning Together - Advanced Institute for Skills Development

Challenge:

Support staff to use art as a powerful tool for inclusion, communication, and expression.

Short Description:

A specialized six-day course designed to integrate art therapy techniques into educational settings for students with special needs

Description:

An intensive six-day course about the transformative potential of art therapy in education. Designed for educators, therapists, and support staff, this program equips participants to integrate art as a powerful tool for inclusion, communication, and expression. Through hands-on sessions, expert-led workshops, and collaborative projects, educators learn to create supportive, expressive, and inclusive environments tailored to the diverse needs of students with special needs.

Resources:

A Welcome Kit from Learning Together's Team sets the stage for an enriching experience, complemented by a Quality Daily Program crafted by innovative trainers. The Welcome Session offers an opportunity for icebreaking and briefing. Engaging in Social and Cultural Heritage Activities helps foster cultural knowledge. Participants can look forward to a Daily Coffee Break to enjoy a morning respite among peers and trainers. Provision of comprehensive Logistic, Organizational, and Administrative Support. Throughout the week, Full Daily Assistance is available via on-call and chat support. The experience culminates in a Certification Ceremony, marking course validation, networking, and a memorable farewell

Purpose of artistic intervention:

The artistic aspect of this project serves to leverage art therapy techniques as a transformative tool in special needs education. By integrating diverse art mediums and therapeutic approaches, the course aims to foster inclusion, enhance communication, and facilitate expressive outlets for students with special needs. It empowers educators, therapists, and support staff to create supportive and inclusive environments that cater to the unique learning and social interaction needs of all students, ultimately enriching their educational experience through creative and therapeutic interventions

Positive impact:

how art therapy can aid in breaking down barriers to learning and social interaction among students with diverse abilities

Seeder:

CluBE

Art form:

Visual arts and artistic crafts.

Knowledge valorization:

co-creation and outreach

Location:

In person

Place:

Madeira, Portugal

Duration:

Six days course

Target:

This course is designed for a wide range of educational professionals including teachers, trainers, educational and career counsellors, school psychologists, headmasters, school administrators, and staff across primary, lower-secondary, secondary schools and higher education. It also caters to professionals in training centers, adult education schools, higher education institutions, and NGOs.

Contact:

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Link:

<https://www.learning-together.eu/courses-training/art-therapy-special-needs/>.

3.4.2 Elektrart - Art and Health

**Method Name:**

Generation of well-being in hospitals through artistic and audiovisual installations.

Creator:

Elektrart

Challenge:

How to improve the quality of life of hospital patients, turning impersonal and cold spaces into comfortable places

Short Description:

The project is mainly aimed at patients with certain disabilities or people who have to stay in hospital for a certain period of time. Hospitals are cold places where nobody likes to be, and precisely with these digital art installations and emotional art projects, and through new media such as virtual reality, the project aim to make these stays much more bearable.

Description:

A collective of multidisciplinary artists and technologists creating a fusion between art and technology are working in the line of research, related to the field of health. They are researching new forms of artistic creation through new media, digital, virtual, etc. The aim is to improve the quality of life of people in hospitals. The project is mainly aimed at patients with certain disabilities or people who have to stay in hospital for a certain period of time. Hospitals are cold places where nobody likes to be, and precisely with these digital art installations and emotional art projects, and through new media such as virtual reality, they aim to make these stays much more bearable. In a way, it is a project that has a direct impact on patients, but they also want to direct it towards reducing stress among workers.

There is currently a pilot project together with Biocruces Bizkaia and the Gorliz Hospital, that is working on the design and implementation of different artistic experiences, whether immersive, contemplative or interactive.

Resources:

Audiovisual, artistic intervention, design, as well as Digital Art, Immersive Art and soundscapes

Purpose of artistic intervention:

Through the humanization of the different spaces of the hospital the intervention aim to increase the favourable results of the emotional recovery process of patients, as well as improving the welfare of health professionals.

