

Policies and Programmes for **Makers'**

Mobility



MAKERSXCHANGE

Schemes and Impact Case Studies



MAKERSXCHANGE

<http://makersxchange.eu/>

Co-funded by
the European Union



Authors

Chryssa Vlachopoulou, ECHN

Davide Amato, ECHN

George Kalathas, ECHN

Curated and Produced by
European Creative Hubs Network

The contents of this publication
are the sole responsibility of the
European Creative Hubs Network
and its partners and can in no way
be taken to reflect the views of the
European Union.



europaean
**creative
hubs**
network

European Creative Hubs Network
(ECHN)
<http://www.creativehubs.net>

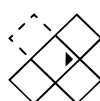
UPTEC

Associação de Transferência de
Tecnologia da Asprela (UPTEC)
<https://uptec.up.pt/>



Iaac | Institute for
advanced
architecture
of Catalonia

Fab Lab Barcelona
(FAB)
<https://fablabbcn.org/>



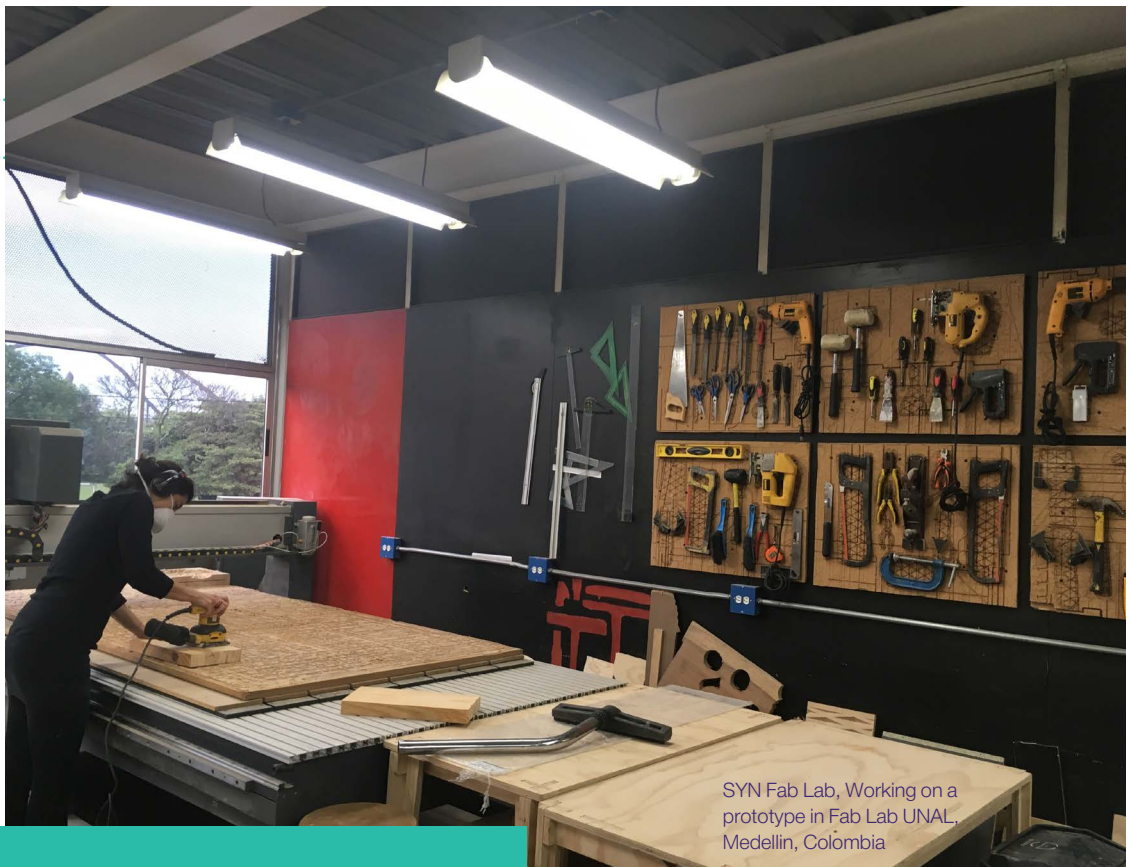
MAKERY
media for labs

Digital Art International (ART2M)
(MAKERY)
<https://www.makery.info/>

The reuse of this document is
authorised under the Creative
Commons Attribution 4.0
International (CC BY 4.0) licence
(<https://creativecommons.org/licenses/by-nc/4.0/>). This
means that reuse is allowed, for
noncommercial purposes only,
provided that appropriate credit
is given and any changes are
indicated.

Table of Contents

Introduction	4		
Part 1 - Makers' mobility programmes and creative spaces/initiatives: current and future trends	6		
Why is mobility important to makers?	9		
1. Inclusion and skills development	10		
2 - Building an international network and strengthening the local community	11		
3 - Self-evaluation and capacity building	12		
4 - International promotion	12		
Main challenges	13		
Accessibility and restrictions	13		
Lack of coordination	14		
Duration	14		
Funding	15		
COVID-19	15		
Visions for the future	16		
Raising awareness on the makers' culture and the creative process	16		
New mobility formats	17		
Mobility as a way to better connect makers with the market	17		
Part 2 - Good practices and impact case studies	18		
The sample	19		
Recommended Practices	32		
Cross-sectoral and multidisciplinary approach	33		
Geographical scope and impact:	33		
		Hyper Global / hyper local impact	34
		Groups targeting :	34
		Minority groups	35
		Inclusion of emerging organisations	35
		Open source and online culture:	36
		Digital mobility	36
		Open source	36
		Perks:	36
		P2P & networking	36
		Marketplace	37
		Inclusiveness in mobility schemes	38
		Core values and inclusive strategies	38
		Conclusions	40
		Annex - Interviews	42
		Annex - Impact case studies	43
		The New Normal	44
		Plastic for Good	47
		Pop-Machina Academy	49
		Future Makers	51
		Feral Labs	53
		STARTS	56
		AHEH	58
		Startup Support Programme	61
		Nordic-Baltic Mobility Programme for Culture	63
		i-Portunus	66
		Creative FLIP P2P Programme	68
		European Media Art Platform	71



SYN Fab Lab, Working on a prototype in Fab Lab UNAL, Medellin, Colombia

Introduction

This report presents the main findings extracted from a set of interviews and impact case studies compiled within Work Package 4 of the Makers' eXchange project. The main goal of this WP is to integrate makers' mobility schemes into CCI's policies and programmes taking into account social impact indicators. In doing so, the project aims at advocating and upscaling the impact of already-existing good practices, highlighting their contribution for social inclusion and skills development.

The project's consortium has conducted a series of interviews with ten representatives of European relevant organisations and stakeholders such as makerspaces, fab labs and mobility platforms to explore their view on mobility schemes for makers and better understand their needs for embedding mobility schemes in CCI policies. The first part of the report focuses on the insights extracted from these interviews, outlining current trends, the main challenges related to them and a vision for future solutions. The interviewees' experiences brought to light the main obstacles that are still present in today's mobility schemes addressed to makers, but they also identified possible solutions for more inclusive mobility programmes.

The second part of the report is dedicated to the analysis of a selection of impact case studies, twelve examples of mobility programmes for makers in Europe. The selection of these programmes was made by the project's consortium. The list includes a diverse range of programmes that vary in duration, location, objectives and sources of funding. The observation of these case studies highlighted a series of recommended practices that can contribute to defining a more inclusive and open mobility programme, namely: cross-sectoral and multidisciplinary approach, wide geographical scope, groups targeting, open source and digital mobility, and perks. The case studies demonstrated that effective and inclusive programmes are possible when these five factors are taken into account, accompanied by a solid set of values that lays the ground for inclusive strategies.

The conclusions chapter draws a line between the two parts of the report, with the objective of merging the outcomes of the interviews with the good practices of the impact case studies. Lastly, the annex showcases the detailed profiles of the case studies, for an exhaustive consultation of the samples used for this report.



Part 1

Makers' mobility programmes and creative spaces/ initiatives: current and future trends

The makers' community in Europe has been rising more and more in the last decade, to the point that a variety of new creative spaces, hubs, fablabs and research centres have been put on the map. These centres bolster innovation and experimentation and contribute to the evolution of makers. Although makers do not have homogeneous objectives and motivations¹, their practice is linked with new models of education and collaboration and they are considered to be pioneers of innovation and experimentation.

In spite of this, there are too few opportunities of mobility specifically addressed to them. To compensate for this gap, many have initiated informal or self-financed forms of mobility, which rely on the solidarity and self-organisation that characterize the makers' community as a whole.

