A Capacity Building Programme

WP2 - PREPARATORY PHASE

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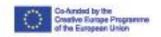
















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A FOCUS ON THE TRAINART HOTSPOT IN GOTHEMBURG

PERFORMING ARTS AND THE SHAPE OF CITIES

GOTHEMBURG
6TH/7TH
OCTOBER 2020



PROJECT INFORMATION

Project acronym TRAINART

Project full title Building new skills

for innovative business models in the performing arts sector

Coordinator Consorzio Marche Spettacolo

Funded by Creative Europe

Project no 607434-CREA-1-2019-1-IT-CULT-COOP1

Project website www.trainart.eu

DOCUMENT INFORMATION

Author Teater Nu

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PERFORMING ARTS AND THE SHAPE OF CITIES

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TRAINART

TRAINART – building new skills for innovative business models in the performing arts sector – is a project by Consorzio Marche Spettacolo and Kulturanova, Haceria Arteak, Welcome aps, Teater Nu co – funded by Creative Europe.

TRAINART aims at strengthening the competitiveness of the European Performing Arts sector and shaping new skills for cultural professionals interested in developing innovative business models in the Cultural and Creative Industries.

TRAINART intervenes in two particular fields:

a. management models of cultural spaces
b. artistic interventions in non-conventional

The first steps of the project consisted in enquiring the needs and the constraints of the cultural professionals (artists, curators and executives coming from the performing arts sector) in developing more sustainable practices needs and visions, through the swot analysis that each partner carried out in their own countries and a questionnaire that collected hundreds of responses from the performing arts professionals in the countries involved in the project.

From this research process, two publications came out:

. "The Trainart SWOT analysis - A bird's eye view on the cultural&creative markets in Italy, Ireland, Sweden, Serbia and Spain"
. "The professional skills most needed by cultural and creative operators - A benchmarking report on the performing arts professionals surveyed in Italy, Ireland, Sweden, Serbia and Spain"

This is the starting point for providing a specific learning programme, consisting in 60 hours of non-formal and peer-to-peer training, organized in different "training hotspots" for the two areas of intervention: A (in Ireland, Spain and Italy) and B (in Sweden, Serbia and Italy).

After that, the beneficiaries of the training programme – a selected group of cultural professionals – will test the acquired skills and develop pilot actions, experimenting with new business models and new artistic interventions aimed at public or private organizations.

The TRAINART team

Five partners and one associated partner, coming from Italy, Sweden, Serbia, Spain and Ireland.

CONSORZIO MARCHE SPETTACOLO (lead partner)

Consorzio Marche Spettacolo is the consortium gathering the main legal subjects working in the field of performing arts in the Marche region. All the entities involved in the production, distribution, promotion and development of performing arts in the Marche region can associate to CMS.

The aims of the CMS are based on two main priorities:

- costs rationalization and optimization;
- identification and development of common policies, promoting synergies and exchanges, studies and research on live performance sector, etc.

Nowadays there are 40 associated entities, starting with the most important in the sector.

TEATER NU (Gothenburg, Sweden)

Teater Nu is a Swedish art collective and platform for the performing arts. The overall goal is to make art that is playfully engaging, whether by trying out new sites and forms of expression, new cross-breeding in genres, or by making art more accessible. Teater Nu functions as a greenhouse for new artistic ideas. We are also interested in different ways to organize as artists, and are always looking for new forms, models, structures etc.

KULTURANOVA (Novi Sad, Serbia)

Kulturanova is a Serbian cultural association fostering cross sectoral cooperation between artists and non-artistic organizations (industrial, social and educational) and promoting creativity as a tool for economic development and entrepreneurship. Kulturanova's mission is to develop contents of independent culture to encourage positive social change and to improve the position of creative people advocating that creativity is a tool for economic development and entrepreneurship.

HACERIA ARTEAK (Bilbao, Spain)

Haceria Arteak is Spanish not-for-profit cultural association working for the regeneration of urban spaces and founder of the "ZAWP – Zorrotzaurre Art Work in Progress" a permanent platform for artistic creation and social innovation. ZAWP became a cross-fertilized hub where several creative entrepreneurs work and provide a wide range of services for citizens.

WELCOME APS (Montecarotto, Italy)

WELCOME A.p.s. is a not-for-profit association having the aim to stimulate transnational cooperation, strengthen public and private partnership in Europe and to foster excellence, innovation and quality in all the activities related to the human capital development. WELCOME A.p.s. is an official Training Provider recognized by the Marche Regional Authority and it has a very reliable experience in designing, coordinating, managing, monitoring and evaluating European mobility projects or formal and non-formal training experiences for learners and staff.

LIMERICK CITY AND COUNTY COUNCIL – CULTURE AND ARTS DEPARTMENT/SOCIAL DEVELOPMENT DIRECTORATE (Limerick, Ireland)

The Limerick Culture & Arts Department is funded by Limerick City and County Council, the Arts Council of Ireland, and the Department of the Culture, Heritage & the Gaeltacht. The Limerick City Arts Office was established in 1988. The County Limerick Arts Office was established in 1993. The amalgamation of Limerick City and County Council in 2014 resulted in one Arts Office delivering the arts for Limerick. It is the first Local Authority in Ireland to put in place a Culture and Arts Department representing the growth in investment and delivery in Limerick in Culture and Arts.

TEATER NU

ABOUT TEATER NU

Teater Nu is an art collective and a greenhouse for new artistic ideas, based in Gamlestaden, Gothenburg. We create performing art, spaces for contemporary art, drive processes for development and mobilize meeting places. Teater Nu is a lab where new hybrid forms can be created.

Here, artistic practices such as theater directing and art curating are mixed with social entrepreneurship and process management. Our work is often made in relation to a specific place or specific circumstance, where the place becomes a leading partner.

Teater Nu creates performing art works sprung from philosophical issues. We have no fixed stage, but the choice of venue is part of the artistic setting and has a role in itself.

Teater Nu is running Boy konsthall in Bollebygd. In addition to arranging exhibitions and art events here, Teater Nu runs a residency program where artists are invited to create new works with Bollebygd as a backdrop.

Teater Nu creates platforms, meeting places and processes in artistic idea and concept development, which aims to explore new possibilities for expression and approaches in the performing arts. Teater Nu works to broaden the concept of performing arts and what is included in the concept of production.

www.teaternu.se

LOCATION: GAMLESTADEN, GOTHENBURG

Teater Nu came to life in Gamlestaden, Gothenburg, as part of the culture house and cluster that then went by the name Underjorden. Here we had our first world premiere. 13 years later, Gamlestaden is still our home base. Since 2014, we have had an office space (which from time to time also functioned as a stage) in Gamlestaden's factories. We have been present during the journey that Gamlestaden has gone through, and still goes through.

PERFORMING ART AND THE SHAPE OF CITIES

The concept of site development is a hot topic right now, very much so in Sweden. The word contains promises baked by the ingredients of growth, increased competitiveness, increased attractiveness, more jobs, more people, more money, more wheels rolling. A dying municipality's last wish, a big city's opportunity to become unique, a property owner's opportunity to turn a loss into a treasure chest. That's one side of the coin. Another may be that the word includes an awareness that development cannot be done without the people who populate the place, that sustainable development requires a social aspect and a sensitivity to the place that already exists. Site development can't be pressed down over an area from above. Here, the development is instead based on the site itself. What's already here? What can be added so that what is here can have more space to grow? If I listen, what does the place tell me?

In the book *Place to Place*, Lisa Torell gives a quick overview of the field of site-specific art, about how this field grew from a resistance that art had become increasingly commercialized, a commodity among other goods. "The art and the place were made into one and the art became un-mobile and difficult to sell." Today this is not so much the case, in a time that is characterized by the experience industry, and a lust for unique experiences. The site-specific is rather something that is in demand. Does this mean that artists have become less free? Or can the site-specific still offer a peaceful starting point where the process and the artistic investigation may take time, where the material is the place, where an open dialogue allows the place to be shaped, rethought and developed according to its own rhythm?

Even before the pandemic, artists didn't have it too thick on the economic front. According to the Swedish Arts Grants Committee the median income for artists in Sweden is 75 percent of the median income for the entire population. Cultural support and other remuneration to artists do not increase in size. All in all, it does not look bright for the artist, from an economic point of view. There has long been talk that artists need to be open for a broader market. We are urged to become entrepreneurs, hone our brand, become a little more authentic and unique, sell and compete. But the market rules and logic do not always go hand in hand with artistic freedom, quality, research and intuitive processes.

But maybe there are areas where the conditions are the right ones and where the artist's skills would make a big difference? Can today's growing interest in site development mean an opportunity for artists to both get new clients and at the same time retain their artistic freedom? Can property owners' and city planners' wishes for development go well with the artist's drive and intention? Can the artist add aspects to the work that would not otherwise fit, aspects that make the development of our places truly sustainable? What are the risks of these types of collaborations? Can artistic involvement act as camouflage for an aggressive gentrification process? Can it act as a type of cultural and social engagement-washing?

In these HotSpot-sessions we will dive into these questions together!

Best, Sara Östebro Matilda Klamas *Artistic directors, Teater Nu*

06 PROGRAMME

OCTOBER 6

PART 1

Only for the Trainart group

Check in 9.30 10.00-12.00

The Trainart group will get to meet each other, go through an introduction to the project and get some information about Teater Nu. We will talk about our thoughts about the day, and have discussions in break out groups.

OCTOBER 7

Only for the Trainart group Check in 9.30 10.00-14.30 (CEST)

MOLD will host a guided online walk, where you can get a feel for their work and see hands on how a participatory and site specific work can be shaped. In the and of the day, participants will be asked to discuss ideas about a project or work connected to the field.

PART 2

Open for all Check in 12.30 13.00-15.15

Lecture MOLD

MOLD works with modes of interactive and suggestive theatre. Their performances are site- and situation specific, where the audience or visitors plays the main part.

Lecture **LISA TORELL**

The artist Lisa Torell works with both public space and semi-public space and the relationship between place, language and identity in connection to systems, conventions and logic and how to set these things in motion.

Lecture EMILIO DA CRUZ BRANDAO

Artistic teacher and director of Master's Programme Architecture and Planning Beyond Sustainability at the Department of Architecture and Civil Engineering at Chalmers University of Technology.

PERFORMING ARTS AND THE SHAVE VISIONS OF SITIES AND INSPIRATIONS

PERFORMING ARTS AND THE SHAPE OF CITIES

VISIONS AND INSPIRATIONS

MUSIC FOR PLACIN WAITING

The collection of the collecti

redrik's interest in music started when his father played
Beethoven's fifth symphony in the car sometime in the
90's. Since then, he has been trying to solve the mystery
of classical music. "It created an irresistible attraction in

me, it was something I just had to work out!", he says, and goes on to tell about the journey from the first tentative attempts to create melodies without knowing anything about notes, to the years of education. Now he is working as a freelance composer. His practice is divided into two parts. One where he gets to create freely, solely based on what he himself wants to explore. Here he writes for orchestra or for smaller contexts, sometimes specially written for musicians he works with. "I give myself the freedom not to think about how it can be performed, I explore freely." The second part is assignment-based, such as leading workshops or collaborating with schools.

ince 2019, Fredrik has been part of the project Ångpannegatan's processes, where the district administration of Lundby in Gothenburg wants to create opportunities for artistic and creative participation in the urban development process. The project is one of six pilot projects funded by the Public Art Agency Sweden, which is tasked with creating a hub for knowledge development in the area of public art and the design of common environments. The project, together with local artists, will examine the district before the upcoming urban transformation.

redrik agreed to participate because he got the feeling that the project was open and allowed an investigative approach. "I did not have to decide in advance what my work would lead to. That was unusual, projects tend to be much more concrete from the start." He also lives in the area himself, which he sees as a valuable experience, and which was also something that the project was looking for.

redrik's working method is often based on listening and meditative walks, a way of working he could use in this project as well. "It is about being as open as possible, not having a clear agenda of what is going to happen. There are a thousand different factors that come into play when you are out and about in a place. It is more than the senses that absorb information, it also creates other emotional expressions."

A TALK WITH THE COMPOSER
FREDRIK HAGSTEDT,
WHO IS WORKING AS AN ARTIST
IN AN URBAN DEVELOPMENT
PROJECT IN GOTHENBURG, SWEDEN

Project

Ångpannegatans processer

Project owner

The district administration of Lundby, Gothenburg

Location

Lundby, Gothenburg, Sweden

Purpose

Ensure that there are opportunities for artistic and creative participation in the urban development process.

The ambition is to develop the area together with the creative activities that are already in place

Funded by

The Public Art Agency Sweden



Parkinglot Ph:FredrikHagstedt

VISIONS AND INSPIRATIONS

e allowed himself not to decide in advance what the investigations would lead to, which allowed a variety of ideas to emerge. Among other things, he investigated the idea of working with the acoustics among the area's premises and recordings of the area's sounds. "I got a result during the process, when I collected what happened, what kind of sounds I found in the area. It's a great way to have a process that also has a direct result in that way. It is valuable for the whole process."



Hike Ph: FredrikHagstedt

ne of the ideas he explored became poetic and exploratory texts about what Fredrik calls unprogrammed or abandoned areas, places in waiting. In urban planning processes, places are carefully planned, with specification about where streets go and where certain activities are to be carried out. "But when you look at areas where such a plan was made a long time ago, you see that it looks different. Here, a bit of grass has been left over which has now become a meadow, even though it was not intended to be. What used to be a factory is now overgrown." During his explorations, Fredrik discovered the need for places without a clear purpose. "Even though such places may not be so appealing aesthetically, they are needed. They are free spaces, which you can be inspired by. They can provide space for something other than the exactly calculated."

uring his walks in the area, Fredrik discovered that his thoughts traveled back to a mountain hike he had done before. He noticed how his way of seeing was similar, even though the places could not be more different, a mountain top outside the marked trails and a parking lot next to a shopping mall. Despite the differences, he could see what the places had in common. "Here, unlike the sidewalks in the area, I can choose where to walk myself. And if you look a little further you have a view of a mountain, which is also part of the place."

he parking lot on Backaplan is now what Fredrik calls a place waiting for something else. "The asphalt is cracked, the lines are worn. It was here that I came up with the idea of making a piece of music that interprets those impressions. Music for places waiting for transformation."

e discuss why the district administration wants to work with artists in the area, what they see as positive in bringing in that competence. "What the artist can do is add a perspective of the big picture, what it is like to live in the place, the artist can create a larger human perspective." He also believes that the work can provide new perspectives on established ways of working, where ideas that might otherwise not fit can be taken in consideration. "As an artist, you have greater flexibility and can allow yourself to comment on and engage in things that people with other skills may not or should not do."



ringing in a person who has a responsibility to look at things from new perspectives can make it easier to discover more dimensions in what you are investigating. Fredrik adds that it is in the job description itself as an artist, that you have a responsibility not to let yourself be hampered by frameworks or preconceived notions about how things should work. "Art must be free. If anything, it is the duty of the artist to be as free as possible."

Fredrik's advice to artists who wants to work in site development processes

Ask to be free at the beginning of the project, and not to decide what the results will be. Even though I ended up making a piece of music, it was not something that was required of me. You should be able to do what you usually are not.

Make sure you specify if it is any of your skills that the project specifically wants you to use. But also make sure to define your role more broadly than you usually do.

Ask for an open agenda at meetings, make sure you have plenty of room for philosophical reflections that are welcome to float away. Take the not predefined thoughts seriously. Put all the practical questions at the end of the meetings, which can usually be discussed quite easily, especially if you have been able to talk about what is important to you at the moment.

Even if you have made a project description, it does not mean that you need to do it exactly like that. The important thing is that you can report on a successful project, successful meaning that you really learned something from it.



PERFORMING ARTS AND THE SHAPE OF CITIES

VISIONS AND INSPIRATIONS

WHAT'S BEST FOR THE PLACE



ne Gasparini ajsa Wide ohan Björkma

igab and Platzer are two real estate companies that, despite their different backgrounds, both have a strong focus on developing places and making them accessible and attractive to both visitors and companies. In recent years, Platzer has completely changed the company's goal, from growing itself to instead working with making Gothenburg Europe's best city to work in. Johan Björkman, marketing communicator, says that they are trying to invest in owning larger areas and creating clusters so that they can influence more and create opportunities for the places itself. He also believes that you not only need to create good premises but also opportunities for life between the buildings. The old factories area in Gamlestaden, Gothenburg, are part of what Platzer is working on right now.

"We have developed Gamlestaden square and we will work with development in Gamlestaden's factories. It is very important that it is done right, that we develop in a way that is good for the area and that we make use of all the qualities that are there. That we don't just create a generic office area. We want that place to really be something. We like the entrepreneurial spirit of the place, where there are both small and large businesses. We want to find a balance between these two and also create a residential area in the middle, so that it does not just become an office area. We are also careful about which companies we rent to. We work, for example, with differentiated rent, because we want small companies that are important for the place."

ajsa Wide, project manager in the early stages, and Cina Gasparini, developer for cultural environments, say that Higab has a similar approach when it comes to finding the right tenants. Higab has a strong focus on preserving, cherishing and developing cultural environments and buildings, which means that they always put the place or building first. Many of Gothenburg's cultural properties are closed and one of Higab's missions is to open them up and make these accessible to the citizens of Gothenburg and visitors. Adjacent to the old factories of Gamlestaden is the old slaughter house, which despite the name is a whole area, where Higab owns most of the properties and are currently working on a major development project. Kajsa Wide says that they want to open that place up and build on its history.