Art humanizes people and helps to communicate in a personal language, and allows people to isolate themselves positively from reality, generating mental rest that reduces stress and generates a feeling of happiness and relaxation.

Positive impact:

The positive impact lies in improving the quality of life of patients staying in hospitals. The project has a social objective, as it aims to intervene positively in citizenship through art, culture and technology. Currently, they are working with two local hospitals.

Replication:

Since hospitals everywhere in the world are impersonal spaces that often lack warmth, the project can be replicated in other contexts. It can be easily replicated in other countries that are concerned about healthcare and community wellbeing.

Seeder:

GAIA

Art form:

Audiovisuals

Knowledge valorization:

Outreach, Co-creation

Location:

In-person

Place:

Basque Country

Duration:

Long-term project

Target:

Hospital patients and healthcare professionals

Link:

<https://elektrart.com/arte-y-salud/>

3.4.3 Iris Map – «Healing Imaginative Journey for Children »

**Method Name:**

Multi-sensorial colorful imagination journeys

Creator:

Ann Papoulis

Challenge:

Helping sick children in the hospital to have a positive state of mind and give them a boost of positive energy through a Healing Imaginative Journey using film and movement.

Short Description:

Seven playful films offer children ways to positively impact how they feel so as to ease their hospital care. They take them on 2-minute voyages into the colored spaces of their inner world.

Description:

Iris Map - 'Healing Imaginative Journey for Children' features seven short films that will form part of Illuminart's contemplative content. These films will enable children to change their energy during their stay in hospital, according to their emotional needs. From a menu of options, they will be able to choose the type of energy they want to explore.

During the intervention, Ann visited the children at the hospital and stimulated their imaginations and energies with seven films she created. After viewing the films, the children were asked to express their creativity through dancing and drawing. Ann's seven films were integrated into iPads that the hospital provides to children when they need the switch their state of mind and stimulate their imaginations.

The Healing Journeys Ann created are a small part of something much larger: *The Iris Map*, a method Ann has developed through decades of work as a visual and performing artist and as an Imagination Activator for people in diverse fields, including for businesses and other organizations. The method enables agile exploration and navigation through the imagination.

Resources:

Artist created seven short films that are part of a new application

Purpose of artistic intervention:

The artistic intervention aims to relieve their stress and allow them to feel a vibration within their being. It also gives the children agency for discerning what kind of energy — what state of being they want to be in, and then to watch the corresponding film that will animate this energy in them. During the workshops, the artist led the children on sensory journeys, using films, sounds, atmospheres and images to awaken the energies of the imagination.

Positive impact:

The children danced, created images, sang and told stories on the themes of mystery, peace, play, action, nature, wonder, inspiration, each corresponding to a color.

Seeder:

Dowel

Art form:

Film, movement, artworks, music

Knowledge valorization:

Co-creation

Location:

In person

Place:

Necker Enfants Malades Hospital in Paris, in the General Paediatrics department

Duration:

Participatory process

Target:

Hospitalized children

Contact:

Ann Papoulis

Link:

<https://www.artdanslacite.eu/en/iris-map-healing-imaginative-journey-for-children-by-american-born-artist-painter-and-choreographer-ann-papoulis/>

3.4.4 Olfaction, Réalité Virtuelle et Art en Santé (OREVAS)

**Method Name:**

Art and Health trial to measure the contribution of olfactory stimulation in art workshops

Creator:

Auriane Gros

Challenge:

Compare the effectiveness of an artistic activity on the quality of life and state of health (between art workshops with and without olfactory stimulation).

Short Description:

The project tested the contribution of olfaction in participative artistic activities for senior citizens on their quality of life and health through face-to-face or remote workshops using virtual reality tools.

Description:

The intervention is a participative activity based on art and olfactory stimulation which consists of group art practice under supervision, involving participants directly in the creative process, allowing them to become co-authors of the work. creative process, enabling them to become co-authors of the work.