A few networks and platforms exist to connect the community internationally. The FabLabs network, supported by the Fab Foundation, is the network of FabLabs distributed globally across 90 countries, with the shared goal of fostering manufacturing, research and education around accessible digitized fabrication. The online platform fablabs.io is the community's network, with a list of online resources and a map of FabLabs that share the same principles. The Distributed Design Market Platform, co-funded by the Creative Europe programme of the EU, acts as an exchange and networking hub for the European maker movement, connecting makers and designers. It is also worth noting bottom-up initiatives, such as Vulca, a non-profit organisation that

1. Rosa et al., 2018, Futures of work, Perspectives on the makers' movement, JRC Science Hub
<https://op.europa.eu/en/publication-detail/-/publication/d87a2cac-9b7e-11e8-a408-01aa75ed71a1/language-en>

advocates for and connects the makers mobility. Makertour is also focused on the exchange and connection between makers internationally. The bigger visibility and resonance that makers have gained over the years corresponds to a gradual interest on the part of EU institutions to acknowledge the community and its distinctiveness. It is important to note here that for the purposes of the MAX project, the word maker is used in the broader sense of the term, including - but not limited to - creatives who produce work and projects using technology and/or traditional tools and methods such as artists, craftspeople, sculptors and textile designers.

Mobility for makers is still an ongoing conversation, and that is why Makers' eXchange has collected a series of interviews from ten different institutions and organisations that promote mobility for makers, with the intention of gaining more insights on what the real needs are. The interviewed organisations range from FabLabs, which exist as part of HEIs, to private or subsidised institutions that work as open innovation and research hubs, makerspaces, mobile fab-labs, advocacy and mobility resources platforms or business accelerators. These organisations represent already-existing good examples of makerspaces and of centres supporting makers. Makers' eXchange started a dialogue with representatives of these organisations, in order to collect their stories regarding makers' mobility. Their experience in the field make these centres valuable sources of knowledge concerning the needs and limitations related to mobility schemes. The interviews brought to light current trends, the main challenges and a collective vision for the future of makers' mobility.

2. <https://fablabs.io/>

3. <https://distributeddesign.eu/>

4. <https://vulca.eu/>

5. <https://www.makertour.fr/>



Viadukten

Why is mobility important to makers?

As an international grassroots initiative, the makers' movement perceives mobility as a vital component for its sustenance. The in-depth interviews clarified that mobility can be beneficial for makers on different fronts, that can be summarised in the following points.

1. Inclusion and skills development

this space provides facilities and training opportunities for refugees to help them give solutions to their needs through manufacturing and educational programs for all ages, empowering them and supporting inclusion and skills development

Firstly, mobility programmes bring fruitful exchanges of expertise and new technologies among communities in remote areas. This has a value not only on its own, but most importantly because these exchanges have a direct impact on the local communities that may lack access to new technology and knowhow. Two cases in Greece are good examples of how mobility can empower local communities. **Syn FabLab** is a mobile digital fabrication laboratory that connects communities and trains them to co-create tailor made solutions that address local needs; here, makers are invited from abroad to devise new projects addressed to the communities that Syn FabLab visits as a nomadic lab. Similarly, **Habibi.Works**, located in Katsikas, a rural area of West-north Greece, is an intercultural makerspace and platform for education for asylum seekers and locals, with a keen political engagement; this space provides facilities and training opportunities for refugees to help them give solutions to their needs through manufacturing and educational programs for all ages, empowering them and supporting inclusion and skills development. Habibi.works also regularly hosts makers from abroad, who contribute in the centre's daily activities for the local community and help disseminate awareness about the refugees' issues internationally. Namely, they initiated NetWorks, a mobility program for makers that was funded through the Facebook community leadership program, inviting makers to join Habibi.works teams and work in different fields and areas.

Last but not least, mobility programmes turn out particularly impactful in those remote or rural areas that host isolated makerspaces, such as **Buinho** in Alentejo, Portugal. In this area, young people have little access to innovative and circular practices, which results in the younger population fleeing towards the big capitals or not finding the motivation to pursue a higher education. The mobility exchanges initiated by Buinho brought a surge of fresh air in the area, inviting makers and artists from abroad who often organised workshops with local children. These activities represented an opportunity to get in contact with new and innovative practices that actively engaged with the local younger community. In the long run, such initiatives can have an impact on the local depopulation.

Also, in April of 2021, the team from Buinho facilitated “Viseiras”, a project dedicated to social inclusion and skills development. Buinho’s members managed to visit Cape Verde, a remote island country in the west coast of Africa, to empower the local communities in their efforts facing the pandemic. During their stay, they organised a series of 3D printing workshops for the locals in order to train them and help them fabricate their own protective medical equipment (such as 3D printed face masks) for fighting Covid.

2 - Building an international network and strengthening the local community

Mobility exchanges also represent an opportunity for creating and nurturing an international network of makers. The interviewees reported that the makers’ community has grown impressively in the last years, giving birth to different makerspaces and projects across Europe. Such a diverse prospect of initiatives requires a certain degree of coordination. For this reason, the Centre for Creativity in Slovenia has been putting its efforts in connecting companies and makers in a pursuit for a strong international network, where trust acts as the main binding force. Mobility programmes can accelerate this process and solidify the role of makers in the international discourse. At the Centre for Creativity, the mobility achievements helped gain more recognition not only from the general public, but also from policy makers and the industry. In addition to this idea, interviewees also referred to the local community and how mobility can help building the community by bringing new perspectives and ideas to the local problems. Also makers are often focused on sustainability, local production and waste management, topics that every local community is looking to tackle, therefore the exchange of good practices can be beneficial at a local level.

Buinho’s members managed to visit Cape Verde, a remote island country in the west coast of Africa, to empower the local communities in their efforts facing the pandemic.

Also makers are often focused on sustainability, local production and waste management, topics that every local community is looking to tackle, therefore the exchange of good practices can be beneficial at a local level.

3 - Self-evaluation and capacity building

Another benefit that mobility offers is the possibility for makers to defocus from their local context and relocate in a different one. This condition represents a double learning experience, for the guest maker as well as for the hosting space. In fact, hosting different makers on a regular basis corresponds to a constant process of self evaluation, as both parties have to reflect together on the “how’s” and “why’s” of their practices. Some makers noted that putting your ideas outside your local context is important for growing but also for better connecting with the market. Makers tend to focus on their practice and gaining access to the market is not their high priority. Mobility can enable them to test their ideas in a different context, leading to mobility schemes based on projects and themes rather than individuals.

4 - International promotion

Lastly, mobility programmes can represent an important opportunity for makers to promote themselves in the international scene. Due to the international and diverse nature of the makers' community, each country might present unique perspectives and approaches; the Centre for Creativity of Slovenia aims in fact at promoting and connecting local creatives with realities abroad, by means of mobility programmes. As a consequence, mobility schemes for makers can bring to light the different nuances that compose the international community, fostering diversity and competition.



Main challenges

Despite the fact that some mobility programmes for makers already exist and benefit the makers' community on different levels, many challenges hinder the execution of a fully inclusive and effective offer.

Accessibility and restrictions

One of the main barriers to a more inclusive mobility is a big disproportion in accessing mobility opportunities. On the Move is an online platform that provides information about international mobility for artists, creative professionals and organisations; after collecting knowledge and evidence from the field, On the

On top of this, Buinho denounced a disbalanced accessibility between big cities and rural areas. This inter- and intranational discrepancy is followed by restrictive open calls for mobility. On the Move mentions that oftentimes open calls tend to put people into age, profession or nationality boxes, targeting only one group at a time.

Move reports that “50% of the opportunities are in the hands of 5 to 8 countries, mostly from north and west Europe”. On top of this, Buinho denounced a disbalanced accessibility between big cities and rural areas. This inter- and intranational discrepancy is followed by restrictive open calls for mobility. On the Move mentions that oftentimes open calls tend to put people into age, profession or nationality boxes, targeting only one group at a time. This trend hints to a need for a more inclusive format that meets the industry’s and the makers’ needs, and not vice versa. Also, mobility promoters should be aware of the different categories composing the broad makers’ community; in fact, some social groups or nationalities are more likely to travel than others. Therefore, open calls should take into consideration how to promote mobility specifically to targeted social groups to foster diversity of participants.

Lack of coordination

Most of the interviewees noticed an overarching issue that the Italian FabLab Open Dot defined as “lack of coordination”. Open Dot reported that the makers’ community has grown exponentially, to the point where it became hard to orientate in such a diverse panorama of different realities. In terms of mobility, it is important to know what each lab on the map has to offer, in order to be able to select and match according to one’s needs. In this regard, some interviewees denounced the lack of a communal platform that gathers all the makerspaces and FabLabs but also activities in the scene, a tool that would facilitate more tailor-made mobility exchanges for makers.