"We do not want to focus so much on the slaughter house, but rather on food and food processing. What we want to fill the area with are creative entrepreneurs who do their own thing, mostly in small scale food production. There are some players there today, Wine Mechanics (a wine producer and restaurant, editor's note,) and a microbrewery as well as a cheese manufacturer that has just moved in. We think that this could be complemented well with different cultural expressions and that while the place develops, we can strengthen it with the help of various events and artistic expressions."

A TALK WITH REPRESENTATIVES FROM **HIGAB** AND **PLATZER**, TWO LARGE REAL ESTATE COMPANIES IN GOTHENBURG, ABOUT CREATIVITY, VISIONS AND THE CHALLENGE OF PARTICIPATION

Higab is a real estate company, owned by the City of Gothenburg, which has a strong focus on protecting and developing Gothenburg's cultural properties.

Kajsa Wide, project manager in the early stages, Higab. Works with various development projects. Has a background as an architect but now works with that competence on the client side instead.

Cina Gasparini, Higab. Works with the development of cultural environments in order to make them accessible and bring them to life through collaboration with the stakeholders of the site. She has a background in tourism with a focus on destination development, especially regarding cultural heritage.

Platzer is a real estate company in Gothenburg that are both managing and developing places. They only work with commercial properties, in principle only offices.

Johan Björkman, marketing communicator for Platzer's development project. He works with vision and focus for a project, in some cases an entire area. Today, he works, among other things, with developing the old factories area in Gamlestaden.

COLLABORATION AND PARTICIPATION

ollaboration and dialogue is something that both Platzer and Higab believe is incredibly important in development work. They have a platform where the real estate companies, which operate in the same area or nearby areas, can discuss and inform each other about their plans and thoughts. Collaboration with those who are active or living in the areas that are developed is also seen as an obvious part of their activities. Johan Björkman visions that you can let those who are active in an area be allowed to create something that adds color there. Where artists and other cultural workers can be a part of what makes an area flourish.



Vision for Gamlestaden | Platze

"We do not believe that we as a large property owner should be the one to be seen. We believe in growing this from below in Gamlestaden. But sometimes we have to take the first step and show what is allowed and possible."

latzer used to have a platform for collaboration with those who rent premises in Gamlestaden, where they collected ideas which they then investigated the possibility of realizing. But the big problem, Johan says, is the expectation that things should happen much faster than Platzer, who has to wait for building permits, can work. This makes people experience the dialogue as insufficient, but Johan thinks that it is mostly because of the different expectations.

or Higab, there are even more rules to follow as they are both a limited liability company and a municipally owned company, which means that they must be very careful because they are partly financed by tax funds. They have tried not to see the law on public procurement as an obstacle, but instead see how it can be used to do creative things. In recent years, there has been a new opportunity, called "idea-driven public partnership", which means that they more easily can collaborate in, and fund, ideas about how a place should be developed. In the past, they had to say no to all such ideas. But not everything is always easy when it comes to collaboration and participation. Cina Gasparini from Higab says, like Johan Björkman above, that they have experience of tenants having a different picture of what participation should be.

"It has been tenants whose perception of participation is to choose who we rent out to. It is difficult for us to let a tenant go in and control something that we are responsible for. We have to look at what is best for the place. Participation is an important issue, with many dimensions. Everyone wants participation, but people perceive it very differently."

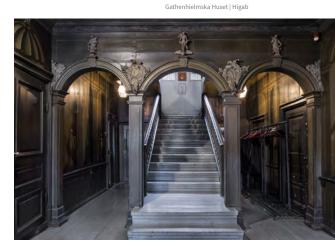
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TO COLLABORATE WITH ARTISTS IN SITE DEVELOPMENT PROJECTS

oth Higab and Platzer feel that culture and art are something that enriches places and areas. They have both worked with artists in development projects, but in slightly different ways.

igab has worked with finding artists whose activities can help lift an historical building in a way that benefits the place. A good example is the Gathenhielm house at Stigbergstorget in

Gothenburg. The old house, in spite of its historical value and unique look, did not come into its own and the house was characterized by vandalism. The previous tenant used the house, but with limited availability. A dialogue started with the artist Isabel Lagos, who had an idea of how the place could



VISIONS AND INSPIRATIONS

be developed. Lagos then started a dialogue with the tenant, a secret society, and the house is now a living, open place that houses many creative actors. Cina Gasparini talks about the successful cooperation:

"As an artist, coming and knocking on the door of someone with a totally different kind of work, it was not love at first sight. It was a long dialogue. They started talking about what is best for the house, the place and the people of Gothenburg. How can we work together on this? The previous renter is still there, but rents from the current tenant who runs the house in a completely different way. So it's all about dialogue and cooperation. It sounds like a cliché, but it's true and you have to let it take time."

latzer has partly worked with pure commissioned jobs where one or more artists have been commissioned to create works based on a fixed framework, but also

in other projects that are more free. Right now, a project is underway in Södra Änggården, where they, for example, have an art curator who, when they start building and developing the place, is involved in developing a place for art there. In addition, they have given cultural workers the opportunity to work in a large industrial building, called Vulkano, where the artists are given free rein to create what they want. The goal is then for that art to also make its way into the public environments in the area. Johan Björkman describes that:



Vulkano | Platzer

"Culture lifts a place up. It's a reason for people to move there and go there. It becomes a dynamic that you can't get from offices or homes. It will be something else that is usually much more exciting and interesting. It could be something that puts an area on the map. If you succeed in matching the right kind of culture or art practice with the right place, it can be very valuable. For the whole area and for those who live and stay there."

latzer has plans to let artists be involved and influence the development of Gamlestaden, projects where Platzer will take a step back and not control so much. Where the goal is that the area should not be so perfectly put together, to see to the area's wide range of possibilities. There is no clear framework yet, but Johan assures that Platzer has a real interest in exploring what that could mean.

igab has no such plans, but both Kajsa Wide and Cina Gasparini point out that they are really interested in artist's ideas about site development. The company itself doesn't have the tools to create a living and vibrant cultural environment, this skill belongs to other organizations or professions. In Västra Nordstaden in Gothenburg, for example, they have received many ideas and then signed agreements with several partners who will implement projects that bring that area to life. Cina Gasparini has sat in many meetings with artists and her own colleagues, but it is only in recent years that these meetings have

"Before, I experienced that there were a lot of prejudices about our different roles. If you work at a real estate company or are a cultural practitioner. The most important thing is to let go of that. Start having a dialogue. Tear the walls down and start talking. How can we solve this together? When I started five years ago, I sat in many conversations where so called truths about the other were delivered. Both here with us and with our tenants. I feel that it has become much better."



öteborgs Slakthus | Higab



become really rewarding.

ajsa Wide fills in and says that: "The key is exactly what Cina says. There are far too many prejudices about each other. It is a long process of change that has gotten us to where we are now."

PERFORMING ARTS AND THE SHAPE THE OF CITIES SPEAKERS

THE SPEAKERS

LISA TORELL

INTERVIEW



I am an artist and artistic researcher, if it is possible to make a distinction between them. I have a postdoc position at Umeå Academy of the Arts.

In my art, I work with place as a material. The place is always involved and defines things for us humans, the context we are in is crucial for how we perceive, understand and act.

I was born in 1972 in Gothenburg, but have not lived there since 1996. Now I am based in Oslo and Umeå.

When did you discover that you were interested in places as a material, how did it start?

It's hard to say when it started because I have always been interested in communication, what shapes vision, understanding and perception. How we humans look at each other and ourselves and how this differs depending on the place or the context we are in. The place is always important in relation to actions and speech.

In my artistic practice, I discovered early on that for me it was never about simply getting a work out, I wanted to be involved in the whole hanging processes. Early on, I started with installations and was interested in how to work with room, shape and location in relation to how you move in the room, for example - where the entrance is. It is both about how to use norms and conventions and how to break them. Push it a bit. Art is ultimately about mediation, pedagogy, to convince and bring people together by conducting a kind of dialogue with space.

In what way do you use the site as your material, what are you shaping?

It can be different, whether it is a public environment or not, for example. I am often invited to work with a specific place.

But you can see the space as an artist's palette to quote the artist Martin Tebus in the book Place to Place, of which I was the editor and initiator. Then the 'park bench in the park' is one color on the palette, and 'how people sit on it' another. The same applies to 'what time the park bench is used', and 'when it is empty'. All this is part of the palette I can use. In addition to that, I might add other elements to the space, like other furniture or completely different things. So the palette is simply everything that is on the site, but also more abstract things such as if there is an ongoing discussion about the place.



/ Text by SARA ÖSTEBRO

You work with audience participation and co-creation - do you see it as closely linked to working with and in dialogue with a place? Is it one and the same?

Yes, the people at the site are also material, including myself. A dialogue with a place is a dialogue with its whole context. Where both the specially invited to the place and other people who are using it automatically become part of the work. I usually say that I work with competence chance, the experience gained by working on site, which creates a kind of presence of knowledge or improvisational knowledge to trust, to listen to.

When it comes to audience participation and collaboration, it all depends on what kind of project I do - what co-creation looks like or if it even exists. Today there is usually talk of wanting to get an active audience, I am against that kind of definition, because what is really meant by an active audience? Just seeing, listening, or in other ways taking part in something or someone is perhaps the best thing there is, and something we need more of.

Participation in my work can be about me handing out different kinds of audience responsibilities, maybe I need support if I do a performance in a public place. It is also important to keep in mind that when an audience has participated more in a work then it tends to create a type of loyalty to the work, it becomes more difficult to maintain integrity and distance to something that you have also participated in.

For me, it is important to always keep in mind: What kind of person do I have in front of me: Is the person shy or does the person want to take a specific position? Working with an audience is a bit like teaching. It's about ethics, as well as about following and directing. Optimal is to succeed in creating a room where the audience can feel that they can go in and out of several different audience roles.

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Book Platstill Plats

What led up to you writing the book Place to Place?

I have worked as a teacher for many years at various art academies and art schools and discovered that there was a lack of good teaching material to start from, especially when it came to the site-specific field I myself belong to. It was sad to realize that it was difficult to make this practice accessible in a simple way in teaching. But it is not strange, it has to do with the fact that it is a practice that is always related to a specific room and context. When that room is no longer available then a lot of documentation and other material is often required to be able to get an understanding of what it really was.

Many texts on the subject are deeply theorizing and unnecessarily advanced written. I lacked both simple explanations and a kind of summary of what has happened since the 90's.

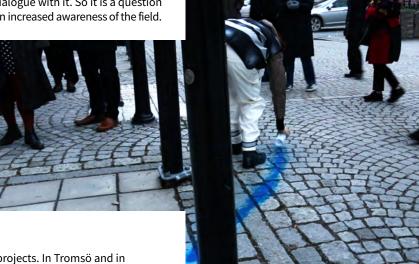
The practice is avant-garde but also folksy. Most artists in the field have a habit of explaining their work both precisely and simply so that everyone can understand and I wanted to somehow access and share this with everyone interested: students, colleagues and the curious. I applied for funding and received a start-up grant. But it was only during my research period through the Norwegian program for artistic research (NARP) at the Art Academy in Tromsø that I had time to immerse myself in this work.

THE SPEAKERS LISA TORELL

THE SPEAKERS

I ask your own question back to you, "what are we doing and what does it really mean to become aware of a place or to be in dialogue with it?". Is it a question you have come closer to being able to answer? Should it be answered?

That question is about a knowledge that takes place in the present. One should not think that one can read a place from a distance, the actual being present in the space is extremely relevant to be able to work in dialogue with it. So it is a question to ask oneself when you work, and which concerns an increased awareness of the field.



Lisa Torell Vasteras Konst museum 2020 Ph: Erica Giacomaz

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Do you have any personal experience of working in site development processes?

Yes, I have worked in several urban development projects. In Tromsö and in Trondheim, among other places. There have been collaborations with the municipalities in each place and with the Norwegian Arts Council, KORO. But many exhibitions and projects that I have been part of have been part of different types of site development processes. As early as 2002, I participated in the project Hafencity, about the port of Hamburg and the upcoming gentrification process. At that time, this type of projects was initiated and run primarily by artists and other stakeholders who wanted to raise a discussion about change, place and politics. Today, site-related practice is no longer in opposition to the market in the same way, but is included to a very high degree in market demands. It is becoming more and more common for the municipalities themselves to be initiaries for this type of projects. There is a significant difference that is worth thinking about.

Can you see any risks as an artist working in such processes?

No, not as long as the municipalities act with respect for the artist profession, that they think about why they want to work with artists. Artistic public research methods should not be confused with, for example, creating citizen dialogue. If, for example, the municipality expects a special result or that a discussion should culminate in a special way - then perhaps it is not precisely artists who should be invited.

The most important thing I would say is to get a competent project manager between the municipality and the artist. It may sound obvious, but it is not always the case in all projects. All employees in the municipality do not have to work with finance, there is a special finance manager for it, the same I think applies with integration and art, that in connection with such work you make sure to have experts for it. It is about having respect for the work and enabling different professions to meet each other in a good way.

But overall, I think that a lot of what is done works very well, and that there are great opportunities!

Do you have any tips if you want to immerse yourself more in the field, in addition to perhaps starting with your book?

Take part in the exhibitions and initiatives that exist, make sure to meet the work for real when it is going on and not just online. The physical presence is important, and then you can also read more about it. Then you get the knowledge physically in the body but also through reflection afterwards. Associate freely and trust what you have experienced.

PERFORMING ARTS AND THE SHAPE OF CITIES

THE SPEAKERS

MOLD

Hello Johan Rödström, artistic director for MOLD! Can you tell us more about the group?

MOLD is a performing arts collective that consists of me, who originally is a set designer and lightning director. Then there is Soledad Howe, choreographer and dancer, and Fredrika Byman Moberg, set designer and dancer, and also Tomas Björkdal who is a sound designer. We are MOLD's artistic directors. We work with enclosed performances in different ways. For example, that the audience moves between rooms and with tactile choreography. We work with physical contact in different ways. The sound has also a central part in our performances. But the key player is the audience and how you as an audience participate and experience the work, is a part of the work itself.

You describe your performances as siteand situation specific. Could you tell me more about that?

As I said, I'm originally a set designer so because of that the site and room is very important in my work. The work with MOLD is often developed on the basis of a theme, and this theme in relation to a place creates a situation. The situation is always most important I would say, not the site.

You said that the audience is important. How do you work with the experience of the audience?

We want the audience to have a personal experience, not a specific experience. Therefore it's important that the situation itself is so strong, that it's possible for different people to experience it in their own way. You should experience something strong and personal. That is an important part for us.

So, the site of the performance is chosen based on the theme. How do you reason when choosing a place for your theme?

With our latest work Love Walks, we knew that it would be about love. So the theme was set. Then we wanted to find a place in contrast to that theme and we chose an urban environment, at night when it's dark and in the winter time when it's cold. So that the cold and raw feeling stood in contrast to the theme.

With our first performance Döden (Death in english, editor's note,) the audience got instructions to be at a certain place at a certain time which brought them to the back of the theatre. So, in a way, we tricked them into the theatre. In our second performance Somna sov (Fall asleep in english, editor's note,), the audience got to spend the night at the theatre and there we also tried to hide the theatre room. That performance ended with an outdoor breakfast, the next day.



OLD Love Walks Ph: Trinidad C

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MOLD Love Walks Ph: Trinidad Carrillo

How come you don't use classic theatre set design and instead, for example, set your performances in a public environment?

We are interested in the body and the human in public spaces. How you as a body experience a room. Therefore it has been important how you move between rooms. That's an important part of every performance we've done. In Döden, we built nine rooms which shook in different ways, that the audience walked through. That was more artificial rooms. It's not important if it's an artificial room or a real room, but the body's experience of it.

Have you always been interested in place, situation and audience participation?

It's actually since me and Johan Forsman's first performance which was called Zoo. That's where I started with this. I worked with both forum theatre and traditional theatre at the beginning of my career and this was a way to bring these two worlds together.

Have you got any experience of working with site development?

I have worked with site development in several ways. Both as a curator of public art and project manager for the reworking of public environments. Then, MOLD has also had artistic workshops for urban developers and architects. In addition, many architects follow our work privately because our participants/audience are given a different perspective. With Love Walks, for example, we had a large audience watching the audience that went to the show. There were a lot of people who experienced that performance in that way. There were, for example, a restaurant owner who absolutely didn't want us to pass by her restaurant because we would scare away the guests. We were 24 people in the audience and everyone wore the same clothes with hoods, so we took over the public space. When you as an artist take over the public space, you do it in a specific way that people aren't used too. You get to see something new.

THE SPEAKERS

EMILIO DA CRUZ BRANDAO

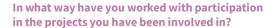
INTERVIEW

Hello Emilio Da Cruz Brandao! Tell me more about yourself.

I'm an architect who came to Sweden as an exchange student, 17 years ago, and have since then worked as an architect and have now returned to Chalmers University of Technology (in Gothenburg, editor's note) for teaching. I am very interested in issues concerning sustainability in architecture and urban planning, especially with a social sustainability perspective. At Chalmers, I work as an artistic teacher and am responsible for the master's program Architecture and planning beyond sustainability, which aims to push sustainability issues in architecture.

You are involved in many projects that work with participation. In what way can it be used in urban planning?

I am head of a couple of courses and one of them is set in the "million program areas", and provides tools and methods for co-creation. This includes contact with the housing companies and Hyresgästföreningen (the Tenants' Association, editor's note), but also groups and organizations from the local community. Many of the projects are about the urban space in these areas and how they can be activated with the participation of citizens and in dialogue with the actors who manage those places. It is very interesting collaborations that come out of it.