The olfactory stimuli developed by a partner perfumer (Payan Bertrand) and have been designed in collaboration with the artists involved. in collaboration with the artists involved in the workshops.

The face-to-face participants met once a week for a 2-hour workshop in a dedicated space adapted to adapted to the health circumstances and respecting social distancing measures. During month period there 4 successive workshops called sessions took place. Because of the health crisis, the workshops were offered in several groups of between 10 and 15 participants and met over two days.

Resources:

- Perfumer
- Artist to lead the Workshop
- Virtual reality tools

Purpose of artistic intervention:

The artistic workshops enabled the identification of early markers of

neurodegenerative disorders (apathy and olfactory identification) and also to create social interactions amongst the senior citizens. The artistic dimension also contributed to the emotional stimulation to limit the risk of developing disorders.

Positive impact:

Improvement in participants' state of health and influence on early markers of cognitive decline (prevention).

Replication:

The Centre for Excellence and Longevity at McGill University in Montreal wanted to replicate its Art-Health project by collaborating with different research structures around the world, including Université Côte d'Azur.

Seeder:

Dowel

Art form:

Perfume

Knowledge valorization:

Co-creation

Location:

Hybrid

Place:

Nice, France

Duration:

Participatory process that results in an event

Target:

Senior citizens

Contact:

Auriane Gros (CoBTeK)

Link:

<https://univ-cotedazur.fr/recherche-innovation/structures-de-recherche/academies-dexcellence/academie-dexcellence-homme-idees-et-milieux/projets-de-recherche/projets-2020-2024/orevas>

3.4.5 Stimulating dreams in the Dream Hotel project

**Method Name:**

Experimental artwork

Creator:

Carsten Höller and Adam Haar

Challenge:

Offer a structure to the visitors of the Beyeler Foundation to explore other realities as in a dream.

Short Description:

This exposition offers the opportunity to lucky visitors to experience flying dreams. Visitors are thus invited to sleep in the "Dream Hotel Room 1: Dreaming of Flying with Flying Fly Agarics": where sound, sight and somatic stimulation are introduced.

Description:

Recent research in the field of Dream Engineering, focused on the use of technology to change the content of dreams, has shown that the brain continues to listen, feel, and see during sleep. This discovery has opened up channels to communicate with the unconscious mind.

The installation involves two primary components: a bed designed for rocking participants into sleep and during sleep, and a bright red mushroom rotating (or "flying") above the bed, designed to stimulate targeted dream content. The wavelength of light is also designed to stimulate lucid dreams, as studies suggest. According to the latest research, the bed movements during sleep will direct the visitors' physical experiences in dreams, and the acoustic stimulation (a technique called Targeted Dream Incubation) is used to create a "half-awaken" state, providing a fertile ground to guide dreams.

Visitors could test the bed during the museum opening hours for an hour, or for an entire night from Friday to Saturday.

Adam Haar, a neuroscientist specialised in Dream Science, was then available to exchange with the participants on their experience.

Resources:

Creation of all sensorial elements: the bed, the video, the acoustic stimulation. Hosting

in the museum.

Purpose of artistic intervention:

This artwork uses the sleeping body as an interface to the dreamt body to engender new experiences of liminal consciousness, dream control, and flying dreams.

Positive impact:

Through dreams' stimulation, the Dream Hotel expects people to encounter and deal with their uniqueness, as dreams are universally abnormal. At a more scientific level, dreams are able to augment the dreamers' learning abilities. To be able to influence them could therefore be a powerful tool to e.g. help with stroke rehabilitation or limb amputation by helping somebody dream of having a cohesive whole body or helping with depression and traumas.