Duration

The issue of coordination reminds that mobility for makers requires a thorough time management. According to FabLab Benfica, in the makers’ community mobility needs to be project related, as makers need to showcase their practice and learn new methodologies. The complexity of the projects involve not only the in-place work, but also the preparation and research prior to the exchange, getting to know the hosting reality and the community around it and lastly following up the outcomes of the work. If short-term mobility fits well with already-prepared

practices and workshops, the interviews highlight the need for more long-term exchanges that would allow a more complete learning experience. The blended mobility model can also be a good alternative by starting the exchange online to prepare the physical meeting.

Funding

What emerged from the interviews is also the need for a more comprehensive financial coverage in mobility schemes. Covering the transportation, food and accommodation expenses appears as a fundamental requirement; but to raise the inclusivity bar even higher, WAAG also includes health support and social security for guests, as well as support with visa matters and the inclusion of the makers' families in the mobility schemes. Last but not least, a compensation fee should also be part of the offer.

COVID-19

The COVID-19 outbreak represented a considerable obstacle to international mobility. The overall opinion of the interviewees is that different solutions can be found to overcome this challenge. Open Dot suggested vaccination/testing coverage and longer stays for fewer people, whereas Syn FabLab proposed local travels and exchanges. Online exchanges have been the most popular alternative to physical ones, and they often represent a valid solution. However, this scenario is not always suitable, especially for people with certain disabilities or in a condition of digital poverty. Blended mobility can also be useful for preparing the physical part of mobility and creating the opportunity for more time of interaction among participants.



Visions for the future

The interviews conducted by Makers' eXchange identified the main needs and challenges concerning makers' mobility programmes in Europe, but what can we expect from the future developments in this field? The interviewees highlighted some key points that are worth investing on for future programmes, and some of their already-existing initiatives are paving the way for more innovative and more inclusive mobility solutions.

Raising awareness on the makers' culture and the creative process

“Creativity for makers is more like a process. It is not that much about being artistic or extravagant, it's more like approaching a point in a specific way, figuring out solutions”.

First and foremost, makers need a bigger recognition as a community and as an industry with as an important group of the creative ecosystem, but at the same time their link to the creative and cultural sectors is considered as a natural aspect of their identity. The Centre for Creativity and Buinho have operated at the intersection of these sectors since their early days and think that such cross-fertilization needs to be preserved. Therefore, raising awareness on the makers' culture is an imperative to facilitate mobility addressed to them, but also to define creativity more as a process, which makers identify as common. As one of the directors of Open Dot says: “Creativity for makers is more like a process. It is not that much about being artistic or extravagant, it's more like approaching a point in a specific way, figuring out solutions”.

New mobility formats

However, new mobility formats are needed, in order to accommodate the different phases of a maker's exchange. Some envision a mobility scheme similar to the Erasmus+ programme, but adapted to the makers' profession. This format would enable makers to choose from a pool of available hosting centres providing different learning experiences; a longer-term stay (one semester at least) would allow the visiting maker to acclimate more to the hosting space and to invest more time in connecting with the local community.

Others imagine a "speed date" format: some preliminary short-term residencies to showcase a specific practice or technology to a range of hosting centres, in order to find a match and initiate a longer-term project-based exchange. Either way, the overarching need calls for a more long-term orientation and the possibility to revise the mobility schemes according to the actual community's and industry's developments. A one size fits all approach is not applicable for makers who have diverse realities and needs.

A more articulated funding offer would also support those self-initiated mobility projects that struggle to reach a wider scope. Hubs and labs across Europe face different challenges and are in need for specific local solutions, therefore ad-hoc open calls would help them find new collaborators from the broad international community of makers.

A one size fits all approach is not applicable for makers who have diverse realities and needs.

Mobility as a way to better connect makers with the market

The future of mobility encompasses also the business aspect of making. The Centre for Creativity is already putting in place a creative incubator programme, where individuals and companies are selected for a business and entrepreneurship workshop to acquire new skills and upgrade their products for the market. Similarly, WAAG sees mobility for makers as an opportunity to provide an innovation management service, meaning that the exchange does not end with sharing ideas and practices, but continues with a career support that links the fruits of the exchange with the international job market.



Part 2

Good practices and impact case studies

Currently in Europe a rise of mobility initiatives is coming to the fore, combining exchange and skills development among the cultural, scientific and makers' communities. In order to draw a picture of these new trends and identify good practices, Makers' eXchange has gathered twelve noteworthy case studies of mobility programmes. This sample showcases exemplary strategies to promote inclusive and impactful programs for makers and artists

in Europe. It takes into account a great variety of initiatives that include all of EU states, their neighbouring countries and beyond. Every case study corresponds to different approaches to inclusive professional exchanges, different organisational structures and ways of implementation. However, in all cases mobility and skills development go hand in hand, as two interdependent sides of the same coin. The analysis of these case studies has brought to light a set of recommendations that can inspire emerging hubs, makerspaces and training institutions to be more inclusive and effectively cross-sectoral.

The sample

The Consortium of the MAX project selected twelve case studies including projects of different nature initiated by institutions that vary in organizational structure and project implementation (see Impact case studies). Some are governmental institutions, whereas others are private or non governmental organisations and/or partnerships supported by EU funding. Either way, all the selected programmes represent good examples of mobility as catalysts of skills development and social inclusion, in highly interdisciplinary and cross-sectoral contexts.

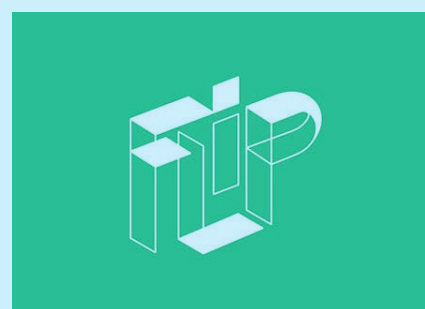
The majority of the case studies embraces the whole European territory with its neighbouring countries, as most of them exist as a distributed consortium of different institutions spread across Europe. The Creative FLIP P2P Programme, for instance, is implemented by a consortium of six partners coming from different European countries, and it addresses a broad international network of creative hubs promoting peer knowledge exchange within the Cultural and Creative Sectors. Other projects focus on specific regions or areas, such as the Nordic-Baltic mobility programme or the Pop Machina Academy, which takes place in the project's seven pilot cities. There are also projects localised in a specific city that attracts participants from all over the continent (Strelka Institute in Moscow). It is also worth mentioning that the great majority of the cases listed in this sample are funded by the European Commission, which results as the principal facilitator of intra-European exchange programs.

Impact case studies



Project's name	i-Portunus
What?	It funds mobility for creators, artists and cultural professionals, for international collaborations and personal project development.
Where?	Countries part of the Creative Europe Program.
Duration	1st & 2nd calls: 15 to 85 days; 3rd call: 15 to 60 days.
Number of participants	345 participants in 2019.
Organisations	Goethe Institute, Institut Francais, IZOLYATSIA.
Funding	Project co-funded by Creative Europe programme of the European Union.
Good practices	Inclusion of persons with disabilities; flexibility of duration of stay (continuous or fragmented); individual or group applications.

Project's name	Creative FLIP P2P Programme
What?	Exchanges between representatives of creative hubs (one member of the managing team and one member of the community), for P2P coaching, exchange of knowledge and innovative ideas.
Where?	Creative Europe countries + neighbouring countries.
Duration	Up to 5 days.
Number of participants	First round: 13 exchanges Second round: 11 exchanges Third round: 14 exchanges.
Organisations	Goethe Institute, ECHN, IDEA Consult, WA Economics and Policy, Institut de la Propriété Intellectuelle Luxembourg, 3s Unternehmensberatung GmbH.
Funding	Creative FLIP is a pilot project co-funded by the European Union.
Good practices	Short mobility schemes (4-5 days) addressed to creative organisations, including a member of the managing team and a member of the community, that facilitate immediate communication, flexible scheduling and interconnectivity.





Project's name	Nordic-Baltic mobility program for culture
What?	Funding for initiatives that promote mobility, residency and networking among Nordic-Baltic professional artists.
Where?	Denmark, Estonia, Finland, Faroe Islands, Greenland, Iceland, Latvia, Lithuania, Norway, Sweden, Aland Islands.
Duration	Up to 14 days.
Number of participants	229 applicants for mobility funding, 35 applicants of network and 64 for residencies (2020).
Organisations	The Nordic Council of Ministers Office in Lithuania.
Funding	Intergovernmental council.
Good practices	Inclusion of artists with disabilities and of their assistants.

Project's name	<u>The New Normal</u>
What?	Post-graduate, interdisciplinary and tuition free program for researchers, exploring the link between emergent technologies and urban studies.
Where?	Moscow (RU).
Duration	5 months.
Number of participants	90 in total (30 each year over 3 years).
Organisations	Strelka Institute
Funding	Funded privately through charitable donations and supported by Strelka KB.
Good practices	The participation in the post-graduate programme does not require any fee payment.