Our project ideas come from both the property managers and the citizens. People usually talk about bottom-up or top-down, but in this case it's about middle-down and middle-up. It's a lot about making the big players listen to the citizens and making the citizens interested in being more constructive in these change processes. We start the whole course with a co-initiation, a workshop where you establish partnerships with partners from both the local community and larger organizations. Then the students have co-analysis, where they, together with the participants, map data about the project's location and context based on the partners' observation of the place. Then after that, there is a co-design period for several weeks where the students organize participatory workshops where the project partners are invited and where they develop and shape the project in question. Finally, we have an implementation phase, which is the production of the material and where you explore what could be the next step. Finally, they round off with a co-evaluation where we invite all partners again to get their expert look at what the students have developed. These are what we call our real critics.



Text by SRASMUS KLAMAS



Gärdsåsmosse 2019

What happens when the projects are then realized?

We have a summer course, called Dare2Build, where students can realize some of the previous projects. They go through the projects more concretely and apply for a building permit. They usually work with a group of local citizens, and in recent years we have worked with kids on their summer jobs. The first week is about shaping in detail what is going to happen, what kind of wood they are going to use and so on. The young people involved are a bit shy in the beginning because it is often their first job. But after a week, when they are at the construction site, we see that they are on the same level as our students and engage in discussions and decisions. So it's very fun to see how they get involved in the development of their home environment.

How do you feel that the big players react to such a large participation from the local community?

It can vary quite a bit. When we started with projects like this, around 2016, many were skeptical of what the architects in Sweden really can do. But with very good experiences, we have proven that there are good opportunities for this. However, for example, Bostadsbolaget (one of Gothenburg's large housing companies, editor's note) has been negative to such processes when it comes to major changes. They want to be more efficient, which you can understand. There is also a large part of the local community who don't want to be involved in these projects because they have previously been involved in projects that didn't lead anywhere. We work very hands on which helps the local government to be more visible to the residents. We worked, for example, with the construction of a pavilion on Siriusgatan in Bergsjön (a part of Gothenburg, editor's note) and before we came the real estate company had a difficulty getting in touch with the residents. There, the construction of the pavilion led to greater commitment from the residents, just because that project was built based on interest and dialogue between the two. The success of the projects is not that the project itself looks good, but to improve relations and the feeling that something is happening in these areas.

Have you ever worked with artists in projects that deal with urban planning?

The way we work with architecture in our projects is artistic and not the traditional way of working with architecture and urban planning. So our architects can be seen as artists as well. But we have also worked with traditional artists to paint and design murals, for example. When we started our workshops in 2014, we worked with two artists from Mexico who were used to working with this type of intervention from the residents. They had worked in Mexico City exploring the relationship between humans and debris. What does the rubbish say about me? We did a scary exercise, where the students jumped into open containers with waste and picked up stuff from Hammarkullen's (a part of Gothenburg, editor's note) rubbish and built an installation of it.

What do you think are the major differences between working artistically and working traditionally with architecture?

The differences are many. Traditionally in architectural education, you don't work this experimentally and especially not with a real place and create things that become permanent in the local community. What we win are architects who are much more critical of their own roles in community- and urban development. They are more committed to changing the reality from a democracy and sustainability perspective. I see the challenge of the practice that exists in architecture as the main role for a university. We must train critical and committed people.

Do you have any tips if you want to immerse yourself more in this field?

I have many tips, but from an architect's perspective, there is a very good reference book in Spatial Agency: Other Ways of Doing Architecture. It is about how the practice of architecture can work in other ways. It's a book that maps examples of different architectural collectives and artists. Then they also created an online database which is very good. This book may be the one I think of directly as a source of inspiration.

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Fixoteket in Hammarkullen





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NEW BUSINESS MODELS FOR PERFORMING ARTS

NOVI SAD 24TH/25TH NOVEMBER 2020



PROJECT INFORMATION

Project acronym TRAINART

Project full title Building new skills

for innovative business models in the performing arts sector

Coordinator Consorzio Marche Spettacolo

Funded by Creative Europe

Project no 607434-CREA-1-2019-1-IT-CULT-COOP1

Project website www.trainart.eu

DOCUMENT INFORMATION

Author Kulturanova

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With the support of the Creative Europe Programme of the European Union.

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NEW BUSINESS MODELS FOR PERFORMING ARTS

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TRAINART

TRAINART-building newskills for innovative business models in the performing arts sector – is a project by Consorzio Marche Spettacolo and Kulturanova, Haceria Arteak, Welcome aps, Teater Nu co – funded by Creative Europe.

TRAINART aims at strengthening the competitiveness of the European Performing Arts sector and shaping new skills for cultural professionals interested in developing innovative business models in the Cultural and Creative Industries.

TRAINART intervenes in two particular fields:

- a. management models of cultural spaces
- b. artistic interventions in non-conventional contexts

The first steps of the project consisted in enquiring the needs and the constraints of the cultural professionals (artists, curators and executives coming from the performing arts sector) in developing more sustainable practices needs and visions, through the swot analysis that each partner carried out in their own countries and a questionnaire that collected hundreds of responses from the performing arts professionals in the countries involved in the project.

From this research process, two publications came out:

- . "The Trainart SWOT analysis A bird's eye view on the cultural&creative markets in Italy, Ireland, Sweden, Serbia and Spain"
- . "The professional skills most needed by cultural and creative operators - A benchmarking report on the performing arts professionals surveyed in Italy, Ireland, Sweden, Serbia and Spain"

This is the starting point for providing a specific learning programme, consisting in 60 hours of non-formal and peer-to-peer training, organized in different "training hotspots" for the two areas of intervention: A (in Ireland, Spain and Italy) and B (in Sweden, Serbia and Italy).

After that, the beneficiaries of the training programme – a selected group of cultural professionals – will test the acquired skills and develop pilot actions, experimenting with new business models and new artistic interventions aimed at public or private organizations.

The TRAINART team

Five partners and one associated partner, coming from Italy, Sweden, Serbia, Spain and Ireland.

CONSORZIO MARCHE SPETTACOLO (lead partner)

Consorzio Marche Spettacolo is the consortium gathering the main legal subjects working in the field of performing arts in the Marche region. All the entities involved in the production, distribution, promotion and development of performing arts in the Marche region can associate to

The aims of the CMS are based on two main priorities:

- costs rationalization and optimization;
- identification and development of common policies, promoting synergies and exchanges, studies and research on live performance sector, etc.

Nowadays there are 40 associated entities, starting with the most important in the sector.

TEATER NU (Gothenburg, Sweden)

Teater Nu is a Swedish art collective and platform for the performing arts. The overall goal is to make art that is playfully engaging, whether by trying out new sites and forms of expression, new cross-breeding in genres, or by making art more accessible. Teater Nu functions as a greenhouse for new artistic ideas. We are also interested in different ways to organize as artists, and are always looking for new forms, models, structures etc.

KULTURANOVA (Novi Sad, Serbia)

Kulturanova is a Serbian cultural association fostering cross sectoral cooperation between artists and non-artistic organizations (industrial, social and educational) and promoting creativity as a tool for economic development and entrepreneurship. Kulturanova's mission is to develop contents of independent culture to encourage positive social change and to improve the position of creative people advocating that creativity is a tool for economic development and entrepreneurship.

HACERIA ARTEAK (Bilbao, Spain)

Haceria Arteak is Spanish not-for-profit cultural association working for the regeneration of urban spaces and founder of the "ZAWP – Zorrotzaurre Art Work in Progress" a permanent platform for artistic creation and social innovation. ZAWP became a cross-fertilized hub where several creative entrepreneurs work and provide a wide range of services for citizens.

WELCOME APS (Monte Roberto, Italy)

WELCOME A.p.s. is a not-for-profit association having the aim to stimulate transnational cooperation, strengthen public and private partnership in Europe and to foster excellence, innovation and quality in all the activities related to the human capital development. WELCOME A.p.s. is an official Training Provider recognized by the Marche Regional Authority and it has a very reliable experience in designing, coordinating, managing, monitoring and evaluating European mobility projects or formal and nonformal training experiences for learners and staff.

LIMERICK CITY AND COUNTY COUNCIL - CULTURE AND ARTS DEPARTMENT/SOCIAL DEVELOPMENT DIRECTORATE

(Limerick, Ireland)

The Limerick Culture & Arts Department is funded by Limerick City and County Council, the Arts Council of Ireland, and the Department of the Culture, Heritage & the Gaeltacht. The Limerick City Arts Office was established in 1988. The County Limerick Arts Office was established in 1993. The amalgamation of Limerick City and County Council in 2014 resulted in one Arts Office delivering the arts for Limerick. It is the first Local Authority in Ireland to put in place a Culture and Arts Department representing the growth in investment and delivery in Limerick in Culture and Arts.

Kulturanova

ABOUT KULTURANOVA

Kulturanova's mission is to develop contents of independent culture in order to encourage positive social change and improve the position of creative people in Novi Sad and the region by promoting peaceful co-existance, minorities' and human rights, including vulnerable groups in their projects and advocating that creativity is a tool for economic development and entrepreneurship.

To achieve that, Kulturanova initiates intercultural and intersectoral dialogue in society, fostering youth creativity through art education, production of cultural content and promotion of public policies in the field of culture and youth. The association is running 4 different programmes in theatre, music, media and innovation.

Kulturanova's objectives are:

- Popularisation of culture on all levels;
- Search for new forms of cultural expression;
- Affirmation and development of freedom of artistic expression;
- Improving and continuing promoting of multimedia communication on global level;
- Organization of conferences, workshops, gatherings, specialists programs of the Federation;
- Organizing performances, shows, exhibitions and other forms of artistic presentations;
- Participating in various manifestations in the field of arts and culture;
- Protection of copyrights;
- Organization of publishing activities and other forms of presentation of activities of the

Association;

- Networking with other similar associations.

PROJECTS

Kulturanova's projects in the previous 5 years were supported by Culture/Creative Europe program and Erasmus + program of European Commission, Ministry of culture of the Republic of Serbia, ECF / European Cultural foundation, Development Agency of Serbia, The City of Novi Sad, Creative Force program of the Swedish Institute and Trust for Mutual Understanding, USA. They have realized 10 major projects and organized dozen of small artistic interventions and meet-ups, engaging more than 4.000 people as direct beneficiaries and about 30.000 as indirect beneficiaries.

Some of their major projects, besides TRAINART, are:

Creative soft Skills

The project aims to produce a methodology able to identify, strengthen and recognize artists' soft skills and facilitate the connection between artists and the labour market through the certification of creative soft skills. The project is therefore directed to artists of any kind of art (from visual to classical arts) at the early stage of their career and organizations dedicated to training, developing and promoting artists with the objectives of:

- Supporting artists in developing new skills that create new job opportunities in non-creative contexts;
- Reinforcing their profile in terms of employability of their artistic profile and skills:
- Developing an innovative approach to recognize, develop and validate competencies in non-formal learning settings.

To achieve these objectives, the first activity will be a research aimed to establish the framework of creative soft skills within the Creative and Cultural Industries. The second activity will be the development of a methodology aimed to guide artists in the identification, exploitation and developing soft skills. The contents produced throughout the first two phases will be structured in an open source toolkit that aims to make the methodology accessible and replicable. The toolkit represents a theoretical and practical base for the last phase of the Creative Soft Skills process that is the Certification of the artists' soft skills. The project is supported by the Erasmus + program of European Commission.

Careers in the Common Good [2019-2020]

Careers in the Common Good (CCG) was created out of a desire to contribute to a more open, innovative Eastern Europe. We offer two intensive, ten-day courses, located at a peaceful campus on the outskirts of Budapest:

- The CCG Summer Course (11–19 July 2020), a series of interactive workshops about career-building for 18-25-year-old Europeans;
- The CCG Project Bootcamp (24 July–2 August 2020), a programme for Europeans 25+ who are already in the workforce and are ready to develop a project to implement in their job or community.

Both courses emphasise sustainability, social progress and social entrepreneurship. In addition to learning from young professionals thriving in varied careers in the region, participants have the opportunity to practice presentation, debate and negotiation skills in an international and diverse community. We are doing this project with Pro Progressione, Hungary, UWC Czech Republic, Erasmus Wrocław, Poland, Vekker Műhely, Slovakia and Let's Do It Kosova, Kosovo.

Port of Dreamers [2018 - 2020]

It is a project dealing with the European crisis of migrants, focusing on the countries on the Balkan route, but with the experiences of countries that at some point experienced the migration of their population (economic, political, war migration, etc.). An interdisciplinary project that will bring together theater directors, actors, dancers, dramaturge, writers, multimedia artists, and visual artists, who will unite them with European and non-European citizens, presenting their stories, experiences, visions, derived from the migrant experience. We will obtain the result in terms of performing arts, exhibitions, social and ecological responsibility, a synergy between socio-cultural activities, ending the development of new audiences, actions that promote refugees and their socialization and coexistence. Together with Kulturanova, the Dubrovnik Summer Festival from Croatia, as well as the Slovenian National Theater from Maribor in Slovenia are working on this project. The project is supported by the Creative Europe programme.

Play! Mobile [2018 -2019]

The international cooperation Play! MOBILE aims to encourage cultural participation in the micro regions of Europe. The community art practice, the creation of modifiable site specific installations and the development of a participatory game as a platform for interaction between artist- artifact and public offers a sophisticated and inclusive way for capacity building and the development of new audiences. By turning public spaces of the visited settlements into playgrounds of contemporary art, the project aims to create an alternative way of cultural consumption, a methodology to present contemporary artworks without the necessity of having all the satisfactory infrastructure. With this project, and together with the partners Pro Progressione, di mini teatro and MAGMA Contemporary Medium, Kulturanova organized 12 theatre workshops and made 12 performances in 4 countries (Serbia, France, Hungary and Romania). This project is supported by the Creative Europe programme.



The Bridge [2018]

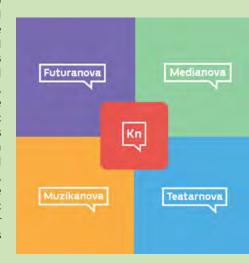
The Bridge Project was implemented at the beginning of 2018. With Kultúrkombinát from Budapest as the lead partner of the project and in close cooperation with Pro Progressione, also from Budapest. Aim of the project was to analyze the current situation of culture and tourism in the Danube region, internationally connect the main actors of managers, organizers and stakeholders of the region whose work is dedicated to the connection of art, urbanism, entertainment, tourism and the Danube and foster collaboration between the different stakeholders on a regional level. Project was funded by Danube Strategic Project Fund - co-financed with funds provided to the European Commission and the City of Vienna.

Teatarnova [2018-2020]

The aim of this project is to connect young people with different identities and give them the opportunity to speak the theatrical language about what it means for them to be part of the city of Novi Sad. The project will deal with problems such as stereotypes, xenophobia, and fear of the diversity of any other kind. Each year we will produce one theater play, and young directors will be invited to give their authorial stamp on these topics. The material for the performances will be collected at workshops with children from the children's village in Sremska Kamenica and working with members of the Parnas Association. The director, screenwriters, and actors will be young people with great potential. The project is supported by OPENS2019.

Muzikanova [2018-2020]

Kulturanova created MusicNova LAB as a center for the gathering of young and creative music creators who could in the technically equipped space create a synergy of creative creativity, explore with sound and educate themselves. MusicNova LAB organized workshops for users, and we also promoted the young creators, organized a performance at the TAKT festival as well as other music festivals. At present, all music studios and rehearsal spaces do not function on the principle of networking and joining both genres and musicians, which has made MusicNova LAB the greatest contribution and a specific place for musicians from all over Serbia and Europe. The project is supported by OPENS2019.







Behind the Barricade [2017-]

The edition "Behind the Barricade" is a literary project launched to promote a short story as a somewhat neglected literary genre. In the time of big moves, media culture and the spectacularity of the world we live in, literary knowledge, reading experience, skills, and writing skills are neglected. Unlike the novel, which is often written with intent, with a great idea and with an expectation of publicity, a short prose requires searching, dribbling in a small space, pointing. In an effort to promote non-commercial literature, Association Kulturanova launches an edition in the fight for high-quality literature by young authors, publishing fiction created behind the barricade. Far from the frustrated mainstream taste, but close enough to lure the literary public to a different reception of the short story as a literary genre. "Behind the Barricade" is a new area of literary freedom open to creators who do not consent to compromises in culture. The plan is to issue one book annually and so far we had the opportunity to read "The Third Half of a Minotaur" by Patrick Kovalsky and "Omphalion or the Song of the Divine Sorceress" by Dragoslav Čupić.

<u>Kaleidoscope of Contemporary Culture and Creative</u> <u>Industries - K3CI [2017-2019]</u>

The projects main objective is to strengthen cooperation between contemporary cultural and creative scenes of Hungary and Serbia by enhancing professional competencies, artistic production and transfer of knowledge between 70 young cultural managers & artists. Through a series of 8 educational, networking and promo-events as Producers' Forums (2), Artistic Residencies (2), concerts & screenings (4), the project intends to enforce knowledge within the creative sector, spark artistic collaboration between local scenes, emphasize the role of young women artists and enable greater visibility of cultural products among audiences in the border region, intensifying the feeling of the belonging to a common area. Additionally, improved quality of the cultural production should lead to multiple positive effects on local touristic offer since contemporary exhibitions and festivals represent attractive mixtures of local culture, global trends, identity and hospitality. Project is supported by IPA Cross-border-cooperation funds of European Commission.