Replication:

The Dream Hotel Room 1 is the first room of a series foreseen by Carsten Höller and Adam Haar. Their idea would be to make a dream hotel with a number of rooms, each of them designed to elicit specific dreams and maybe to make the participants remember their dreams better or dream the same time. It should be possible for this hotel to move from city to city, spend a certain time in the city, allow people to come there, book a room and dream in specific ways, and then move on.

Seeder:

DOWEL

Art form:

Design

Knowledge valorization:

Outreach

Location:

In person

Place:

Summer 2024 exposition at Fondation Beyeler, Riehen, Switzerland

Duration:

Installation

Target:

General public

Link:

<https://www.adamjhh.com/flying>

3.4.6 Tango thérapie

**Method Name:**

Therapeutic dance for people with Alzheimer's disease

Creator:

France Mourey

Challenge:

Enabling people with Alzheimer's to relearn simple but forgotten movements

Short Description:

Therapeutic Tango for old people with Alzheimer's to stimulate memory, promote social contact and increase overall quality of life.

Description:

Tango is the dance that comes the closest to walking which makes it the most suitable for elderly people. In people with Alzheimer's disease, regular dancing enables them to relearn simple but forgotten movements, such as rocking from one foot to the other, turning around and walking backwards. As well as improving motor skills, therapeutic tango stimulates memory, promotes social contact and increases overall quality of life. Positive effects that have all been demonstrated by France Mourey's research team by measuring the residents' capacities before and after 3 months of therapeutic tango workshops.

Resources:

The dancers are guided by an accordionist and a professional dancer.

Purpose of artistic intervention:

The aim of the artistic intervention here is to help the old people suffering from Alzheimer's disease to move their bodies using simple moves, stimulate their memory by doing regular movements and also help them socialize and interact with each other especially that there were some residents who were previously withdrawn into themselves.

Positive impact:

Movement as a real therapeutic agent, capable of acting on cerebral and neuromuscular plasticity in order to optimize or rehabilitate motor function. Here are some of the quotes from the people and the caregivers:

-‘I love it! It’s pure happiness’, exclaims resident Mariane Le Cosquino

-‘It’s sharing through music, we’re able to create emotions like that.’ says musician Patrick Bullier

-‘Therapeutic tango helps us to reconnect with and discover the residents in a new light. For some of them, it’s been a revelation’, confides psychomotor therapist Jaël Gelay

-‘We have residents who were previously withdrawn into themselves now looking for someone to dance with’, says the caregiver team which is highly invested in the initiative.

Seeder:

Dowel

Art form:

Performance arts

Knowledge valorization:

Co-creation

Location:

In person

Place:

Lyon, France

Duration:

Participatory process that results in an event

Target:

-Senior citizens suffering from Alzheimer's disease

Contact:

Cognition, Action and Sensorimotor Plasticity (CAPS) unit at University of Burgundy

Link:

<https://www.inserm.fr/en/news/tango-therapy-lets-dance/>

4 Conclusion

After collecting, assessing and reviewing more than 50 seeds to constitute an online repository, a question arises about what is expected of the artistic fields in these collaborations and also what the gain is in them for the artists. If designs research process are understood in its basic form as a collaborative and iterative process of exploring a problem or opportunity space, defining objectives and then creatively inventing and testing ways of addressing these problems and opportunities, art inevitably becomes integrated in a design process in these collaborations, with or without intention—or for that matter trained designers. Unlike art—that in the modern period established a tradition of autonomy—design has since its modern conception aimed at influencing (and with the ambition of directing) industrial production, research, and innovation by infusing it with humanistic, aesthetic and creative forms and functions. Asking art to fill a similar role—perhaps after the exhaustion of over a decade of so-called "design thinking"—inevitably leads to art/science collaborations to either follow in the tradition of design or try to reinvent the wheel from a blank canvas.

This question will further be discussed during the second year of the project, in direct link with WP3 and with the implementation of +20 seeds in our 5 ecosystems.

On the other hand, the repository will be updated on a regular basis with new seeds from external stakeholders and with our project “success stories”.