THE NEW NORMAL



Project's name	Plastic for Good Challenge
What?	Summer school in a hackathon style that investigates the possibilities of recycled plastic.
Where?	Eindhoven (NL).
Duration	1 week.
Number of participants	14 participants.
Organisations	Distributed Design Market Platform & Precious Plastic project
Funding	Distributed Design Market Platform is co-funded co-funded by Creative Europe programme of the European Union.
Good practices	The outcomes of the activities are shared online, building up on other open source findings.

Project's name	Pop-Machina Academy	
What?	Online training program for the project's pilot cities, to upskill trainers for circular making.	
Where?	Istanbul (TR), Kaunas (LT), Leuven (BE), Venlo (NL), Piraeus (GR), Thessaloniki (GR), Santander (ES).	
Duration	Depending on the project.	
Number of participants	34 participants.	
Organisations	KU Leuven, City of Leuven, ETAM, City of Thessaloniki, Municipality or Piraeus, Q-PLAN International, University of Macedonia, Santander City Council, University of Cantabria, Municipality of Venlo, TU Delft, Istanbul Metropolitan Region, ISTAC, Planet Turkey, Koç University, Kaunas City Municipal Administration, ISM University of Management and Economics, University of Cambridge, CERTH - Centre for Research & Technology, White Research, CommonLawgic, INTRASOFT International Luxembourg, IAAC.	
Funding	Consortium co-funded by Horizon2020 programme of the European Union.	
Good practices	Local citizens and underrepresented groups are encouraged to participate in maker communities.	



Project's name	Future Makers
What?	Summer camps for children, focus on making and design.
Where?	Porto (PT).
Duration	8 editions of 1 week each.
Number of participants	10 participants per week, 8 weeks in total.
Organisations	VIVA Lab
Funding	Self-funded Participation fees apply
Good practices	The programme is addressed to youngsters to better familiarize them at an early stage with the makers' principles. Despite being held in Porto (Portugal) it has already received participants of various nationalities (e.g., Europeans, Americans, and New Zealanders), which are in greater numbers than the Portuguese. Gender balance is one of the project's main concerns, and it has been achieved.

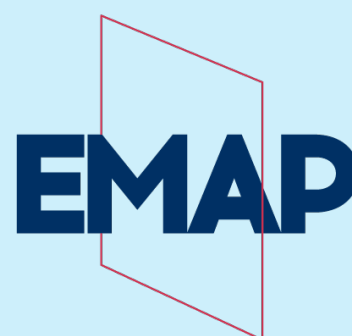
Project's name	Feral Labs
What?	Distributed summer camps that created temporary creative hubs with the same features: international, remote, open and transdisciplinary (art-technology-science)
Where?	Elsinor (DK), Fuzine (HR), Soca (SI), Kilpisjärvi (FI), Hallein (AT).
Duration	8-10 days camps; 1 month residency.
Number of participants	Between 40 and 200.
Organisations	Projekt Atol, Projekt Atol Institute (SI) in partnership with Digital Art International (FR), Helsingor Kommune (DK), Schmiede Hallein – Verein zur Förderung der digitalen Kultur (AT), Bioart Society (FI) and Udruga za razvoj uradi sam kulture Radiona
Funding	Project co-funded by the Creative Europe programme of the European Union.
Good practices	Creates bridges between makers and artists, by establishing temporary hubs in remote locations.





Project's name	Arts and Humanities Entrepreneurship Hub
What?	Training exchanges for entrepreneurial skills among A&H's students.
Where?	European countries.
Duration	5 days.
Number of participants	414 trainees and 66 trainers mentors.
Organisations	AHEH Project
Funding	Project co-funded by Erasmus+ programme of the European Union.
Good practices	It provides open source learning modules that can be adopted by all AH students and trainers.

Project's name	European Media Art Platform
What?	Residency exchange, grants and scholarships for media artists.
Where?	Halle (DE).
Duration	Two residency periods of 2 months each.
Number of participants	68 participants since 2018
Organisations	Werkleitz Centre for Media Art
Funding	Project co-funded by Creative Europe programme of the European Union.
Good practices	Consulting by production and market experts.





Project's name	Startup Support Programme
What?	Coaching support for cultural start-ups.
Where?	Each edition focuses on a different European area.
Duration	Depending on the project.
Number of participants	3 projects per year.
Organisations	Trans Europe Halles
Funding	Project co-funded by Creative Europe programme of the European Union.
Good practices	The project set tailor-made solutions for cultural startups in repurposed buildings.

Project's name	STARTS EU
What?	Residencies, prizes and training for art, technology, science cross-fertilization.
Where?	Global network
Duration	Between 3 and 9 months.
Number of participants	Around 300 participants in all the residencies.
Organisations	INOVA+, Ars Electronica, IRCAM, French Tech Grand Provence, UCA, GLUON
Funding	Project co-funded by Horizon 2020 programme of the European Union.
Good practices	Some residencies are interested in working with people who are physically impaired or congenitally blind.

S + T + ARTS

The mobility and skills development programs of the case studies offer a range of different initiatives. The main vehicle for mobility is the exchange and residency format, finalised to facilitate cooperation and cross-fertilization between different fields. By means of open calls, the participating institutions have mobilized and financed creative professionals, artists, makers, researchers, students and organisations among different countries. Other initiatives included educational programs, such as training or research courses, as well as summer camps and summer schools. Coaching and peer to peer exchanges were often part of the programs, either as one of the project's explicit objectives or as natural outcomes of the professional exchange.



FabLab Benfica

Recommended Practices

The case studies of the sample are very heterogeneous, and each mobility and skills development scheme is impactful in its own terms. Every programme has different objectives, implementation strategies and sources of funding, which all correspond to different formats of their project. The case studies of the sample articulated their programmes in various ways, depending on their specific context and objectives; however, despite their diversity, they all represent good examples of inclusive mobility schemes for skills development. The inclusiveness and efficacy of these programmes is determined by five main factors. In the next sections, we will analyse each factor and observe how the case studies have integrated them to accomplish inclusive and impactful mobility programmes for skills development.

Cross-sectoral and multidisciplinary approach

One of the first steps towards the design of effective programmes is the definition of a clear set of values. These are in fact crucial components that determine the unfolding of the whole project and the achievement of the expected outcomes. All the impact case studies of our sample revolve around specific values that are an integral part of their programmes, namely the adoption of a cross-sectoral and multidisciplinary approach.

The project Arts and Humanities Entrepreneurship Hub (AHEH) focused on the contact between students and academics of the Arts and Humanities faculties, and the entrepreneurship sector. These training programmes aimed at bringing together two fields of expertise that are not often combined, in spite of the many opportunities that they can realize. Such cross-sectoral approach was at the core of the project, and yielded a specialised training program of innovative value. Participants were given the chance to acquire new managerial and entrepreneurial skills to apply to the cultural sector, alongside a set of soft skills like pitching, communication and team working. The compliance to a cross-sectoral approach, therefore, allowed the design of an impactful training programme that involved hundreds of trainees and mentors.

Multidisciplinarity as a means to innovation is also one of the core values of the European Media Art Platform (EMAP). This initiative is coordinated by a consortium of eleven leading European art organisations specialised in media, bio or robotic art. The integration of various disciplines enables to create an international platform for innovative artistic practices, putting a spotlight on socially-engaged creators and allowing an exchange among the consortium's participants.

Geographical scope and impact

The degree of inclusiveness of a programme depends also on its geographical scope. As previously mentioned, the case studies have an impact at the European level, sometimes including the neighbouring countries too. However, every programme adjusts

the radius of its project according to its specific needs and goals. i-Portunus, for example, supports mobility for artists and creative professionals among all the countries participating in the Creative Europe Programme (which includes EU and non-EU countries). Other projects, such as the Nordic-Baltic Mobility Program, focus on a specific European area and on the cooperation between culturally akin countries promoting the local development of their creative ecosystem

Hyper global / hyper local impact

In each case the geographical scope varies according to the project's intentions, but the attention to international collaborations always goes hand in hand with an eye for a strong local impact. In both projects mentioned above, mobility allows a tighter collaboration with local realities, such as local artists, companies, schools or festivals. International exchange has therefore a double benefit: it facilitates new local connections for the coming artist, and it enables empowerment for the hosting community.

Many creatives and cultural organisations are localised in big cities that act as major cultural hubs within the European territory. Non-central regions are often cut out from the main cultural scenes and trends, or may struggle to achieve a bigger international resonance. The geographical scope of a project is not limited to reaching a high number of countries, but also taking into account less central areas. That is what the Feral Labs Network achieved, setting a network of temporary dislocated hubs for research in art, technology and communities located in remote settings from Finland to Croatia. Eventually, this project brought to the map locations that would have otherwise remained uncharted, unveiling the potential that they cultivate.