Language Reversal [2016-]

The play Language Reversal was presented to the general public at the Novosadski Startit Centar on October 14 and 15. The text written by Aaron Landsman, a theater artist and a professor at Princeton, was made into a play in collaboration with La MaMa theatre from New York and Kulturanova. This piece was performed at the same time in New York and Novi Sad with actors communicating through a live stream. We make efforts to translate our movements. Is the body language the same everywhere? Are feelings as complex elsewhere as they are here? Is resistance the same everywhere, or could it be that resistance is a foreign word, unfamiliar to some? Aaron Landsman has visited Serbia on several occasions for research, rehearsals, and interviews with those who participated and witnessed the turbulent nineties in Serbia. The play is still alive, changing and taking a new form.

In the play, parallels are drawn between Serbian and American societies. The play shows Serbian people with their experience from the nineties who share examples of good practice, their feelings, and acts of rebellion with American people, who are believed to be experiencing a similar feeling of discomfort due to the Trump Administration's lack of democratic principles.



Western Balkans Creative Clash / WBCC [2016-2018]

The project aims at empowering the creative community in the Western Balkans (project partner being from North Macedonia and Montenegro) by bringing together professional artists and business representatives to foster the development of creative industry and introducing them the concept of Artistic Interventions in the Organizations /AIO (as a method developed by organization TILLT from Sweden, our project partner). AIO is a concept of art-based processes in which people, products and/ or practices from the art world enter organizations (businesses, public bodies, NGOs) with the aim to support development, focusing on sustainable innovation and change. AIO is one of the most direct ways of stimulating innovative thinking, change of perspective and experimentation - artists are skilled in engaging people's emotions, creativity and senses, and they are trained in creating conceptual objects which can disrupt the established routines, thereby opening space for fresh ways of thinking and acting. Working with artists can help individuals and the groups of which they are part re-assess themselves with new eyes and to question what they do, how they do it, and go beyond the descriptive or informative dimension of dialogue.

This method has already given excellent results in countries such as France, Spain, Sweden, Switzerland and the United Kingdom. We would like to implement this method in Serbia as well. Project is supported by Balkan Arts and Culture Fund which is supported by the Government of Switzerland and the European Cultural Foundation, Ministry of culture of the Republic of Serbia, Development Agency of Serbia and City of Novi Sad.

FeeLMS for Creativity [2017-2018]

"FeeLMS for creativity" is a capacity building project involving 5 partner organizations from the Western Balkans and the program countries, gathered around the common partners' belief that we can bring in truly innovative approach to youth work by combining it with cultural industry and youth entrepreneurship in a fresh way. The objectives of the project were realized through 2 mobility activities - Capacity building training of youth workers on creativity and entrepreneurship and a seminar, online platform for exchange (LMS) as well as implementation of lessons learned in between those two activities, mentorship process throughout the project, learning and support. The main aim of this project was to empower youth workers active in the cultural field to use creative industries as a mean for socio-economies valorization of youth creativity in order to create new jobs for youth or to ensure sustainability of cultural programs. Project supported by Erasmus + program of European Commission.



The Journey / Drom [2016-2018]

A collaborative work with Roma and non-Roma artists and communities in partnership between organizations from Berlin, Budapest and Novi Sad. We collected true stories of asylum seekers coming from Novi Sad through Budapest to Berlin and used these stories as material for an artistic collaboration. The project resulted in a theater piece, as well as a printed product (book, etc.) which can be distributed independently of the theater performances. The style and artistic expression that the project takes was decided together with the collaborating Roma and non-Roma artists. It is a production in collaboration with Roma, not about them, and the final say of how the stories are told stayed with them. Project was supported by Robert Bosch Stiftung, International Theatre Institute and Allianz Foundation.

09 PROGRAMME

NOVEMBER **24TH**

BENEFICIARIES ONLY

13.00

Meet and greet! The TrainArt group gets to meet each other once again. Introduction about the hotspot and about Kulturanova. Presentations, some thoughts about the day. Brief chat about personal goals and expectations.

OPEN WITH INVITATION

14.00 Check in

14.15

Intro from <mark>Kul</mark>turanova and the moderator **Milan Vračar**

14.30

Lecture Entrepreneurship in Creative Industries Milan Vračar

Milan is an independent culture producer and the president of Kulturanova. He gained vast experience in international projects thanks to the collaboration with some of the most important cultural actors in Serbia, Europe and overseas. He has also done many projects on residencies and other informal educational activities. This lecture will be an introduction about basic concepts of creativity, innovation, entrepreneurship and the scope of creative industries.

15.15

Video For which kind of art would you pay for?

A question asked to the young people on the streets of Novi Sad.

15.25

Short break

15.40

Lecture **Artistic interventions in organizations Uroš Mladenović**

Artistic director of Kulturanova and coordinator of Teatarnova programme, an actor and a youth worker, founder of the Teleport Theater, which deals with youth artistic education, and does plays for young people in various cities in Serbia. He will present some concrete examples of how Kulturanova is trying to implement new business models.

16.30

O&A-session

17.00-17.15

Wrap up, final greetings

NOVEMBER 25TH

OPEN WITH INVITATION

11.15 Check in

11.30

Presentation Creative Project Canvas

Gabriella Antezza

Gabriella Antezza is Materahub's Training and Project Manager. She is responsible for the development and delivery of training needs analysis, contents and outputs, learning assessment tools and resources. She has also a wide experience in the application of the Creative Project Canvas, a strategic framework to help artists and creatives planning sustainable projects and to support them detail the practical and philosophical aspects of their creative projects, reflect on its economical sustainability and on its impacts in a short, medium and long term.

12.30

Lunch break

13.15

Presentation Magic Agency

Marija Farmer

Marija is a psychologist, physical theatre director, poetry writer and international consultant for various programs for people and organizational development using theatre and creative expression. Owner of Magic Agency, a consultancy company, and author of the brand Business Theatre, a methodology that combines innovative business thinking with live theatre.

13.35

Short break

13.50

Business Theatre Workshop by **Marija Farme**

14.30

Q&A-session

15.00-15.15

Wrap up, final greetings

NEW BUSINESS MODELS FOR PERFORMING ARTS THE SPEAKERS NEW BUSINESS MODELS FOR PERFORMING ARTS

THE SPEAKERS

MILAN VRAČAR

FROM KULTURANOVA

Milan Vračar studied Management in Culture and Media and graduated with a thesis on international theatre festivals. He is an independent cultural producer and a president of Association Kulturanova. He was involved in many international projects and collaborating on many most important events in Novi Sad and in Serbia and producing and coordinating many innovative art initiatives. He participated on many international conferences, workshops, summer school (most important is Amsterdam Maastricht Summer University) and residencies (most important are Felix Meritis residency in Mains dOuvres, Paris, France in 2004. And CEC Artslink residency in New York, Seattle, Portland and San Francisco in 2009). He was also board member of several international networks. He held several lectures about his work on different Universities in Serbia and in Europe. He collaborated with many institutions such as Swiss Development Cooperation, Austrian Ministry of Foreign Affairs, Council of Europe, etc. He was working as a marketing manager in Cultural centre of Novi Sad and was coordinating Novi Sad's candidacy for European Cultural Capital. In 2017, he cofounded an independent Cultural centre and a co-working LAB. He is also a board member of OPENS - the body that coordinates of Novi Sad's title as European Youth Capital. He is also an experienced (and certified) youth worker.



The lecture by Milan Vračar

Entrepreneurship in Creative Industries

This lecture will be an introduction about basic concepts of creativity, innovation, entrepreneurship and the scope of creative industries.

NEW BUSINESS MODELS FOR PERFORMING ARTS

THE SDEAKEDS

UROŠ MLADENOVIĆ

FROM KULTURANOVA

Uroš Mladenović is an actor and youth worker. He works as an artistic director of the Association of Kulturanova in Novi Sad where he is currently a coordinator or participant in four regional theatre projects involving youth work. He finished the Academy of Arts in Novi Sad in professor Ljuboslava Majera's class in 2013, and did his Master studies with Professor Haris Pašović in 2014. He enrolled in Doctoral studies in Dramatic and Audiovisual Arts in 2015. He is also a certified youth worker, working with young people and leading the youth theatre in Paracin and Cuprija. As an actor, he plays at the Serbian National Theater, Bitef Theater, Cultural center of Paracin, Academy of Arts Novi Sad, as well as in independent productions. He starred in two film roles and in two television series. Laureat Prize for "Little Prince" for outstanding results in the field of drama art, awards for acting at the festival of new theatrical forms, as well as awards for best direction at the festival of youth theaters.



The lecture by Uroš Mladenović

Artistic intervention in organization - AIO

Artistic intervention, where the world of the arts is brought into organizations, has increasingly become a research field, with strong links to both creativity and innovation. Opportunities for the arts to interact with public and private organizations occur worldwide, but during the last decade artistic interventions have received growing attention in both practice and research. In artistic interventions, artists are invited into organizations to work with management and employees on issues that concern them, such as generating ideas for new products and services, supporting skills development (e.g., leadership, communication, and creativity), or clarifying organizational identity. AIO is a concept of art-based processes in which people, products and/or practices from the art world enter organizations (businesses, public bodies, NGOs) with the aim to support development, focusing on sustainable innovation and change. AIO is one of the most direct ways of stimulating innovative thinking, change of perspective and experimentation – artists are skilled in engaging people's emotions, creativity and senses, and they are trained in creating conceptual objects which can disrupt the established routines, thereby opening space for fresh ways of thinking and acting. Working with artists can help individuals and the groups of which they are part re-assess themselves with new eyes and to question what they do, how they do it, and go beyond the descriptive or informative dimension of dialogue.

THE SPEAKERS

MARIJA FARMER

MAGIC AGENCY AND BUSINESS THEATRE

GUEST SPEAKER

"I use improvisation, movement, body, images, poetry, rhythm, memories and personal fascinations in my work. I believe in the power of Beauty to heal the world. My devotion is to create touching, provocative and beautiful performances that will raise emotions in the audience and connect them to their dreams, losses and desires. Through my art, I would like to make the world a more tender place."



Marija Farmer is the founder and director of Magic Agency and creator of the brand *Business Theatre*. She has been a psychologist, theatre director/performer and international consultant and trainer of personal, professional and civil society development programs for 20 years. Expert in developing creativity programs to unfold and use theatre in personal and organizational development. She works throughout Serbia and Europe and has worked with around 7,000 participants along the way.

EDUCATIONAL BACKGROUND

M.A. in Psychology, University of Belgrade (1997); MAPA – Moving Academy for Performing Arts, Netherlands/ Serbia (2007-2008); Expressive Arts Techniques – Theatre, Visual Arts and Poetry – EGS, Italy (2003), Germany (2002); Theatre of the Oppressed, Forum Theatre and Rainbow of Desire - Adrian Jackson, Cardboard Citizens, London (2002/2008); From ACT to ACTING (JAN FABRE (Troubleyn teaching method) by Cedric CHARRON, Paris Summer Academy, 2016, Paris; From 1995. onwards participated in many national and international trainings, workshops and conferences: Theatre and Shamanism, Playwriting, Improvisational theatre etc.

ARTISTIC STYLE

She calls her own artistic approach "Theatre of Tenderness". Theatre of Tenderness is *devised theatre*, based on an artistic concept/idea of a director/coach and uses the personal stories of performers and other associates, their fascinations, symbols, emotions and unique talents to come to the final product. It is *physical theatre* (rhythmic, movement based, visual and uses body as main means of expression) and *nonnarrative* (poetic, post-dramatic) theatre. She created The Small Academy for Physical, Expressive and Devised Theatre (2015-current) where she teaches her method and vision to create the Academy for Contemporary Theatre and Performing Arts in Belgrade.

CONSULTANCY AND TEACHING

She is a trainer and author of numerous applied theatre programs for development of individuals, teams and communities using theatre and creative expression and author of numerous applied theatre performances. She is also founder and director of the **consulting agency Magic Agency**, which creates and delivers theatre training programs for personal and organizational development, as well as theatre events for different purposes. She is one of the authors of the brand **Business Theatre**.

THEATRE PERFORMANCES & WRITING

Author and director of 25 performances (art productions & applied theatre). Published 3 books of poetry "Last Remains of the Poetry in the City" (LOM, Belgrade 2005), "Her Secret Life" (LOM, Belgrade, 2010), "I Hear the Drum" (MF, Belgrade, 2016).

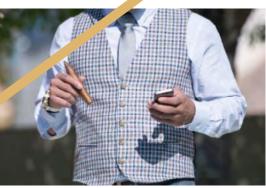
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THE SPEAKERS

The Workshop by Marija Farmer

The first part of the workshop will be a video lecture (20 mins) introducing the history of the Business Theatre idea and the different models developed in that area. The second part of the workshop (15min) will show a few exercises used by Marija Farmer in her work, then the participants will have a short discussion about the challenges and joy that spark when combining creativity, art and business and, lastly, there will be time for questions.





About Magic Agency and Business Theatre

Magic Agency is an agency that creates and delivers educational training programmes for personal and organisational development (HR) and theatre events for conferences, promotions, celebrations or teambuilding (HR, PR, marketing).

They have developed the brand **Business Theatre**. It is a revolutionary business communication tool, which combines innovative business thinking with live theatre. They use methods from theatre and performance to maximize the impact and effectiveness of their clients' company.

Magic Agency's mission is to contribute to the development of exceptional companies where creative and happy people work, companies that are leaders on the market and that, through their achievements, values, and culture, promote and further the development of happy societies.

Their core values are:

- aspiring to excellence the highest quality and professional standards in anything they do;
- deep belief that capacity for play, feeling the passion and navigate through/with emotions, on one side, and planning, rational thinking, business skills and committed work on the other, are the bases of any great business or life success of individuals and companies:
- being in love with *creativity* and understanding creativity as a cycle of dream realization;
- *integrity* and the high importance we give to values as such, our own and those of others.

Their activities are:

- 1. Business Theatre Trainings, a combination of indepth knowledge about the topic (for example, theory and practice in dealing with conflicts, team roles etc.) and various theatre techniques that will help and enhance the gaining of that knowledge. Use of techniques from applied theatre, physical theatre, and impro theatre, while they work with important topics for successful business and team cooperation.
- 2. Business Theatre Events, custom made theatre that transforms teambuilding, conferences or a meeting in an unforgettable experience, based on the company's needs. Business theatre events can be used for PR, HR or marketing.
- 3. Long-term Consultancy Programs for Development of Creative and Constructive Company Culture.

THE SPEAKERS

GABRIELLA ANTEZZA

MATERAHUB, ITALY

GUEST SPEAKER

Gabriella Antezza is Materahub's Training and Project Manager. She is responsible for the development and delivery of training needs analysis, contents and outputs, learning assessment tools and resources. She has also a wide experience in the application of the Creative Project Canvas, a strategic framework to help artists and creatives planning sustainable projects. The tool is used to support them in the practical and philosophical aspects of their creative projects and in reflecting on economical sustainability and on its impacts in a short, medium and long term. Since 2014, with the collaboration of expert trainers, tutors and coaches, she has always been working to improve, integrate, adapt and implement the Creative Project Canvas. Recently, the European Commission appointed the project as successful good practices alongside Materahub entrepreneurial innovative Creative Project Canvas. In the last 2 years, she has gained knowledge and experience about the EU EntreComp framework of entrepreneurial competences by implementing it in several different training and coaching activities of EU projects managed and coordinated by Materahub. In fact, based on the EntreComp, the Materahub team has also developed a "Training Design Canvas", a reflective and planning tool supporting trainers, educators, teachers and mentors operating within formal and non-formal training organisations, public schools and universities, incubators and creative hubs to design didactic programmes based on the development of learners' entrepreneurial skills.



The Workshop by Gabriella Antezza

Creative Project Canvas

The Creative Project Canvas was born within "Break in the Desk" EU Erasmus + project, the pioneering EU project to foster capacity building actions for Creative and Cultural sectors led by Materahub with several Italian and European actors from 2014 to 2017 (public organisations, universities, enterprises). The Creative Project Canvas is a strategic framework to help artists and creatives planning sustainable projects and to support them detail the practical and philosophical aspects of their creative projects, reflect on its economical sustainability and on its impacts in a short, medium and long term. Break-in the Desk was a three-year project co-funded by the EU Erasmus+ Programme aiming at improving artists and creatives' entrepreneurial competences to become inventive entrepreneurs by making their own knowledge and skills available to enterprises and communities.

THE SPEAKERS



Materahub manages international pilot projects to support cultural and creative industries, encouraging innovation and inclusion processes and a new entrepreneurial vision to face contemporary challenges. It organizes several international Capacity Building activities, aimed at meeting and contaminating skills between local and international experts, entrepreneurs and policy makers. These are projects funded by the European Erasmus + programs, Cosme, Interreg, Horizion 2020, etc.

Materahub is also a Europe Direct Center for Matera and its province. It is the official information point recognized by the European Commission which aims to promote calls for proposals and initiatives put forward by the European Union and convey the sense of European citizenship.

Since 2010, Materahub has been the Intermediary Organization of the European Erasmus for Young Entrepreneurs program; since 2014, it is the Italian host of the Creative Business Cup, the only international competition dedicated to cultural and creative industries.

Materahub is a member of the Puglia Creative District and is part of the cluster of Cultural Industries and Creative Basilicata Creativa. The Consortium is also included in the international CARP network that promotes cultural routes on the prehistoric art of the Council of Europe.

Materahub is also a member of some of the most important European networks working in Creativity and Culture sectors:

- European Creative Hubs Network
- European Creative Business Network (ECBN)
- Network for Innovations in Culture and Creativity in Europe (NICE)
- European Forum of Technical and Vocational Education and Training (EFVET)









Building new skills for innovative business models in the performing arts sector

www.trainart.eu

Follow the project!











Partners

















PROJECT INFORMATION

Project acronym TRAINART

Project full title Building new skills

for innovative business models in the performing arts sector

Coordinator Consorzio Marche Spettacolo

Funded by Creative Europe

Project no 607434-CREA-1-2019-1-IT-CULT-COOP1

Project website www.trainart.eu

DOCUMENT INFORMATION

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With the support of the Creative Europe Programme of the European Union.

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INTRODUCTION

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THE SPEAKERS

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20 DAY 2 / 2ND FEBRUARY
22 DAY 3 / 3RD FEBRUARY
25 DAY 4 / 4TH FEBRUARY
27 DAY 5 / 5TH FEBRUARY

TRAINART

TRAINART-building newskills for innovative business models in the performing arts sector – is a project by Consorzio Marche Spettacolo and Kulturanova, Haceria Arteak, Welcome aps, Teater Nu co – funded by Creative Europe.

TRAINART aims at strengthening the competitiveness of the European Performing Arts sector and shaping new skills for cultural professionals interested in developing innovative business models in the Cultural and Creative Industries.

TRAINART intervenes in two particular fields:

- a. management models of cultural spaces
- b. artistic interventions in non-conventional contexts

The first steps of the project consisted in enquiring the needs and the constraints of the cultural professionals (artists, curators and executives coming from the performing arts sector) in developing more sustainable practices needs and visions, through the swot analysis that each partner carried out in their own countries and a questionnaire that collected hundreds of responses from the performing arts professionals in the countries involved in the project.

From this research process, two publications came out:

- . "The Trainart SWOT analysis A bird's eye view on the cultural&creative markets in Italy, Ireland, Sweden, Serbia and Spain"
- . "The professional skills most needed by cultural and creative operators - A benchmarking report on the performing arts professionals surveyed in Italy, Ireland, Sweden, Serbia and Spain"

This is the starting point for providing a specific learning programme, consisting in 60 hours of non-formal and peer-to-peer training, organized in different "training hotspots" for the two areas of intervention: A (in Ireland, Spain and Italy) and B (in Sweden, Serbia and Italy).

After that, the beneficiaries of the training programme – a selected group of cultural professionals – will test the acquired skills and develop pilot actions, experimenting with new business models and new artistic interventions aimed at public or private organizations.

The TRAINART team

Five partners and one associated partner, coming from Italy, Sweden, Serbia, Spain and Ireland.

CONSORZIO MARCHE SPETTACOLO (lead partner)

Consorzio Marche Spettacolo is the consortium gathering the main legal subjects working in the field of performing arts in the Marche region. All the entities involved in the production, distribution, promotion and development of performing arts in the Marche region can associate to CMS

The aims of the CMS are based on two main priorities:

- costs rationalization and optimization;
- identification and development of common policies, promoting synergies and exchanges, studies and research on live performance sector, etc.

Nowadays there are 40 associated entities, starting with the most important in the sector.

TEATER NU (Gothenburg, Sweden)

Teater Nu is a Swedish art collective and platform for the performing arts. The overall goal is to make art that is playfully engaging, whether by trying out new sites and forms of expression, new cross-breeding in genres, or by making art more accessible. Teater Nu functions as a greenhouse for new artistic ideas. We are also interested in different ways to organize as artists, and are always looking for new forms, models, structures etc.

KULTURANOVA (Novi Sad, Serbia)

Kulturanova is a Serbian cultural association fostering cross sectoral cooperation between artists and non-artistic organizations (industrial, social and educational) and promoting creativity as a tool for economic development and entrepreneurship. Kulturanova's mission is to develop contents of independent culture to encourage positive social change and to improve the position of creative people advocating that creativity is a tool for economic development and entrepreneurship.

HACERIA ARTEAK (Bilbao, Spain)

Haceria Arteak is Spanish not-for-profit cultural association working for the regeneration of urban spaces and founder of the "ZAWP – Zorrotzaurre Art Work in Progress" a permanent platform for artistic creation and social innovation. ZAWP became a cross-fertilized hub where several creative entrepreneurs work and provide a wide range of services for citizens.

WELCOME APS (Monte Roberto, Italy)

WELCOME A.p.s. is a not-for-profit association having the aim to stimulate transnational cooperation, strengthen public and private partnership in Europe and to foster excellence, innovation and quality in all the activities related to the human capital development. WELCOME A.p.s. is an official Training Provider recognized by the Marche Regional Authority and it has a very reliable experience in designing, coordinating, managing, monitoring and evaluating European mobility projects or formal and nonformal training experiences for learners and staff.

LIMERICK CITY AND COUNTY COUNCIL - CULTURE AND ARTS DEPARTMENT/SOCIAL DEVELOPMENT DIRECTORATE

(Limerick, Ireland)

The Limerick Culture & Arts Department is funded by Limerick City and County Council, the Arts Council of Ireland, and the Department of the Culture, Heritage & the Gaeltacht. The Limerick City Arts Office was established in 1988. The County Limerick Arts Office was established in 1993. The amalgamation of Limerick City and County Council in 2014 resulted in one Arts Office delivering the arts for Limerick. It is the first Local Authority in Ireland to put in place a Culture and Arts Department representing the growth in investment and delivery in Limerick in Culture and Arts.

CONSORZIO MARCHE SPETTACOLO

The Consorzio Marche Spettacolo (CMS) was formed in 2011 with the aim to reunite the main legal subjects working in the performing arts sector (music, theatre, dance and contemporary circus) in the Marche region (Italy). The idea behind the creation of the CMS sparked from the necessity for an effective coordination of the sector and the intense work of exchange and comparison between the interested institutions. It represents a real opportunity for the associated members and the performing art sector in general, as its purpose is to create new economies, to be cost-effective and to promote new opportunities for development. The aims of the CMS are based on two main priorities:

- costs rationalization and optimization;
- identification and development of common policies, promoting synergies and exchanges among the consortium members and with other important stakeholders in the performing arts field, promoting studies and research on the live performance sector, etc.

Consorzio Marche Spettacolo is a non-profit organization and the only entity of its kind in the whole Italian panorama. All the entities involved in the production, distribution, promotion and development of performing arts in the Marche region can become a CMS's associate member. Nowadays there are 43 associated entities.

www.marchespettacolo.it/en

Facebook: Marche Spettacolo

Instagram: @marchespettacolo

Twitter: @cmspettacolo

YouTube: Marche Spettacolo

TO THE TRAINHEART A TRAINART'S FOCUS ON CORE SKILLS FOR CCIS

In this third Training Hotspot, TRAINART looks into its core values and topics. This online event, live from Ancona (Italy) and organized by the leading partner Consorzio Marche Spettacolo, will reunite field A and field B in a 5-day event and get into the HEART of the project, setting a first blueprint for the future pilot actions that will be implemented by the beneficiaries. The first two days (1st and 2nd Feb) will provide insights on Field A, covering the topics of revenue streams, functions and governance.

The following two days (3rd and 4th Feb) will offer an overview of examples in Field B for public and private commissions. The topics touched will be urban regeneration, social inclusion and artistic interventions in companies.

The last day (5th Feb) gathers all the beneficiaries, both from field A and B, and will be divided into an open-to-all session in the morning, where everyone interested can join, and a workshop in the afternoon, organized exclusively for TrainArt's beneficiaries, where discussions will be directed towards building a solid baseline for the future pilot actions expected by the project.

07 PROGRAMME

Schedule of the event

WHO PARTICIPATES WHEN?

DAY 1 and DAY 2 (1st and 2nd February) will be **ONLY** for beneficiaries from **Field A**DAY 3 and DAY 4 (3rd and 4th February) will be **ONLY** for beneficiaries from **Field B**

DAY 5 (5th February) morning will be open to everyone

DAY 5 (5th February) afternoon will be a workshop ONLY for beneficiaries, both from Field A and Field B

DAY 1 1ST FEBRUARY

FIELD A

New management models for cultural spaces

10.00 Meet and greet!

Schedule of the day and useful directions to fill in the form "Developing your pilot action idea" with some suggestions, topics, insights, etc.

LEARNING FROM MENTORS

10.30

The Physiognomy of the New Cultural Centres in Italy

by <u>Bertram Niessen</u>, director of *cheFare*, agency for cultural transformation > Q&A session

11.15 Break

11.30

Teatro Ringhiera (Milan): an Integrated Theatre for a Cultural Regeneration Project

by <u>Giulia D'Antonio</u>, collaborator Research Area of *KCity - rigenerazione urbana* > Q&A session

12.15 Break

LEARNING FROM PEERS FROM THE FIELD

12.30

Expertise "Made in Marche"

presented by innovative cultural centres: challenges and innovation regarding the three main topics of study for Field A, meaning revenue streams, governance, functions

- Politeama (Tolentino), by <u>Massimo Zenobi</u>,
 Fondazione Moschini
- Teatro Apollo, Anche Questo È Teatro (Mondavio), by <u>Paola Ricci</u>, Asini Bardasci
- Brumbulla (San Costanzo), by <u>Marianna Bianchetti</u>, Associazione Centripeta
- Spazio Betti (Fermo), by <u>Claudia Cimadamore</u>,
 Nuova Agenzia Ricerca RES
- > Q&A session

13.30/13.45 Final greetings

See you tomorrow!

DAY 2 2ND FEBRUARY

FIELD A

New management models for cultural spaces

10.00 Meet and greet!

- > Schedule of the day
- > Explanation warm-up

10.15 Warm up!

Let's be creative: for this activity we will be using the Zoom tool "Whiteboard" (IMPORTANT: Connect from laptop or computer, the Whiteboard does not allow to add text when using a mobile phone).

You will be divided into 3 groups with 4 people in each, according to the Field A's topic that you chose via Typeform. According to that topic and together with your fellow group members, you will have to think of the perfect/ideal project you could create together. Furthermore, you will have to think of the perfect collaborator to work with on your project idea, and that can be anything: a famous person, someone you know in real life, an animal, an object or someone or something you created with your own imagination. You can also mention a fellow beneficiary! Each group will have to agree on one or more ideal collaborators and then explain their choice.

10.45

Innovating a Cultural Organization's Business Model Starting From the Analysis of the Public: the Design Thinking Process

by <u>Patrizia Braga</u>, Head of the Participation and Development Area of <u>Melting Pro</u> > Q&A session

11.45 Break

12.00

The Sustainability of Cultural and Creative Spaces

by <u>Damiano Aliprandi</u>, Manager of the Research and Consultancy Area at *Fondazione Fitzcarraldo* > Q&A session

13.00

Final greetings. Now it's time to update your form "Developing your pilot action idea" with the new insights gained from these two days!

08 PROGRAMME

Schedule of the event

WHO PARTICIPATES WHEN?

<u>DAY 1 and DAY 2 (1st and 2nd February)</u> will be **ONLY** for beneficiaries from **Field A**<u>DAY 3 and DAY 4 (3rd and 4th February)</u> will be **ONLY** for beneficiaries from **Field B**<u>DAY 5 (5th February)</u> morning will be **open to everyone**

DAY 5 (5th February) afternoon will be a workshop ONLY for beneficiaries, both from Field A and Field B

DAY 3 3RD FEBRUARY

FIELD B

Artistic interventions in non-conventional contexts

10.00 Meet and greet!

> Schedule of the day and useful directions to fill in the form "Developing your pilot action idea" with some suggestions, topics, insights, etc. > Introduction topic of the day: artistic interventions for private commissionaires

LEARNING FROM MENTORS (PART 1)

10.30

Innovating The Business With Art: a Method by Fondazione Ermanno Casoli

by <u>Chiara Paolino</u>, co-author of the book "Innovare l'impresa con l'arte"

> Q&A session

11.15 Break

LEARNING FROM PEERS FROM THE FIELD

11.30

Bringing Empathy in a Business With "E.N.J.O.Y.! -Empathy to Narrate a Job: an Occasion for You!"

by <u>Isabella Carloni</u>, actress/author and artistic director of *Associazione Rovine Circolari*.

> Q&A session

12.15 Break

LEARNING FROM MENTORS (PART 2)

12.30

The Project "Coreografie d'Impresa"

(ENG: "Business Choreographies") by <u>Professor Monica Calcagno</u>, Department of Management at *Università Ca' Foscari*, Venice. > Q&A session

13.15 Final greetings

See you tomorrow!

DAY 4 4TH FEBRUARY

FIFI D B

Artistic interventions in non-conventional contexts

10.00 Meet and greet!

> Introduction topic of the day: artistic interventions for public commissionaires > Explanation warm-up exercise

10.15 Warm up!

Let's be creative: for this activity we will be using the Zoom tool "Whiteboard" (IMPORTANT: Connect from laptop or computer, the Whiteboard does not allow to add text when using a mobile phone).

You will be divided into 3 groups with 4 people in each, according to the Field B's topic that you chose via Typeform. According to that topic and together with your fellow group members, you will have to think of the perfect/ideal project you could create together. Furthermore, you will have to think of the perfect collaborator to work with on your project idea, and that can be anything: a famous person, someone you know in real life, an animal, an object or someone or something you created with your own imagination. You can also mention a fellow beneficiary! Each group will have to agree on one or more ideal collaborators and then explain their choice.

LEARNING FROM MENTORS

10.45

Performing Arts and Community Building: the Experience of Cantieri Meticci

by <u>Pietro Floridia</u>, director of *Cantieri Meticci*. > Q&A session

11.30 Break

11.45

Performing Arts and Urban Participation: the Experience of Stalker Teatro

by <u>Stefano Bosco</u>, project manager at *Stalker Teatro*. > Q&A session

13.15 Final greetings

Now it's time to update your form "Developing your pilot action idea" with the new insights gained from these two days!

09 PROGRAMME

Schedule of the event

WHO PARTICIPATES WHEN?

DAY 1 and DAY 2 (1st and 2nd February) will be **ONLY** for beneficiaries from **Field A**DAY 3 and DAY 4 (3rd and 4th February) will be **ONLY** for beneficiaries from **Field B**DAY 5 (5th February) morning will be **open to everyone**

DAY 5 (5th February) afternoon will be a workshop ONLY for beneficiaries, both from Field A and Field B

DAY 5 5TH FEBRUARY

OPEN-TO-ALL EVENT

CREATIVE EUROPE 2021-2027: WHAT'S COMING?

10.00

Opening greetings by <u>Daniele Vimini</u> President of *Consorzio Marche Spettacolo*

10.15

Introduction by the moderator <u>Martina Paccova</u> Co-founder of *Europe Welcome aps*

10.30

The New Orientations of the Creative Europe Programme 2021-2027

by <u>Anna Conticello</u>, Project Manager of *Creative Europe Desk Italy - Cultural Office*

11.30

Final debate and conclusion, moderated by <u>Martina Paccova</u>

12.00 End open event

12.00-14.00 Lunch Break

ONLY FOR BENEFICIARIES

WORKSHOP FIELD A AND FIELD B

14.00

- > Explanation Workshop
- > Division into 6 breakout groups

14.15

Discussion inside breakout groups with participants that chose the same topic

15.15 Break

15.30

Mediators report the results of each breakout group's discussion

16.30

Discussion and Feedback session

16.50 Closing

See you in the next Training Hotspot!



In preparation for the 5-day event, here are a few guidelines on how to use the Zoom tools that we will be applying during this third online Training Hotspot.

THE ZOOM TOOL "WHITEBOARD"

The tool Whiteboard will be employed during the **WARM UP!** activity on the second day of each Field's focus, therefore on DAY 2 for Field A and on DAY 4 for Field B.

Since the **WARM UP!** activity will be carried out in breakout groups and only within beneficiaries, it is fundamental that one person out of each group remembers to Save the Whiteboard and then shares it (by sharing his/her screen) with everyone once we will all be back in the main session. **IMPORTANT: The Whiteboard does not allow you to add text if you are using Zoom on a mobile phone, so we suggest participating in the event via laptop or personal computer.**

Choose one person in each breakout group to be the minute-keeper/artist. This person will then have to:

1. Click the Share Screen button located in the meeting toolbar.



2. Click Whiteboard.



Whiteboard

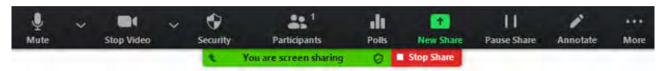
- 3. Click Share.
- 4. Start drawing, writing and annotating the project idea and the ideal collaborator(s), as described in the **WARM UP!** activity, by using the tools on the top of the Whiteboard.



5. You can use the page controls in the bottom-right corner of the Whiteboard to create new pages and switch between pages.



- 6. When done, click Save on the upper-left corner of the Whiteboard toolbar. The Whiteboard will be saved as an image in a Zoom folder that will be automatically created on your desktop. We suggest to open that folder immediately and leave it in the background for later use.
- 7. You can close the Whiteboard.
- 8. Open the image saved.
- 9. When we are all back to the main session, Share your screen to show your image with drawings, notes, etc. and explain your idea.