Groups targeting

One of the core leading questions of a mobility program is “to whom is the project addressed?”. The way of targeting groups determines who are going to take part in the programme, as well as which kind of expertise is going to be shared among them. Targeting has therefore a big role in setting the inclusivity bar high, by addressing minority groups and promoting a representative diversity. Targeting to reach out less represented groups and to foster access is a very important element for inclusive mobility.

Minority groups

Inclusiveness and gender balance is still hard to achieve, especially in the makers and tech field. The Projekt Atol Institute had to give extra attention to the application procedures of their Feral Labs Network, to maintain a gender mix among their participants. Other projects, like the Nordic Council of Ministers or the i-Portunus project, made sure to facilitate the participation of disabled people in their programmes, assigning grants that cover the expenses of the disabled artists' assistants.

Children also represent a key category, as they can get familiarised with state-of-the-art trends and practices at an early stage. The makers' community often promotes programmes for children, to pursue up-to-date technological skills and a more circular awareness. However, children are rarely included in international mobility schemes. This brings in the conversation that also mobility opportunities for families can be an inclusive practice and a way to include multiple target groups. This existing gap is filled by the Future Makers summer camps at VIVA Lab, with the clear objective of inspiring a new generation of creative makers who might contribute to the industry in the near future. Here, kids from all over Europe have the chance to meet and experiment with and merge creative practices with tools and methods of the makers' community. Gender balance was also one of the projects' main concerns and it was achieved. Hence, mobility programmes for makers of all ages traveling with family members can be an interesting format to explore for future mobility and it can also facilitate the inclusion of children to mobility schemes.

Inclusion of emerging organisations

Besides the inclusion of marginalised categories, mobility and skills development programmes may encourage the contact among creative professionals, cultural organisations and creative hubs. Trans Europe Halles has facilitated a series of start up support programs dedicated to emerging civic initiatives with a focus on arts, culture and creativity. Here, expert coaches shared their knowledge and helped cultural startups to develop further. Targeting companies, organisations or institutions, instead of individuals, can be a way to impact the industry more and to favour more specialised training programmes. Thematic open calls, like the ones released by i-Portunus (music, architecture, cultural heritage), also allow more dedicated energies for specific fields of the CCl's.

Open source and online culture:

Digital mobility

Online platforms facilitate a broader reach as well as a more democratic repository of shared knowledge and practices. Most of the programmes of the sample alternated online and offline activities, a trend that turned out particularly helpful during the COVID-19 restricting measures. Even when the regulations will be over or considerably looser, this hybrid format might continue as a more inclusive solution for those people unable to cover long distances.

Open source

What is strikingly relevant to nowadays interconnectedness and global networks, is the possibility to provide open source material to share freely online. The open source culture is based on the belief that ideas are for everyone and that the models designed by someone can be adapted and reused by someone else, transmitting skills and knowledge for a sustainable future. This highly inclusive approach is at the core of the makers' community, and it was adopted by AHEH and by Plastic for Good Challenge. The training modules developed by AHEH are available online, providing not only a model of education ready to implement, but also a rich depository of resources and tools of educational value. The participants on the Plastic for Good Challenge worked intensively to design people-centred products out of recycled plastic, and the whole process was documented on the open platform Wikifactory. These projects have a broadly inclusive and impactful approach, as they provide tools and data to accommodate future initiatives.

Perks

The projects included in the sample present a series of side benefits that persist beyond the official programmes. The impactfulness of the case studies, in fact, is measured also through their capacity to leave a long-term mark on the participants and on the industry of cultural professionals and creative makers. Initiatives like mobility exchanges and skills development training bring together professionals, enabling a peer to peer interaction where knowledge and expertise are shared.

P2P & networking

Every programme of our sample envisions P2P and networking occasions as vital aspects of the experience. The nature of these programmes lies in the fact that upskilling and innovation are generated by the conjunctions of different actors. A great deal of the project promoters is facilitating a fruitful flow of knowledge and a fertile ground for future collaborations. This facilitation is what the Creative FLIP project has set as one of its main objectives. Here, emerging creative hubs encountered well-established ones to exchange good practices and innovative ideas, enhancing cross-sectoral collaborations. Also, the team visiting the hosting hub consisted of a member of the hub's management team and a member of the hub's community, enabling the organisation to experience the benefits of the exchange at a deeper level by engaging two members of an organisation from different parts. Even if not every mobility programme has an explicit dedication to P2P and networking, spontaneous and unplanned occasions of exchange are always a perk. Unsurprisingly, the majority of the programmes of our samples listed P2P connections and networking as some of the main indicators of success.

Marketplace

The gathering of international professionals is also a way to point a spotlight on deserving niches of an industry. A concentration of expertise dedicated to a common mission, be it an artistic project, a research or a learning experience, can attract the attention of other stakeholders in the industry. In this case, visibility and resonance become paramount and have the potential to turn a residency or training programme into an important international platform. The European Media Art Platform (EMAP), initiated by Werkleitz, organises a series of residencies for media artists who get the chance to showcase their work in a highly international context. EMAP has succeeded in elevating its residency programme to a real marketplace where associated partners select artists and works for their own festival and exhibitions; on top of this, artists are part of a platform that offers international visibility and opportunities for dissemination. This case study exemplifies how specialised programmes can have a direct impact on an industry.



Inclusiveness in mobility schemes

To sum up, the twelve case studies selected by Makers' eXchange showcase different solutions for inclusive mobility programmes that foster skills development with a multidisciplinary approach. Creative hubs and Fab Labs that want to pursue a more open vocation can look at these examples as successful models to emulate. The diversity of the sample tries to represent the various possible approaches to inclusive mobility schemes, which can be adopted, combined and adapted according to the new project's needs.

Core values and inclusive strategies

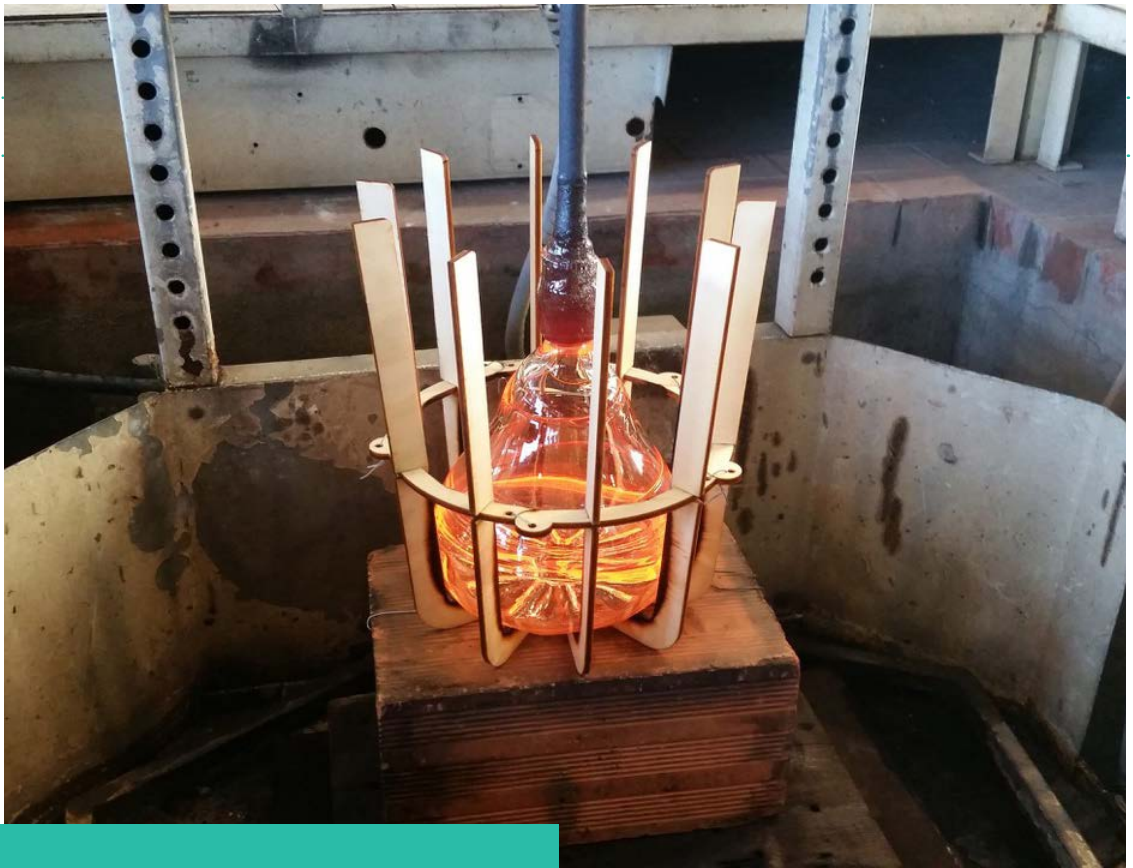
The premise for an effectively inclusive programme is the definition of a clear set of core values, which in turn shapes the implementation of the project. The Pop-Machina Academy is a training programme focused on implementing new approaches

and strategies towards circular ecosystems utilizing digital fabrication. The programme was conceived with three drivers to promote inclusivity, diversity, equity and democracy. Diversity acknowledges the diversity in cities, equity relates to fairness and openness in access to information and making tools available. Democracy encompasses the decision making process in the programme with everyone having an equal voice. This set of values was weaved into Pop-Machina's training programme and was transmitted to its participating pilot cities.