11

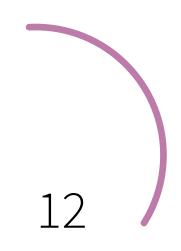
THE ZOOM TOOL "ANNOTATION"

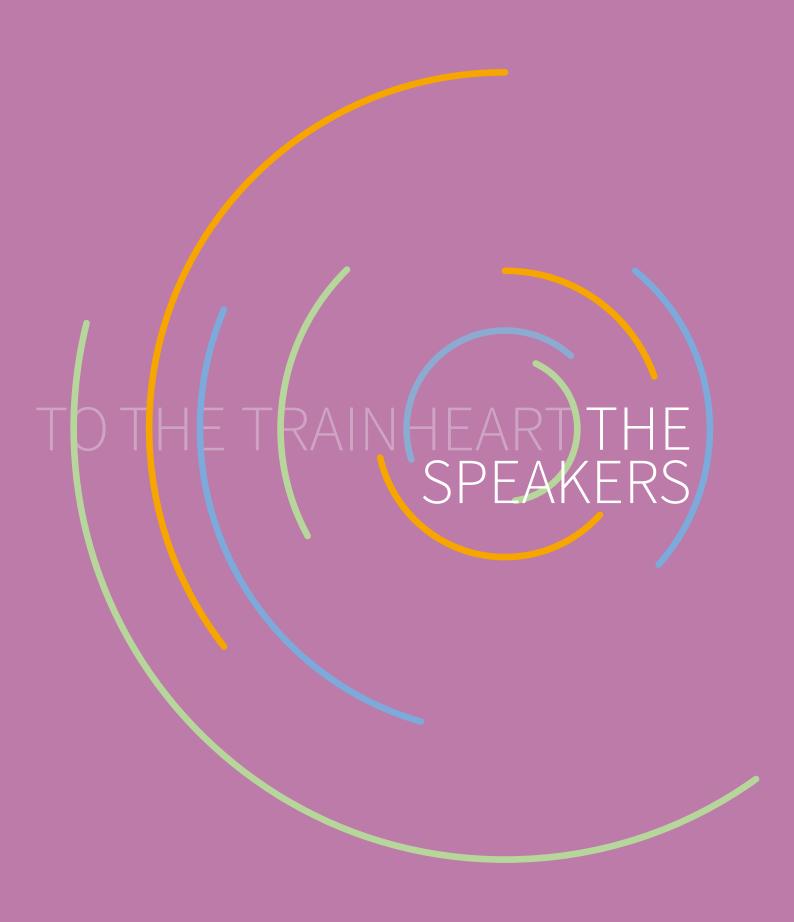
The tool Annotation will be used during the last day's workshop, to allow fellow participants to annotate feedback on each beneficiary's answers, collected in the file "Developing your pilot action idea". The beneficiaries will again be divided into breakout groups according to the topic selected in the Typeform. There will be 4 beneficiaries in each group. The breakout sessions will be moderated by one partner in each group.

- 1. Each beneficiary has 15 minutes to share his/her idea. He/She will do so by sharing his/her screen and showing the file "Developing your pilot action idea" completed.
- 2. While one beneficiary's screen is shared, the other 3 can add their feedback directly on the shared screen, by using the tool "Annotate", on the bottom-right corner.



- 3. Once the first beneficiary is done presenting his/her answers, he/she will then have to Save the shared screen with the annotations.
- 4. Repeat these steps for each of the 4 beneficiaries in the group.
- 5. Once we are all back to the main session, the partners moderating the groups will briefly present the ideas sparked during the breakout groups.





THE SPEAKERS

DAY 1 / 1ST FEBRUARY 2021

BERTRAM NIESSEN

CO-FOUNDER AND DIRECTOR AT CHEFARE

Bertram Niessen is the co-founder of **cheFare** and he has followed its development since 2012. He is its Scientific Director and Head of Research and Development.

cheFare is a non-profit cultural association and an agency for cultural transformation.

Born in 2012 with the **cheFare** Award, which has allocated 350,000 euros for 5 selected projects in 3 editions, today they develop cultural projects in Italy and abroad, spacing from workshops to seminars and touching initiatives of public art.

cheFare leads the debate on social innovation with their magazine *Almanac*, publishing every day original articles written by a selected group of cultural operators in Italy.

As a teacher, author and designer, Bertram Niessen deals with urban spaces, culture economy, DIY 2.0 and distributed manufacturing, network and collaboration cultures, bottom-up innovation, electronic art. At the heart of it all, there is a strong interest in the intersection of culture and society, and the belief that there is a need for new forms of social and political action.

Since 2003, he has often held lectures, seminars and public interventions and has taught in graduate courses, masters and doctoral schools in universities and academies such as: the Doctoral School in Social Sciences and the Department of Sociology and Social Research of the Milano Bicocca University; the Department of Information Sciences of the University of Milan; the SCODEM master from the University of Trento; the masters MEC (Master in Cultural Events) and ALMED (High School in Communication, Events, Entertainment) of the Catholic University of the Sacred Heart of Milan; the Sole 24Ore Business School; the New Academy of Fine Arts in Milan.

He was a post-doc researcher at the University of Milan in the EU EDUFASHION and Openwear projects. He is PhD in Urban European Studies at the University of Miano-Bicocca, where he has dealt with the relationships between cities, the economy of creativity and social innovation processes. In 2001, he was a founding member of the experimental collective of electronic art otolab, with which he taught Audiovisual Performance for years at NABA in Milan and in various other places. He often writes for journals, magazines and newspapers.



The Intervention

The Physiognomy of the New Cultural Centres in Italy

In Italy, new cultural networks were born in response to the economic crisis of 2008. For over 10 years, thousands of organizations have been carrying collaborative cultural practices based on participation and activism in cities and the countryside, in the South as well as in the North. These networks, practices and organizations converge in the new cultural centers, places where tens of thousands of people meet. These are places like makerspaces, experimental libraries, regenerated spaces, community hubs, artist residences and Fablabs.

These communities, places and organizations face similar challenges but with different tools. Together, the new cultural centers and their communities are one of Italy's civic backbones. These places are spaces of brainstorming, confrontation and transformation.

More info

cheFare

agency for cultural transformation

THE SPEAKERS

DAY 1 / 1ST FEBRUARY 2021

GIULIA D'ANTONIO

COLLABORATOR RESEARCH AREA OF KCITY

Giulia D'Antonio is the graphic designer and a collaborator in the Research Area of **KCity**. She is also an architect and spatial planner and she graduated from the IUAV University of Venice. Furthermore, she studied at the Technical University of Lisbon and has carried out various training and work experiences in Italy and abroad (in particular Portugal, France and Shanghai), also gaining skills in the graphic field and in communication.

KCity is a company specialized in the strategic design of urban regeneration projects and processes, which works on behalf of public and private operators, dealing with the conception and feasibility study of innovation initiatives that involve the reuse of city spaces.





The Intervention

Teatro Ringhiera (Milan): an Integrated Theatre for a Cultural Regeneration Project

Not just a theater and much more than a simple multifunctional center: the new Ringhiera (settled in Milan) will be an example of how a cultural center can be conceived as an innovative tool to contribute to the regeneration of an urban periphery.

The project is structured around the consolidation and relaunch of the original cultural proposal that the building has already hosted in the last decade, linked to an idea of theater that is not resolved in the dedicated spaces, but rather works and is formed in the border spaces, outside and inside the places of social interaction.

For the realization of this perspective, the building will be transformed into a "hybrid" space, a place within which to promote integration of cultural activities with the services already present within the structure and with new activities that will be introduced to improve the quality of life in the neighborhood, increase the attractiveness towards the city and guarantee conditions of greater sustainability for the project.

More info

KCity - rigenerazione urbana

DAY 1 / 1ST FEBRUARY 2021

POLITEAMA TOLENTINO

MASSIMO ZENOBI, FONDAZIONE MOSCHINI

The Intervention

Expertise Made in Marche: Politeama Tolentino

"An eclectic place for the arts and entertainment"

The Politeama Tolentino is a multifunctional center created with the aim of hosting artistic and cultural events, catalyzing ideas, projects and resources to contribute to the social development of the territory.

Born as a film theater in 1926 at the behest of a group of Tolentino citizens chaired by Cav. Nazareno Gabrielli, the Politeama, which was originally called Politeama Piceno, has followed the transformations of the historical and social context: from the advent of sound cinema to the crisis due to the spread of television, from the new cultural ferment of the Eighties until the closure occurred in 1991.

The Politeama reopened to the public in 2017, thanks to Franco Moschini who, together with the Municipality of Tolentino, established the Fondazione Franco Moschini, with the aim of restoring and managing the new Politeama. The entrepreneur, following the philosophy of the founding members, has renovated and re-functionalized the building. The restoration project was entrusted to Michele De Lucchi, an internationally renowned architect, who, while retaining the main features of the building, redesigned all the spaces, transforming the historic film theater into a modern multifunctional center for arts and culture.

More info

<u>Politeama</u>



DAY 1 / 1ST FEBRUARY 2021

TEATRO APOLLO

PAOLA RICCI, ASINI BARDASCI



Expertise Made in Marche: Teatro Apollo, Anche Questo È Teatro

"Anche Questo È Teatro" (ENG: "This is Theatre, Too") is the innovative project implemented by Asini Bardasci. The Teatro Apollo, a beautiful little theatre in Mondavio (Marche, Italy), is home to the project "Anche Questo È Teatro".

The project's 2017/2018 edition was able to host important names in the theater at national and international level and also saw the realization of two important innovations: the debut of the first two production shows of the Asini Bardasci (Il Maestro and HOT JAZZ: a radio drama about Django Reinhardt) and the beginning of the collaboration with AMAT, the main performing arts circuit in the Marche region.

One of the most beautiful and characteristic moments that can be witnessed inside Teatro Apollo is when the artist meets the public. At the end of a performance, the artist sits together with Asini Bardasci and shares insights by answering the public's questions. In this way, an intimate dialogue of exchange and comparison is created, eliminating the distance that is generally created between the artist and the audience and generating a meeting point between the two parts that, together, allow a show to be successful.

More info

Teatro Apollo, Anche Questo È Teatro



THE SPEAKERS

DAY 1 / 1ST FEBRUARY 2021

BRUMBULLA

MARIANNA BIANCHETTI, ASSOCIAZIONE CENTRIPETA



The Intervention

Expertise Made in Marche: Brumbulla

From October 2019, Associazione Centripeta has opened the doors of BRUMBULLA, its own creation space, built in a former paint factory, a warehouse that has been in disuse for years. They have long felt the need to live in a place of creation, which was a further expression of our vision of theater and which would allow us to carry out our artistic research on a daily basis. That is why the name BRUMBULLA: in the Cesano Valley (Marche, Italy) dialect, it means "to boil", as Centripeta cannot sit still and wait for things to happen.

BRUMBULLA is made up of what we call the foyer or reception area, two rooms, the main one on the ground floor, an open space covering an area of 120 square meters with ceilings 5 and a half meters high, and the smaller room, located on the first floor which has an area of 70 square meters with a 3 meter ceiling, plus a very large dressing room.

A professional mobile dance floor is available in both rooms.

More info

<u>Brumbulla</u>

DAY 1 / 1ST FEBRUARY 2021

SPAZIO BETTI

CLAUDIA CIMADAMORE, NUOVA AGENZIA RICERCA RES

The Intervention

Expertise Made in Marche:

SpazioBetti

The SpazioBetti project was born from the opportunity to redevelop the building of the former Ugo Betti middle school in the heart of the historic center of Fermo (Marche, Italy), affected by the 2016 earthquake and thereby made unusable. This situation has stimulated the thinking about the conditions of cultural animation in the territory of the Municipality of Fermo and the obvious need to activate a much more significant offer, especially in relation to the needs of the younger public.

The project idea is to create a cultural hub, which unfolds in a series of different, broad and integrated initiatives. The pillars that support the foundations of the project are sustainability, guaranteed by a social, cultural and "commercial" mix of the different activities.

The complex on which this urban regeneration project is focused faces the walls of the historic center of the city of Fermo and it creates a connection point between the historic part of Fermo and the modern part of the city. A place with great potential for young people and for tourism.



SpazioBetti provides a multifunctional space with multiple facets, with spaces specially designed to cope with different functions:

- a hostel that can be both an offer for youth tourism and for social tourism;
- social micro-apartments able to offer temporary hospitality for situations of housing need;
- a reception of university students and small theater groups guests of the structure;
- a refreshment area / bar that expands into the large courtyard that becomes a place for events integrated with the cultural space of the auditorium and the adjoining rooms;
- a co-working area that can act as both a training experimentation laboratory and a startup incubator;
- a Fab-Lab area that allows the training and incubation of entrepreneurial micro-activities;
- a social concierge space that offers proximity services in the neighborhood where the structure is located.

More info

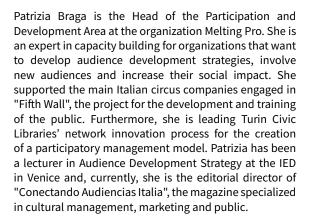
Spazio Betti

THE SPEAKERS

DAY 2 / 2ND FEBRUARY 2021

PATRIZIA BRAGA

HEAD OF THE PARTICIPATION
AND DEVELOPMENT AREA AT **MELTING PRO**



Born in 2011 in Rome (Italy), **MeltingPro** (MeP) is a dynamic cultural enterprise, which sees the potential in transforming society with art and creativity. It is a group of seven colleagues who believe in the values of empathy, respect, social and environmental justice and cooperation.

MeP creates opportunities for cultural innovation in which the participatory dimension and the impact on people, communities, cities and territories play a leading role. In this sense, Melting Pro:

- develops experimental projects on forms of leadership and cultural management;
- activates territorial networks that creatively enhance the material and the intangible heritage of a place;
- invests in a new skills model open to transversal skills for individual and group empowerment;
- simulates the potential for human, social and cultural growth that can emerge from narrative practices and participatory processes;
- strengthens collaborations at a local and international level by activating networks for knowledge and communities of practice.

Furthermore, Melting Pro offers courses and services to students, operators and companies in the cultural sector.



The Intervention

Innovating a Cultural Organization's Business Model Starting From the Analysis of the Public: the Design Thinking Process

The need to become more inclusive and open to the public is recurring, but how is it possible to plan the future of a cultural organization starting from the public?

In this meeting, Patrizia Braga will show how Design Thinking can become an innovative method to strengthen those cultural organizations that want to grow and improve, spark a dialogue with their communities and play a decisive role in the transformations of society.

More info

<u>Melting Pro</u>

THE SPEAKERS

DAY 2 / 2ND FEBRUARY 2021

DAMIANO ALIPRANDI

MANAGER OF THE RESEARCH AND CONSULTANCY AREA

AT FONDAZIONE FITZCARRALDO



Fondazione Fitzcarraldo is an independent center that carries out planning, research, training and documentation activities on management, economics and culture, arts and media policies. The aforementioned activities are carried out for the benefit of those who create, practice, participate, produce, promote and support the arts and cultures, with particular attention to socially-disadvantaged groups that are marginalized or unable to access artistic practices and the fruition of cultural assets and activities.

The Foundation contributes to the development, dissemination and promotion of innovation and experimentation in the aforementioned fields of activity, systematically collaborating with local, regional, national and international bodies and organizations.



The Intervention

The Sustainability of Cultural and Creative Spaces

Business models, management models, innovation: Damiano Aliprandi will present Fondazione Fitzcarraldo's analyses and research of the new cultural business models that have been experimentally applied in the field.

More info

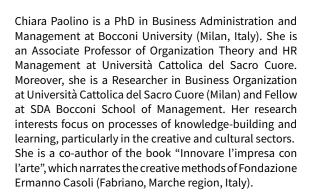
Fondazione Fitzcarraldo

TO THE TRAINHEART
THE SPEAKERS

DAY 3 / 3RD FEBRUARY 2021

CHIARA PAOLINO

CO-AUTHOR OF THE BOOK "INNOVARE L'IMPRESA CON L'ARTE"



Fondazione Ermanno Casoli (FEC) was founded in Fabriano in 2007 in memory of Ermanno Casoli, founder of Elica - a world leader in the production of range hoods for domestic use and main supporter of the FEC. The Foundation promotes initiatives in which contemporary art becomes an educational and methodological tool to improve work environments and trigger innovative processes, with the aim of promoting the relationship between the world of the arts and that of companies.

FEC is a pioneer in investigating the potential of the dialogue between art and industry. In Italy, it is renowned as an avant-garde reference model in the field of corporate training through the use of contemporary art, offering increasingly structured and specialized activities, able to stimulate the interaction between these two worlds without interfering with each other's objectives.

The Intervention

Innovating The Business With Art: a Method by Fondazione Ermanno Casoli

How can contemporary art generate innovation in the company?

In the book "Innovare l'impresa con l'arte", through the activity of the Ermanno Casoli Foundation (FEC) with artists, trainers and companies, the authors articulate a working method, born from decades of experience in the field, which documents the effectiveness of collaboration between the world of art and that of business.

The fundamental themes are the relationship between art and the opportunities to renew the individual professional identity within and organizations; the opportunities for change in the learning processes aimed at innovation; art's contribution in defining a new business performance perspective. Contemporary art is analyzed as a key element through which it is possible to implement these processes. It is crucial to focus more on the person and on the way of working and rethinking one's actions and related results.

More info

Fondazione Ermanno Casoli

Deborah Carè Chiara Paolino Marcello Smarrelli



22

THE SPEAKERS

DAY 3 / 3RD FEBRUARY 2021

ASSOCIAZIONE ROVINE CIRCOLARI

Isabella Carloni was born in the Marche region and raised in a "music city", Castelfidardo, known worldwide for the production of accordions. She graduated from the School of Theater in Bologna, directed by Alessandra Galante Garrone, where she also attended one year of specialization. She was selected by Ariane Mnouchkine to participate in two training sessions at the Théatre du Soleil in Paris.

Isabella Carloni made her debut on stage in Bologna directed by Marco Baliani: the ethical imprint of his theater will remain a trace present throughout his future theatrical career. From that time, a period of intense professional activity begins with many artists and directors of the contemporary scene. She participated in the major Italian theater festivals and in many festivals, reviews and residencies abroad (in Berlin, Paris, Bucharest, in Pietraneamt in Romania, in Skopje, at the Le Mans Foundry).

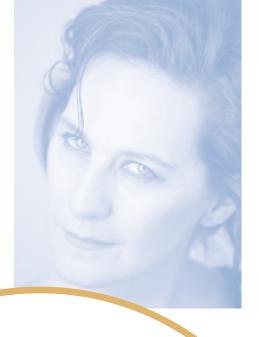
She won the *Iceberg Award* in Bologna with her first work as author and performer, GIOVANNA, with which she will be a finalist in the Scenario Award and will be chosen to represent the Emilia Romagna Region at the Biennial of the Mediterranean Youth in Lisbon.

As an author she continues to produce original theatrical creations characterized by a particular gaze on the female, such as the three studies dedicated to the figure of Circe.

In 2010 she founded Associazione Rovine Circolari, with which she produced her latest works as an author and interpreter. With her association, she also creates interesting cultural projects by intertwining her work as an interpreter and author with that of a pedagogue and trainer, in collaboration with various artists, professionals and writers.

Rovine Circolari brings together quality artistic and professional figures, who, starting from different artistic and professional skills (theater, singing, photography, psychoanalysis, writing, video, poetry, music) believe in art and theater as a form of human, ethical and spiritual evolution, in the cultural enhancement of the territory and of those who live within it, in the social value of art, in the search of beauty and the relationship with others.

In the business field, the Association is mainly engaged in projects for the enhancement of human resources, team building and empathic communication to improve the relationship in the working group, public speaking, as well as experimentation with performative languages in favor of non-technological innovation.



The Intervention

Bringing Empathy in a Business With "E.N.J.O.Y.! - Empathy to Narrate a Job: an Occasion for You!"

company with Empathy enters the "E.N.J.O.Y.!" the project that the Associazione Rovine Circolari has dedicated to the IFI company in 2016 and to its high-tech products with an awardwinning design for bars and bakeries.

The title, which stands for "Empathy to Narrate a Job: an Occasion for You!", immediately evokes the relationship and the scenarios implemented by the project conceived by Isabella Carloni, actress-author, director and artistic director of the association, and Alessia Raccichini, actress-author, story-teller and copywriter.

The aim of the project was to develop the empathic aspects of communication within the company through the artistic languages linked to the body and the word - in particular with narrative art exploiting their evocative, symbolic and relational occasion for use in the world.

A series of creative workshops aimed at improving the quality of the relationship in the work team and developing a sense of belonging to the company and the brand. At the end of the workshop days, the collected materials served for the following phase of the project, which was the elaboration of a "brand specific" stage action by the two artists for IFI: a further moment of sharing within the company, as a synthesis and restitution of the original path of "ENJOY!".

More info

Isabella Carloni



THE SPEAKERS

DAY 3 / 3RD FEBRUARY 2021

MONICA CALCAGNO

ASSOCIATE PROFESSOR OF MANAGEMENT

AT UNIVERSITÀ CA' FOSCARI

Monica Calcagno is an Associate Professor of Management in the Department of Management at Università Ca' Foscari in Venice. She is currently teaching Design and Innovation Management, Management and Marketing, and Management of Cultural Productions.

Since 2011, Monica Calcagno is the research tutor of the following financed research projects:

- From creativity to entrepreneurship: social innovation and technological innovation as practices of translation;
- Italian manufacturing and sustainable innovation. Regenerating the cultural heritage using the archives;
- Measuring the impact of cultural production on the territory of Venice: entrepreneurship and sustainable growth;
- Venice as a creative city;
- Developing the cultural district. Strategic management of cultural productions.

Her research interests include:

- Culture as a driver of economic development: cultural districts, creative cities and cultural entrepreneurship;
- Designing temporary exhibitions: user language and management of the user experience;
- Design thinking and management through design;
- Innovation in cultural and creative industries.



The Intervention

The Project "Coreografie d'Impresa" (ENG: "Business Choreographies")

During her intervention, the professor Monica Calcagno will be presenting the Action Research "Coreografie d'Impresa", developed in collaboration with Silvia Gribaudi, performing artist.

TO THE TRAINHEART
THE SPEAKERS

DAY 4 / 4TH FEBRUARY 2021

PIETRO FLORIDIA

DIRECTOR OF CANTIERI METICCI

Pietro Floridia is the director of **Cantieri Meticci**, a collective of artists from over twenty countries around the world.

Foryears, Cantieri Meticci has been implementing workshops in Bologna (Italy) that mix arts and people very different from each other, promoting the belief that, to create something really new, you need to go and look for it, and cultivate it where no one has ever looked. That is why Cantieri Meticci goes to the suburbs, schools, reception centers, small neighborhood libraries and parishes. They meet people: sometimes reluctant, sometimes annoyed, often eager to tell a story and to commit to a project that puts them at the center.

Their headquarters is the MET Space, a former warehouse regenerated that hosts exhibitions, shows, intercultural evenings, aperitifs and music.

The Intervention

Performing Arts and Community Building: the Experience of Cantieri Meticci

This intervention will present the creative methods used by the collective of artists Cantieri Meticci in correlation with the Field B's topic of social inclusion and community building. By introducing its daily activities, Cantieri Meticci will explain their approach to community building, a way to bring together different realities for a common purpose of creation and mutual stimulation.



THE SPEAKERS

DAY 4 / 4TH FEBRUARY 2021

STEFANO BOSCO

PROJECT MANAGER AT **STALKER TEATRO**

Stefano Bosco is the project manager of Stalker Teatro, the artistic company founded in Turin, Italy, in 1975.

"Since 1975, a creative historical Italian brand"
The artistic core of **Stalker Teatro** have worked together since setting up the 'Political Collective' at Turin Academy of Fine Arts in 1975, the heyday of Italy's post-68 cultural and political uproar. This has left an enduring mark on the company's work which is characterised by a strong commitment to artistic experimentation within socially sensitive and challenging situations.

The founding members of **Stalker Teatro** were involved with Turin City Council's ground-breaking 'cultural animation' projects in the late 70s and helped set-up Turin's first professionally run youth theatre in 1976.

In 1981 they started a residency in Italy's largest psychiatric clinic in Grugliasco which led to the formal foundation of **Stalker Teatro** in 1986, inspired by the film "Stalker" by the russian filmmaker Andrej Tarkovskij.

In the 1990s, during a five-year residency at Cittadellarte, **Stalker Teatro** has developed important projects with Michelangelo Pistoletto in Italy and Europe at festivals, theaters, universities and prestigious museums of contemporary art. Using a distinctive style developed from site-specific events, performance art and

site-specific events, performance art and participatory theatre, **Stalker Teatro** has performed throughout all major locations and festivals in Europe and beyond.



The Intervention

Performing Arts and Urban Participation: the Experience of Stalker Teatro

This intervention will present the creative methods used by the artistic company Stalker Teatro in correlation with the Field B's topic of urban participation.

More info

Stalker Teatro



THE SPEAKERS

DAY 5 / 5TH FEBRUARY 2021

ANNA CONTICELLO

PROJECT MANAGER OF **CREATIVE EUROPE DESK ITALY - CULTURAL OFFICE**

Anna Conticello is the Project Manager of the Cultural Office at Creative Europe Desk Italy since July 2018.

From 2004 to 2007, she was the national representative at the CDPAT (Committee for Cultural Heritage) of the Council of Europe, participating in the first work on the drafting of the Framework Convention for value of the Cultural Heritage for the Society (so-called Faro Convention 2007).

Since 2014, she is the Legal Entity Appointed Representative (LEAR) for the Ministry of Cultural Heritage and Activities for Horizon 2020 research projects.

The **Creative Europe Desk Italy** is coordinated by the Ministry of Cultural Heritage and Activities, in cooperation with the Istituto Luce - Cinecittà since 2014. It is part of the Creative Europe Desks network, co-financed by the European Commission to promote the Creative Europe Programme in each country participating and to offer free technical assistance to cultural operators.

The Cultural Office of the Desk is the reference point for the Culture Programme in Italy.

It was born from the long-term experience of the former Cultural Contact Point Italy (the contact point on the Culture 2007-13 programme).

The Creative Europe Desk Italy - Culture Office deals with:

free technical assistance to operators in the cultural and creative sector who want to participate in the Culture Programme;

promotion of the programme online and offline with infodays, seminars, workshops in Italy, digital;

studies on the impact of the programme in Italy and on cultural policies.



The Intervention

The New Orientations of the Creative Europe Programme 2021-2027

This intervention will present the new Creative Europe Programme for the seven-year period 2021-2027. The presentation will cover general characteristics and objectives, the sub-programmes and their priorities, and other actions planned.





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TOWARDS SUSTAINABLE WORKING MODELS

LIMERICK 30TH/31ST MARCH 1ST APRIL 2021



PROJECT INFORMATION

Project acronym TRAINART

Project full title Building new skills

for innovative business models in the performing arts sector

Coordinator Consorzio Marche Spettacolo

Funded by Creative Europe

Project no 607434-CREA-1-2019-1-IT-CULT-COOP1

Project website www.trainart.eu

DOCUMENT INFORMATION

Author

Limerick City and County Council

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AND COUNTY COUNCIL
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TRAINART

TRAINART-building newskills for innovative business models in the performing arts sector – is a project by Consorzio Marche Spettacolo and Kulturanova, Haceria Arteak, Welcome aps, Teater Nu co – funded by Creative Europe.

TRAINART aims at strengthening the competitiveness of the European Performing Arts sector and shaping new skills for cultural professionals interested in developing innovative business models in the Cultural and Creative Industries.

TRAINART intervenes in two particular fields:

- a. management models of cultural spaces
- b. artistic interventions in non-conventional contexts

The first steps of the project consisted in enquiring the needs and the constraints of the cultural professionals (artists, curators and executives coming from the performing arts sector) in developing more sustainable practices needs and visions, through the swot analysis that each partner carried out in their own countries and a questionnaire that collected hundreds of responses from the performing arts professionals in the countries involved in the project.

From this research process, two publications came out:

- . "The Trainart SWOT analysis A bird's eye view on the cultural&creative markets in Italy, Ireland, Sweden, Serbia and Spain"
- . "The professional skills most needed by cultural and creative operators - A benchmarking report on the performing arts professionals surveyed in Italy, Ireland, Sweden, Serbia and Spain"

This is the starting point for providing a specific learning programme, consisting in 60 hours of non-formal and peer-to-peer training, organized in different "training hotspots" for the two areas of intervention: A (in Ireland, Spain and Italy) and B (in Sweden, Serbia and Italy).

After that, the beneficiaries of the training programme – a selected group of cultural professionals – will test the acquired skills and develop pilot actions, experimenting with new business models and new artistic interventions aimed at public or private organizations.

The TRAINART team

Five partners and one associated partner, coming from Italy, Sweden, Serbia, Spain and Ireland.

CONSORZIO MARCHE SPETTACOLO (lead partner)

Consorzio Marche Spettacolo is the consortium gathering the main legal subjects working in the field of performing arts in the Marche region. All the entities involved in the production, distribution, promotion and development of performing arts in the Marche region can associate to CMS

The aims of the CMS are based on two main priorities:

- costs rationalization and optimization;
- identification and development of common policies, promoting synergies and exchanges, studies and research on live performance sector, etc.

Nowadays there are 40 associated entities, starting with the most important in the sector.

TEATER NU (Gothenburg, Sweden)

Teater Nu is a Swedish art collective and platform for the performing arts. The overall goal is to make art that is playfully engaging, whether by trying out new sites and forms of expression, new cross-breeding in genres, or by making art more accessible. Teater Nu functions as a greenhouse for new artistic ideas. We are also interested in different ways to organize as artists, and are always looking for new forms, models, structures etc.

KULTURANOVA (Novi Sad, Serbia)

Kulturanova is a Serbian cultural association fostering cross sectoral cooperation between artists and non-artistic organizations (industrial, social and educational) and promoting creativity as a tool for economic development and entrepreneurship. Kulturanova's mission is to develop contents of independent culture to encourage positive social change and to improve the position of creative people advocating that creativity is a tool for economic development and entrepreneurship.

HACERIA ARTEAK (Bilbao, Spain)

Haceria Arteak is Spanish not-for-profit cultural association working for the regeneration of urban spaces and founder of the "ZAWP – Zorrotzaurre Art Work in Progress" a permanent platform for artistic creation and social innovation. ZAWP became a cross-fertilized hub where several creative entrepreneurs work and provide a wide range of services for citizens.

WELCOME APS (Monte Roberto, Italy)

WELCOME A.p.s. is a not-for-profit association having the aim to stimulate transnational cooperation, strengthen public and private partnership in Europe and to foster excellence, innovation and quality in all the activities related to the human capital development. WELCOME A.p.s. is an official Training Provider recognized by the Marche Regional Authority and it has a very reliable experience in designing, coordinating, managing, monitoring and evaluating European mobility projects or formal and nonformal training experiences for learners and staff.

LIMERICK CITY AND COUNTY COUNCIL - CULTURE AND ARTS DEPARTMENT/SOCIAL DEVELOPMENT DIRECTORATE

(Limerick, Ireland)

The Limerick Culture & Arts Department is funded by Limerick City and County Council, the Arts Council of Ireland, and the Department of the Culture, Heritage & the Gaeltacht. The Limerick City Arts Office was established in 1988. The County Limerick Arts Office was established in 1993. The amalgamation of Limerick City and County Council in 2014 resulted in one Arts Office delivering the arts for Limerick. It is the first Local Authority in Ireland to put in place a Culture and Arts Department representing the growth in investment and delivery in Limerick in Culture and Arts.

LIMERICK CITY AND COUNTY COUNCIL, LIMERICK CULTURE & ARTS OFFICE

ASSOCIATED PARTNER

The Limerick Culture & Arts Office is funded by Limerick City and County Council, the Arts Council of Ireland, and the Department of the Culture, Heritage & the Gaeltacht.

Limerick Cultural Strategy

The 2030 Cultural Strategy is aligned to and integrated with other departmental strategies within Limerick City and County Council as part of a new operating model of social, economic and physical development.

Limerick is entering an important phase in the history of its cultural development with the preparation of the Limerick Cultural Strategy A Framework 2016-2030. Limerick National City of Culture 2014 and the bid for European Capital of Culture 2020, have supported culture as a catalyst for a re-imagining of Limerick. Limerick's time as National City of Culture, 2014 has provided a powerful legacy. Due to its significant economic and social impact, it has demonstrated that nurturing culture can create great places, change perceptions, and engage communities through greater public participation and engagement in cultural activity, the development of skills and talents, the opportunity to collaborate, create and promote new programmes.

The 2030 Cultural Strategy has evolved through extensive engagement with the cultural sector, public, community and voluntary sector stakeholders, and allowed a clear vision for Limerick to be defined, drawing on Limerick's strengths and addressing the challenges facing into the future. The objectives set out in the 2030 Cultural Strategy define the priorities identified by Limerick City and County Council and how it hopes to see cultural activity supported and developed in Limerick. They are high level statements of intent and the detail of how they are to be achieved will be outlined in action plans arising from this strategy.

For more information visit the <u>Limerick Cultural Strategy: A Framework 2016-2030.</u>

The Limerick Culture and Arts Office provides the following services:

- 1. Information and Advice;
- 2. Supporting and developing The Arts Infrastructure;
- 3. Support for the Individual Artist;
- 4. Arts Programming;
- 5. Art form development;
- 6. Art and Education.

SOCIAL IMPACT IRELAND

TRAINING HOTSPOT ORGANIZER

Through the work that Social Impact Ireland does, the organisation strives to make a positive impact on the Irish society each and every single day.

They do this through:

- Leadership local, regional, national, European -through providing sector insights;
- Elevating the voices of the sector helping the social entrepreneurs' experience, wishes be heard;
- Collaboration their success to date has been all down to wonderful connections and results driven collaborations;
- Passion in what they do to match the passion of those they support;
- Expertise supporting the full SE journey business & personal.

Social Impact Ireland is a values driven organisation that puts impact at the heart of everything they do. Created from a conversation on a mountain in Africa between the co-founders Pauline Gannon and Eamon Ryan, it has grown with incredible momentum over the past five years. As an organisation, Social Impact Ireland has moved from a local to a regional reach and now they move national, with a vision that is already seeing the start of continued growth to a European level.

Both Pauline and Eamon bring long standing legal and corporate experience to everything that is done at Social Impact Ireland, with one essential caveat: keeping the people they support, the people striving to make a difference at the heart of everything they do. They are built on a solid strong reputation, connection through the community and collaboration, while ever conscious that real impact requires sustained viable delivery over time.

Core to our values at the beginning was a sense of collaboration – that together, more is possible. In keeping with this, they seek to partner with those who share both the passion and values. They also seek to create similar opportunities for those active in social enterprise by creating opportunities for both connectivity and collaboration, not only among themselves but also with forward thinking commercial organisations.

Ultimately, it is about enhancing and growing a vibrant collaborative social enterprise sector. One that gives free reign to the passion of the people we all support, to deliver to the benefit of us all.

Eamon will be the principal course coordinator for your Limerick experience.

www.socialimpactireland.ie

07 PROGRAMME

The fourth Training Hotspot, live from Limerick (Ireland), will take place on the 30th, 31st March and 1st April.

This 3-day event "Striving for Viability in CCIs - Towards Sustainable Working Models" aims at sharing and applying basic principles that can assist with driving towards developing sustainable working models. This will be done by utilising practical peer group mutual learning, in order to assist those with strategic responsibility for varied Arts-oriented enterprises to:

- Bring strategic thinking to the sustainability challenge;
- Understand potential 'business models' within the sector;
- With whom and how to gain engagement with those critical to implementing a successful strategy;
- Understand the synergies that are possible from nurturing a small community of contacts within the sector to provide mutual support, understanding and objectivity.