Besides the definition of core values, inclusiveness is determined also by a programme's geographical scope. As we saw, the case studies address not only a great variety of EU and non-EU countries, but also remote locations that are not usually under the radar. In these cases, mobility programmes have the power to activate unexpected routes and lanes that activate a fruitful flow of knowledge and a more distributed impact. Projects like the Feral Labs are proof that innovation can happen also far from the big usual cultural hubs, and the several mobility exchange programmes initiated by the case studies have mobilized international collaborations in order to activate the local communities.

Our sample also showed that inclusiveness in groups targeting and participation does not necessarily correspond to an "open-to-all" approach. In some cases, programmes address only professionals or already-established organizations, like AHEH or the Startup Support Program. Here, inclusiveness manifests by granting a fair gender balance and support systems for disabled people, who still struggle to access the makers and tech communities.

Last but not least, the internet is a vital tool for the implementation of an inclusive programme. The online presence not only enables to gain a wider reach, but it also allows the usage of a shared repository of knowledge (in the form of toolkits, models, archives and so on), in line with the open source culture.



Conclusions

The two parts of this report have shed more light on current trends of mobility schemes and on the makers' needs and expectations regarding them.

The collected impact case studies show that **mobility programmes fulfill the makers' objectives**. Overall, mobility schemes represent opportunities for skills development, capacity building and self-evaluation, by means of residencies, exchange and training programmes. Moreover, the selected mobility schemes promote community building and local/international networking as integral part of their program.

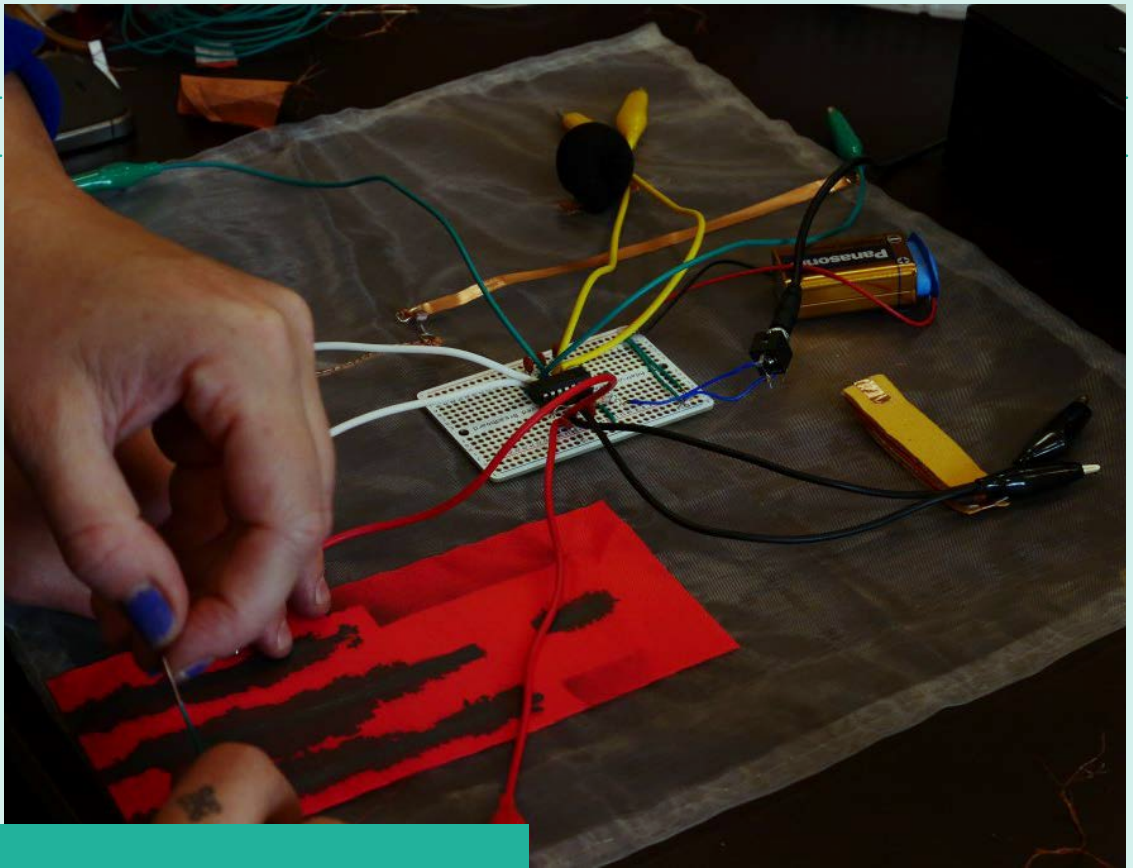
As recommended practices for inclusive programs, five factors came to the surface. These were analyzed separately, but they are to be considered as complementary aspects combined organically in each project. In fact, the case studies focus on and incorporate them differently, according to their own missions and capacities. It emerged that **a cross-sectoral and interdisciplinary approach can facilitate innovative practices, bridging disciplines, connecting makers to other fields** (such as entrepreneurship, within AHEH's programme) and letting them

access a broader market (like the case of EMAP). The sample of case studies shows some preliminary attempts, but more effort is needed to meet the makers' need for a more solid connection with the market, through entrepreneurial upskilling, innovation management and career support. The existing mobility schemes do facilitate P2P exchanges and networking occasions, but they can be implemented more as key features in future programmes.

The impact case studies showcase that **new inclusive initiatives are emerging**. They lower the entry barriers for disadvantaged people and they point the spotlight on underrepresented European regions. This trend needs to persist steadily, if mobility programmes are to be more open to everyone. Some programmes embrace the whole Europe, others focus on specific regions, but there is always an attention for local positive impact. The interviewees complained about open calls that put people into boxes, which seems to correspond to reality in some case studies. However, it still needs to be ascertained whether unlimited participation rather than a thematic or targeted one results more effectively for the programme's objectives.

The sample of case studies shows a **big diversity regarding duration and financial coverage**, as these factors depend on each organization's capacity. Short-term exchanges seem to prevail and not all the case studies cover every expense of makers. Considering that most mobility schemes are co-funded by EU programmes, more coordination can be implemented to provide a more consistent offer among mobility programmes.

The rise of mobility opportunities addressed to makers suggests that this community is receiving more acknowledgement from industry and policy-makers. The pandemic of COVID-19 put a strain on mobility opportunities, but most programmes came up with alternative and resourceful solutions. The resourcefulness and adaptability of **makers, however, should be backed up by consistent support and policies** that can facilitate the development of new, more inclusive, formats of mobility schemes.



Annex

Interviews

Creative Spaces, Makerspaces and FabLabs and share their mobility experiences in a series of interviews, conducted by ECHN, aiming to explore the needs of makers in relation to mobility programmes as well as highlight good practices for social inclusion and skills development.

[Waag, an interview with Miha Turšič](#)

[Buinho, an interview with Carlos Alcobia](#)

[Digijeunes, an interview with Simone Ferrecchia](#)

[Foreningen Maker, an interview with Malte Hertz Jansen](#)

[SYN Fab Lab, an interview with Olivia Kotsifa](#)

[Open Dot, an interview with Enrico Bassi](#)

[FabLab Benfica, an interview with André Rocha](#)

[Centre for Creativity, an interview with Mika Cimolini and Urška Krivograd](#)

[On the Move, an interview with Marie Le Sourd](#)

[Habibi.Works, an interview with Mimi Hapig](#)

Impact case studies



The New Normal

<https://thenewnormal.strelka.com/>

Name of the organisation/project:

The New Normal at the Strelka Institute.

Description of the organisation/project (objectives, activities etc):

TheNewNormalisanexperimentalpostgraduate programme which ran between 2017-2019 led by design theorist and writer Benjamin Bratton held at the Strelka Institute in Russia. The Strelka

Institute is a non-commercial educational institution founded in 2009 promoting positive change in cities and the cultural and physical landscapes of Russia. The New Normal programme invites 30 multidisciplinary Russian and international researchers and designers to explore how emergent technologies have impacted the development of cities and urban design as a discipline from cultural, economic and political viewpoints.