The times scheduled are based on CET (Central European Time).

DAY 1 30TH MARCH

10.00

Welcome from Limerick City and County Council

10.10

Mutual Introductions

10.25

Effective 'Storytelling'

11.00 Short Break

11.10

Your 'Value Network - Audience'

11.25

Exercise: Identifying your Audience

11.45

Understanding Purpose

12.00 Lunch Break

14.00

Understanding Impact

14.30

Exercise: Defining your Impact

15.00 Short break

15.10

Linking Purpose - Impact - Value Network

15.35

Meaningful Strategic Direction

DAY 2 31ST MARCH

10.00

Defining your 'Income Streams'

10.30

Basic Working Models in the social enterprise space

11.00 Short break

11.10

Exercise: Defining your own model

12.00 Lunch Break

14:00

Applying in practise

/ 3 parallel breakout Sessions – with participation by three external guest speakers:

• <u>Jessica Bonenfont Coogan</u> Cofounder Greywood Arts

• Sinead Hope

Director University Concert Hall, University of Limerick

• Bernadette Tuite Chair Cork Craft Month / Task: Assist, creatively, the individual breakout

Guest in exploring their model

15.00 Short break

15.10

Case Study Feedback

15.40

Absorbing lessons

DAY 3 1ST APRIL

10.00

Influencing Change

10.45 'Pitching'

10.05 Short break

11.15 Resilience

12.00 Lunch Break

14.00

Importance of Connectivity

14.15

Moderated panel discussion

/ 4 External Guests,

drawn from Limerick Arts Community:

• <u>Angie Smalis</u>

Artistic Director of Limerick

Youth Theatre

• Gillian Fenton

Marketing Manager, Lime Tree

Theatre Limerick

• <u>Myles Breen</u>

Actor, Director and Playwright

• Jayne Foley

Founder and Artistic Director Fresh Film.

/ Moderated by <u>Richard Lynch</u>

'ILoveLimerick'

/ Two part discussion:

Profile of guests

• Open forum on shared needs

& benefits of connectivity

15.45

Closure by Limerick City and County Council

16.00

Virtual Post Course Wine

STRIVING FOR VIABILITY THE IN CCIs SPEAKERS

THE SPEAKERS

31ST MARCH 2021

JESSICA BONENFONT COOGAN

COFOUNDER GREYWOOD ARTS



greywoodarts.org

In early 2015, Hughie and Jessica Coogan took a leap of faith and purchased this property to pursue their crazy dream of opening an artist residency and workshop space. They were envisioning a project where they could turn a place with great history into a site where their skills in the arts and cultural non-profits could intersect. This is how *Greywood Arts* started, offering participatory educational and cultural events since 2017.

Jessica is an American director and choreographer, formerly the Creative Director of New York based Lola Lola Dance Theatre. She has an MFA in dance from University of Michigan and has frequently worked in higher education.

THE SPEAKERS

31ST MARCH 2021

SINEAD HOPE

DIRECTOR UNIVERSITY CONCERT HALL, U.L.



www.uch.ie

Sinead is an experienced organisational leader and Director, Project Manager and Fundraiser with over 18 years' experience in the cultural, corporate, non-profit and education sector with an in-depth knowledge of leading and motivating high performing teams through organisational change and development. She is currently the Director of *University Concert Hall*, a 1,038 seat auditorium situated on the University of Limerick campus. Opened on September 18th, 1993 it was the first purpose built concert hall in Ireland. It has a variable acoustic which can be tailored to suit the needs of all genres of performance including everything from Classical to Comedy and Panto to Pop.

THE SPEAKERS

31ST MARCH 2021

BERNADETTE TUITE

CHAIR CORK CRAFT MONTH



www.corkcraftanddesign.con

Bernadette is the chair of *Cork Craft & Design*. Founded in 2005, it is dedicated to promoting quality Irish craft and design to global and Irish audiences. *Cork Craft & Design* holds the celebratory festival, Cork Craft Month, every August, which attracts over 10,000 visitors every year, featuring over 60 events from exhibitions, studio trails, demos and *Meet the Maker* sessions.

Bernadette is now a working ceramicist. In a previous life, Bernadette was a boat captain for many years in California. Returning to Ireland in 2011, she began her new life with an Art degree, graduating from Crawford College of Art & Design in 2018. Today, her affinity with the Ocean is reflected in her sculptural ceramic vessels which emulate Cork seascapes.

THE SPEAKERS

1ST APRIL 2021

ANGIE SMALIS

ARTISTIC DIRECTOR OF LIMERICK YOUTH THEATRE



angiesmalis.con

Angie Smalis studied contemporary dance and choreography at the State School of Dance in her native Greece before joining the Viennese Folk Opera (VolksOper Wien) in 2001. She relocated to Limerick in 2003 to work as a dance artist with Daghdha Dance Company. In addition to working as an independent contemporary dance artist, Angie is Artistic Director of Limerick Youth Theatre and Director of Patterns Dance Collective, a group of dance artists with intellectual disabilities.

THE SPEAKERS

1ST APRIL 2021

GILLIAN FENTON

MARKETING MANAGER

LIME TREE THEATRE LIMERICK



www.limetreetheatre.ie

Since August 2012 Gillian have worked with the *Lime Tree Theatre* as the Marketing Manager with her main focus being on promoting our artistic programme for both venues, Lime Tree Theatre | Belltable. Other key aspects of her role is promoting venue branding, corporate fundraising and event management.

The *Lime Tree Theatre* hosts and programmes the performing arts on the Lime Tree and Belltable theatre stages. The Lime Tree has a capacity of 510 seats and generally hosts work of a larger scale by local, national and international companies. The 220 seat Belltable hosts work of a smaller scale with specific emphasis on contemporary theatre. We also screen film under our IFI @ Belltable programme. Both venues programme work for the Bualadh Bos Children's Festival every October.

THE SPEAKERS

1ST APRIL 2021

MYLES BREEN

ACTOR, DIRECTOR AND PLAYWRIGHT



myleshreen.com

Myles Breen one of the most instantly recognisable faces in Limerick, Myles Breen is an actor, director and playwright. Myles Breen has been surrounded by the arts all his life, being introduced to theatre at a young age. He has been performing, directing and writing for an incredible 27 years. His love of the arts can be seen time and time again from the outstanding performances he has given on stage as well as off. From appearing in the Irish television soap Fair City to playing Claudius in Hamlet, his abilities are undeniable.

Having completed a degree in Commerce in University College Cork, Breen decided acting was the route he wanted to take.

With great success in his professional life Myles Breen moved back to Limerick after spending 13 years living and working in Dublin. On returning to Limerick he then went one step further as Bottom Dog Theatre Company was set up in late 2008 with Liam O'Brien, Mike Burke and Mike Finn. The company has been nominated for several national awards, including two Irish Times Theatre Awards.

THE SPEAKERS

1ST APRIL 2021

JAYNE FOLEY

FOUNDER AND ARTISTIC DIRECTOR

FRESH FILM



www.freshfilmfestival.com

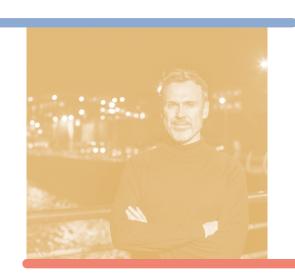
25, years ago, Jayne Foley, fresh from Limerick School of Art, decided that the Irish film community was missing something. In 1997, Jayne Foley decided to change that. Wanting to give young people a platform to express themselves and share their films with their peers, Jayne founded the *Fresh International Film Festival*. Jayne works as a full time art teacher at VTOS, Limerick city. Fresh Film encourages young people to make films by hosting an annual international film festival for young people, presenting Ireland's Young Filmmaker of the Year Awards, acting as an advocate for young filmmakers and promoting their work worldwide.

THE SPEAKERS

1ST APRIL 2021

RICHARD LYNCH

FOUNDER OF **ILOVELIMERICK.COM** PUBLICIST, JOURNALIST, ACTOR



www.ilovelimerick.ie/richard-lynch/

Our host for the day, Richard, graduated from Limerick with a marketing degree from Limerick Institute of Technology in 1991 and in 1992, he moved to New York where he lived for 15 years working with the likes of Cosmopolitan Magazine; Central Talent Booking, an agency that booked stars for a variety of shows including the David Letterman Show; and as store concierge for retailing giant Barneys.

Richard attended the William Esper Conservatory in NY where he graduated from their prestigious acting program in 2006.

I Love Limerick came about in 2008 when Richard came back home from New York City for family reasons. "In 2008 I was living in New York and had this awful impression of my own hometown but this all changed when I moved home. I was blown away by all the talented, creative people living in Limerick," he said.

In 2008, Richard produced Limerick LGBT Pride and turned it into a week-long festival and called it ilovelimerick.com. *I Love Limerick* is a creative project driven by, motivated and inspired by Limerick people and focused entirely on the city and her citizens. Through a series of exciting and well-produced documentaries, lifestyle programming, interviews, and photography, the *I Love Limerick* project aims to encourage wider respect and pride for the city by focusing on the wealth of interesting, talented and motivated people who live, work and create here by highlighting everything positive about Limerick.





Building new skills for innovative business models in the performing arts sector

www.trainart.eu

Follow the project!











Partners













BILBAO 12TH/13TH MAY 2021

COMMUNITY AND CULTURE OF INNOVATION IN CCIs

PERFORMING AUDIENCE ENGAGEMENT



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Author ZAWP

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HACERIA ARTEAK AND ZAWP

Haceria Arteak is a non-profit cultural association founded in 1997 in the neighbourhoods of Ribera de Deusto & Zorrotzaurre, in Bilbao. It was created to improve art, culture and heritage, as well as integrate and transform areas, communities, and organizations. Haceria Arteak practices cultural and creative activities and develops artistic and creative objects.

The aims of Haceria Arteak as a non-profit organisation are:

- to reflect and to reinterpret the urban transformation of La Ribera (Ribera de Deusto and Ribera de Zorrotzaurre) through creation;
- to stimulate the opportunities for using different old buildings for creative initiatives /purposes;
- to promote education (not formal) throughout workshops that make it possible to experiment inside different disciplines which are part of innovative art and creativity;
- to conserve and to maintain the historical memories and historical value of La Ribera in Bilbao;
- the promotion, development, dynamization and stimulation of industrial and cultural tourism that contributes to the economical development;
- to make the post-industrial areas useful again in an economical and social way by creating new opportunities based on culture, innovation, entrepreneurship and creativity;
- to prototype tools and methodologies to be used in the development of similar processes of other former industrial areas;
- to stimulate contact between institutions, private companies and citizens;
- to motivate and to coordinate ideas, projects and programmes for promoting the equality between men and women.

ZAWP is Haceria Arteak's main project. The name stands for Zorrotzaurre Art Work in Progress, a movement that was created in 2008 to address the newly-approved urban development plan for the neighborhoods of Ribera de Deusto and Zorrotzaurre. ZAWP tries to change the landscape of the island through culture and creativity, and encouraging people to see what the area has to offer. The project works towards local revitalization.

www.haceriaarteak.com

06 PROGRAMME

The fifth Training HotSpot, live from Zorrotzaurre (Bilbao, Spain) will take place on the 12th and 13th of May and will be organized by Haceria Arteak.

This two-day event will lead participants to learn about relationships between the world of the arts and the world of organisations, in quite different ways and with a variety of results. It will also present the concept of audience development and the organisational implications of adopting such an approach. To achieve this, the event will go deep into Haceria Arteak's model of management and event production system, and also include important inputs from other cultural agents and cultural consultants from the Basque cultural sector. In order to contribute to cultural operators in different organisations, Haceria Arteak will:

- Present a cultural ecosystem based in the island of Zorrotzaurre;
- Introduce participants to Open Innovation methodology (C2+i);
- Learn about the implications of becoming an audience-centred organisation;
- Use a self-mapping and strategic analyses tool for cultural agents developed by Karraskan, a professional association promoting the culture of innovation.

DAY 1MAY **12TH**

10.00

Welcome from Haceria Arteak

10.15

ZAWP (Zorrotzaurre Art Work in Progress) project

Objectives, engagement, "zawpers" coworking spaces, cultural agenda

11.00 Hamaiketako - Short break (in basque language "hamaika" means eleven)

11.15

La Terminal - Cultural & Creative Industries Factory

The latest project of Haceria Arteak / Speaker: María Ruíz de Gopegui Urban planner & Climate adaptation specialist Arquitecture & Desing Specialist - CCIF

, Speaker: <u>Arantza Coote</u> Utopia Market

New brand & Young Designers
Market at La Terminal - CCIF

12.30

Zorrotzaurre: Creative Island

/ Speaker: <u>Inés Delgado Gracia</u> Zirkozaurre

13.15 Lunch Break

15.15

EginBook: a methodology for management and event production Haceria Arteak Cultural Association

15.45

Practical exercise in break out groups: Organizing an event with EginBook

DAY 2MAY **13TH**

10.00

Introduction of the day

10.15

Networks: Karraskan

Professional association for the promotion of innovation in culture and the culture of innovation in the Basque Country.

/ Guest speaker: Laura Díez

ANT espazioa & Karraskan member

11.00 Hamaiketako - Short break

11.15

Conexiones Improbables

Platform that promotes and develops Open Innovation projects. / Guest Speaker: Roberto Gómez de la Iglesia

Kultursistema

Self-mapping and strategic analysis tool for agents in a territory.

/ Guest speaker: Lander Balza

12.15

Becoming an audience-centred organisation

Guidelines for developing an audience approach at cultural organisations.
/ Guest Speaker:
Macarena Cuenca Amigo
Deusto Business School
University of Deusto

12.45 Lunch Break

14.0

Workshop **Kultursistema** with <u>Lander Balza</u>

16.00 Wrap-up!



THE SPEAKERS

MAY 12TH 2021

INÉS DELGADO GRACIA



www.zirkozaurre.com

Inés Delgado is the cultural manager of **Zirkozaurre**, centre for circus arts based in Bilbao, in the Basque country. In collaboration with the artistic director, she develops projects aiming at the professionalization and visibilization of the circus industry.

She also provides training where she shares her knowledge on creation processes and management in live arts. Her life in the circus started back in 2008 while studying Physical Theatre in Barcelona, when she abandoned her career in the tech industry as vendor manager and got into the management of the arts.

THE SPEAKERS

MAY 12TH 2021

ARANTZA COOTE



arantza@zawp.org

Arantza Coote works at Utopia Market 'Young & New Creators' market. She is an associated coordinator at La Terminal -CCIF, an artist and art conservator. She holds a Master in International Culture Management and Social Innovation at Universidad Complutense de Madrid (UCM) and she is also a social activist. In the fall of 2020, she completed an internship in the Education Department of the Solomon R. Guggenheim Museum New York

THE SPEAKERS

MAY 12TH 2021

MARÍA RUIZ DE GOPEGUI



www.bc3research.org

María Ruiz De Gopegui is an architect specialized in the research and design of strategies for urban development and climate resilience. She holds a Bachelor and a Master in Architecture with a specialization in Landscape and Environment (University of Navarra) and also a Master's degree in Urban Management and Development (Erasmus University). With her experience in urbanlandscape design projects in Mexico, Portugal and Spain, she is currently a PhD candidate at the BC3 (Basque Centre for Climate Change) and ICTA-UAB (Institut de Ciència i Tecnologia Ambientals, Universitat Autònoma de Barcelona), exploring the links between urban development, climate adaptation and social (in)justice.

THE SPEAKERS

MAY 13TH 2021

MACARENA CUENCA AMIGO



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Macarena Cuenca holds a PhD in Leisure & Human Development. She is an associate professor at Deusto Business School and a researcher at the Institute of Leisure Studies of the University of Deusto (Bilbao, Spain). Her main line of research is cultural audience development, the topic on which she prepared her doctoral thesis. She teaches at postgraduate level at various universities and has led and taken part in several competitive European and domestic research projects.

THE SPEAKERS

MAY 13TH 2021

ROBERTO GÓMEZ DE LA IGLESIA



conexionesimprobables.es

Roberto Gómez is an expert in Creative Economy. He is the director of "c2 + i" (culture, creativity, innovation) and of the Open Innovation Platform with an artistic and cultural base, Conexiones Improbables, Hybridize to Innovate. He is also the co-author and director of the project Kultursistema and a member of the Group of Experts on Culture + City of the Inter-American Development Bank. Last but not least, he is an international consultant and trainer in the fields of cultural policies and management, development of creative sectors and territories and open and collaborative innovation.

THE SPEAKERS

MAY 13TH 2021

LANDER BALZA



www.kultursistema.com

www.landerbalza.com

Lander Balza is an independent professional in strategic design. He develops collaborative projects with multidisciplinary teams to help organizations make decisions that add value, focusing on people and their experience. Currently, he is the coordinator in the project Kultursistema.

THE SPEAKERS

MAY 13TH 2021

LAURA DÍEZ



www.karraskan.org

www.antespacio.com

Laura Díez is the co-founder of the cultural association ANTespacio that generates experimental initiatives within contemporary cultural production. She investigates new possibilities for specific projects that take into account the current local context in which they are generated, considering art and mediation essential elements for social transformation. The projects are based on a collaborative work that, through contemporary art, generate critical judgment and bring positions between the public and the artist. She is also part of Karraskan, a professional association for the promotion of innovation in culture and the culture of innovation in the Basque Country. A network that includes agents, spaces and programmes related to contemporary creation and applied creativity, from a perspective of dialogue, crosscutting approaches and hybridisation between different fields and disciplines.





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