The programme takes place primarily in the Strelka Institute for five months, and is guided by a core group of faculty experts. Course content includes seminars, studio, field trips and technical workshops over the course of the 5 month programme. Over the course of the programme, participants developed final research projects incorporating topics and themes as diverse as architecture, computer science, economics and art. Over the course of the three year programme, a total of 22 projects were developed that demonstrate that speculative urban design can become part of the decision making process.

Experience of the organisation/project in mobility programs:

The Strelka Institute as the hosting organisation has extensive experience in organising, delivering and designing mobility programmes as an internationally recognised and world renowned media, architecture, design and research institution. The institution is currently running a programme entitled “The Terraforming” which can be considered as the evolution of The New Normal programme.

Description of the mobility programme/good practice that we are studying:

The programme invites selected participants to travel to Russia for the majority of the 5 month duration. There is no cost of enrollment, and participants receive a monthly stipend (600

USD/month in 2017 edition) for the months February - July. The multidisciplinary nature of the programme and its participants is another good practice, reflecting the global scale of the problems being addressed in the programme and the need for multiple viewpoints from around the world. The majority of the programme is held in Moscow, with research trips taking place abroad.

Finally, another good practice is that the community of the programme and network grows each year, as the participants build on each other’s work and research.

How was this programme inclusive?

The programme was inclusive as the programme was open to all geographies with participants from all over the world and there was an equal split of male/female participants. Over the three year period, 90 interdisciplinary researchers were involved as participants and 40 members of faculty in the programme. There was no cost in participating, and participants received a stipend. The programme was also inclusive by the wide range of participants and disciplines involved.

How many participants did the programme have?

90 in total (30 each year over 3 years).

Did the programme create opportunities for linking with the broader community? If yes, how?

The location of the programme in Russia is significant - final projects relate to particular themes and communities depending on the main research line of the project. Some projects focus on a particular community in Russia whilst others have a more global reach. The studio trips that take place as part of the programme connect with communities outside of Russia

Did the programme create learning opportunities?

The programme created many learning opportunities, as The New Normal is an

intensive, 5 month full time programme. There were learning opportunities in multiple formats such as seminars, technical workshops, lectures from visiting guests and faculty and through overseas study trips.

Was the programme accessible to everyone or were there any restrictions?

The programme is launched via an open call which runs for 2 months (roughly September and October with a deadline early November). Applicants must have 2-3 years professional experience and a higher education degree. There are no age restrictions, but the programme is aimed at young professionals between the ages of 25 - 35.

The application process includes a form with questions and a portfolio.

Why is this programme a good example for social inclusion and skills development?

The programme has a clear vision of the research direction it would like to investigate, but leaves many opportunities open for participants.

Peer to peer learning is a significant component of the programme in the development of final projects that must be carried out in small groups. Wide range of participants in professional background and geographies which allows for diversity of ideas and perspectives.

Large network of faculty involved in the programme, considered world experts in their domains.

Very few barriers to entry due to no cost for the programme and inclusion of monthly stipend.



Plastic for Good

Name of the organisation/project:

Plastic for Good Challenge by Distributed Design Platform

Description of the organisation/project (objectives, activities etc):

The Distributed Design Platform is co-funded by the Creative Europe program of the European Union. It aims to foster the role of emerging Makers and Designers. It celebrates, supports and inspires these professionals from across Europe and provides opportunities to support the mobility and circulation of their work to connect them with new, digital markets.

The 18-strong consortium of cultural and creative

organisations in 12 EU countries coordinates a Europe-wide annual program of both online and offline activities such as events, resources, workshops, fairs and bootcamps that promote and advocate for emerging creative talent in Europe and their business productivity and sustainability.

Experience of the organisation/project in mobility programs:

Distributed Design Platform has been hosting inter-european mobility programs since 2017 in the form of an annual program of design and making residencies, summer schools and bootcamps. The Plastic for Good Challenge was included in this program as an innovative format to deliver the annual summer school.

Description of the mobility programme/good practice that we are studying:

A 'design for good' collaboration between Distributed Design Platform and Precious Plastic. It brought together 15 creatives from across Europe to undertake a 'hack-a-thon' style

challenge in order to showcase the possibilities of recycled plastic as a valuable resource that allows designers and makers to create meaningful products. Five groups of creatives, makers, designers and coders teamed up to conceptualize, design and manufacture a people-centered meaningful product from recycled plastic.

Participants lived and worked together, with all meals and accommodation provided by the program.

How was this programme inclusive?

The program participants were nominated by the members of the platform to ensure a diversity of participants from across Europe - and indeed the world as one participant was from India. The design processes engaged in the program focused on open processes which built skills in inclusive practice.

How many participants did the programme have?

15

Did the programme create opportunities for linking with the broader community? If yes, how?

The program took place in the workshop of Precious Plastic in Eindhoven, which had a working community of over 50 volunteers. These ranged from chefs to community engagement practitioners to makers and designers. The program culminated in an open day at the space where the products that had been developed could be seen by the public. Finally, all participants' final outputs were photographed in high-quality and a [mini-documentary](#) was developed about the program which has been screened at Maker Faire Barcelona and has 2900+ views.

Did the programme create learning opportunities?

The week offered students the opportunity to develop an understanding of design processes

for plastic reuse as well as offered hands-on experience working with new recycled plastic materials such as beams and sheets. Participants learned how to document their process on open platform Wikifactory.

The week provided designers with a program of skill-development activities including networking events with residents of the Precious Plastic workspace, open-mic nights covering hot-topics such as open design, open source business models or business sustainability for makers as well as a social program.

Was the programme accessible to everyone or were there any restrictions?

Participants had to have participated in a local activity of a DD Platform member and therefore have a basic level of making and design skills.

Why is this programme a good example for social inclusion and skills development?

- The program brought various skill sets together to co-develop common projects with a core vision.
- It focused on the development of practical making and design skills by introducing participants to novel materials.
- Provided space for peer-to-peer learning both by working in teams and also developing a program of 'open-mics' and networking events.
- Provided space for 'expert learning' by embedding the participants into a professional and specific design and making context.
- Offering a program set around a common central theme that participants could interpret in a wide variety of final outputs and processes.
- Organised a clear but flexible schedule to be inclusive of the various working styles and approaches to design and making processes of the participants



Pop-Machina Academy

Name of the organisation/project:

Circular Maker Academy/Pop-Machina Academy (PMA) as part of Pop-Machina EU funded project.

Description of the organisation/project (objectives, activities etc):

Pop-Machina is a Horizon 2020 project aiming to strengthen the links between the circular economy and the maker movement to increase and promote environmental sustainability, generating socio-economic benefits in European cities. The PMA is a training program coordinated by the Fab Lab Barcelona, developed to deliver knowledge and making skills that future makers and trainers will need to enable actions for sustainability and circular making. There are seven Pilot Cities where trainers will interact and engage with their local communities to implement new approaches and strategies towards circular ecosystems utilizing digital fabrication.

The program follows STEAM ‘learning by doing’ methodologies and encompasses topics such as collaborative manufacturing, business and circular economy. Despite the PMA being affected by COVID-19, all planned activities were still achieved in a fully online environment due to restrictions in physical mobility. A hybrid approach was taken with classes for home-based digital-physical learning. This approach encouraged interactive practice-based capacities and peer-learning.

Experience of the organisation/project in mobility programs:

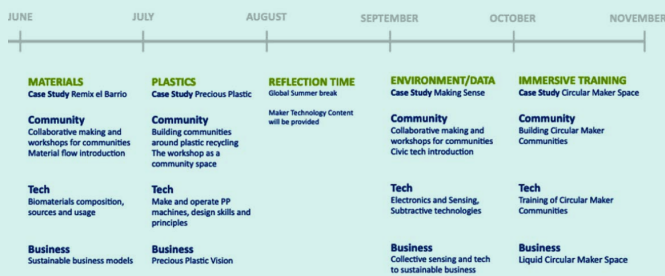
The Fab Lab Barcelona which led the PMA has extensive experience organising, designing and implementing mobility programs over a number of years across a range of EU funded projects. The educational team at the Fab Lab Barcelona led the design and development of the program.

Description of the mobility programme/good practice that we are studying:

The program was fully online distributed across seven different cities. These included: Istanbul (TR), Kaunas (LT), Leuven (BE), Venlo (NL), Piraeus (GR), Thessaloniki (GR), Santander (ES). The programme took place over a period of 4 months on a range of topics (materials, plastics, environment and data, immersive learning). The good practice that was followed was centred

around three components for the programme and activities: knowledge, attitude and challenge, all relating to the local communities of the pilot cities in line with Fab City principles. Knowledge signifies the content of the programme highlighted above. Activities were designed based around challenges that are meaningful to the participants in the programme and their communities. Finally, by incorporating important knowledge to be transferred to participants around a relevant challenge, this encourages a good attitude of the participants, increasing levels of participation and engagement.

This is an overview of the different main subject areas:



How was this programme inclusive?

The programme was conceived with three drivers to promote inclusivity: diversity, equity and democracy. Diversity acknowledges the diversity in cities, equity relates to fairness and openness in access to information and making tools available. Democracy encompasses the decision making process in the programme with everyone having an equal voice.

How many participants did the programme have?

34.

Did the programme create opportunities for linking with the broader community? If yes, how?

Yes, the programme had the aim of linking with the broader communities from the offset

through relating them with the different monthly topics. Partnerships were formed with different initiatives e.g. Remix el Barrio, Precious Plastics (see image above). The programme encouraged the participants to connect with their local communities and the maker movement where they were, and were given the tools to engage with their communities and how to build their own. This involvement of communities was crucial to providing context to the different topics at both global and local scales.

Did the programme create learning opportunities?

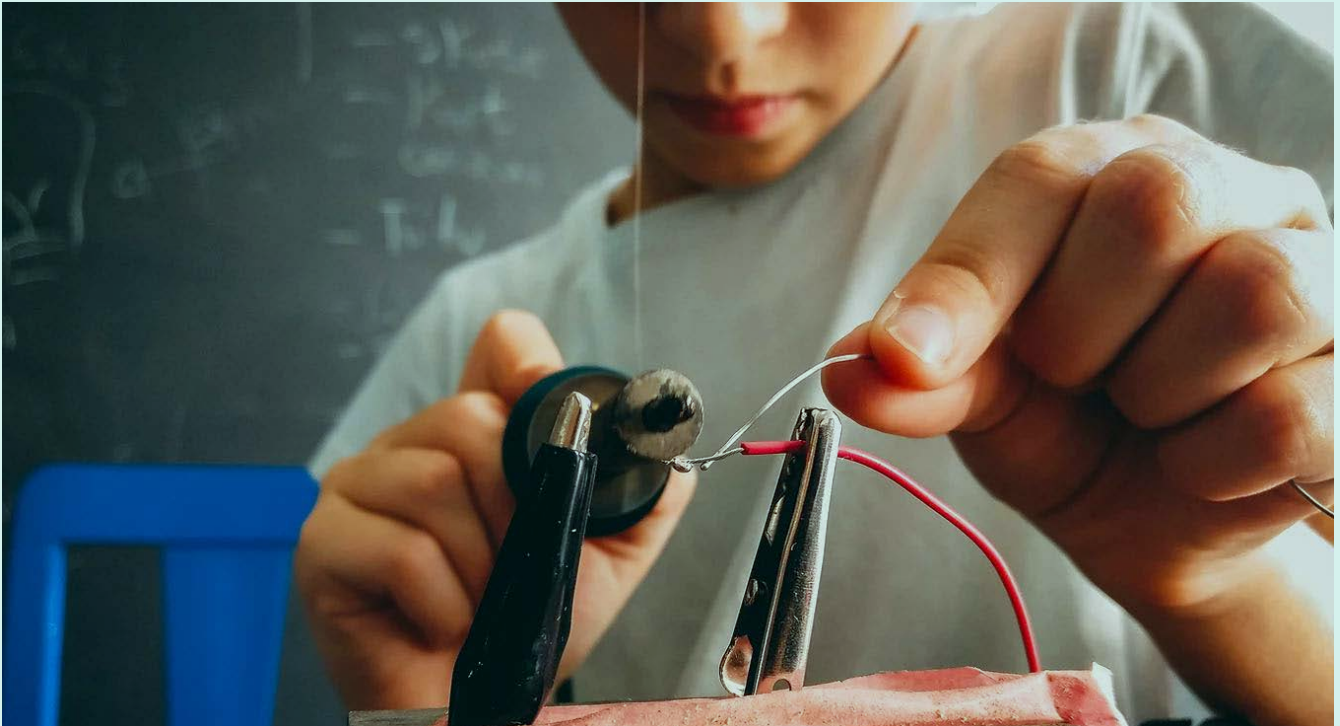
Yes, the programme created significant learning opportunities, as this was a 4 month programme and this was one of the primary aims. The main learning opportunities centred around community building, technology and business development.

Was the programme accessible to everyone or were there any restrictions?

The programme was open only to the pilot cities mentioned above. Each city had an open call for people to apply.

Why is this programme a good example for social inclusion and skills development?

It is a good example as there was a broad spectrum of possible learning opportunities and possibilities. Furthermore, a lot of the programme was built around the interest of the participants, which encouraged their participation and involvement and resulted in high levels of engagement. In terms of social inclusion, a wide range of geographies were involved with a good mix of male and female participants which makes it a good example as a programme too.



Future Makers

Name of the organisation/project:

FUTURE MAKERS @ [VIVA Lab](#) (Porto, Portugal)

Description of the organisation/project (objectives, activities etc):

VIVA Lab is a laboratory for turning ideas into reality that seeks to support businesses, educational institutions, entrepreneurs, and communities, by using proprietary digital fabrication facilities to prototype, fabricate and test ideas in the real world as research, education, and design projects.

VIVA Lab is a Fabrication Laboratory that promotes a culture of Education, Design, and Innovation by turning thinking into doing in cities.

Experience of the organisation/project in mobility programs:

VIVA Lab has been working with mobility programs and schemes. This fab-lab, located in one of the main economic and cultural centres of the city of Porto, is a space open to the public with manual and digital tools.

Description of the mobility programme/good practice that we are studying:

FUTURE MAKERS is a summer camp that combines making and creating. Based on design thinking combined with the hands-on of the maker movement, Future Makers summer camps emphasize the process more than the result.

In essence, while participants tinker, play, create and share, they are in contact with the Maker world and develop personal and transversal skills.

How was this programme inclusive?

The programme involves children (from 6 to 17 years) from different backgrounds. Despite being held in Porto (Portugal) it has already received participants of various nationalities

(e.g., Europeans, Americans, and New Zealanders), which are in greater numbers than the Portuguese. Gender balance is one of the project's main concerns, and it has been achieved.

How many participants did the programme have?

Due to covid-19 restriction the 2021 edition is limited to 10 applications per week. This year there will be 8 editions (8 weeks) of the summer school.

Did the programme create opportunities for linking with the broader community? If yes, how?

FUTURE MAKERS SUMMER 2021

Schedule:

9:30 to 17:30

Before and after each time, we have 30 minutes to welcome you.

From 6 to 14 years old

Limit of 10 applications due to the covid-19 policies.

Next Editions:

1st Week - June 28 to July 2 - Prototype the Future - **Cancelled**

2nd Week - July 5 to 9 - Do you Micro Control? *

3rd Week - July 12 to 16 - Fab Lab Fashion Week

4th Week - July 19 to 23 - Giant Puppets

5th Week - July 16 to 30 - Wacky Races

6th Week - August 2 to 6 - M&M Modeling and Molds

7th Week - August 9 to 13 - Marbles Olympics

8th Week - September 6 to 10 - Stop Motion

* From 13 to 17 years old

Yes, the program tries to create links with the broader community. Program participants have the opportunity to get to know the fab-lab and interact with the community of makers. Furthermore, depending on the week's theme, makers specialised in specific themes or technologies are invited. The participants

are also taken to meet other companies and start-ups.

Did the programme create learning opportunities?

Every year there are several editions of the summer camp. Each edition, which lasts for a week, has a different theme or project. It is intended that each week children can learn about different topics, different technologies but always having the makers' mindset. Some of the themes of past editions were music, fashion, animation movies and gaming. For example, in the fashion edition, the "mini makers" had the opportunity to experience technology at the service of fashion. Some of the activities involved laser-cut patterns, electronics (soft circuits), sewing and weaving.

This is an overview of the 2021 programme:

Was the programme accessible to everyone or were there any restrictions?

The program is aimed at children between 6 and 17 years old.

Why is this programme a good example for social inclusion and skills development?

This project is a good example of cultivating the maker spirit in younger people. In an informal summer school environment, children are exposed to challenges, themes, and technologies that are not normally taught in schools.

It's a way to encourage and inspire "mini makers" by letting them know the maker community, technologies, and the makers' way of thinking. It is also an opportunity to show potential future careers and career paths in the ICCs.

The summer camp, on top of transmitting scientific and technological knowledge, is a project that aims to pass values such as curiosity, challenge, initiative, and teamwork. It's an initiative that aims to train and create the makers of the future.



Feral Labs

Name of the organisation:

Zavod Projekt Atol
(Projekt Atol Institute)

Description of the organisation (objectives, activities etc):

Feral Labs is an NGO, and an art production house, formally established in 1994 and ever since we have been working on the crossroads where art, technology and science either meet or clash. To this day this remains to be the most important topic of Feral Labs research and most of all, art production.

Over the last 10 years they have been working

with communities and have been more and more systematically supporting DIY and DIWO practices. They turn out to be the key component, where knowledge and skill transfer can happen and where people from different backgrounds, generations and different skill levels can meet, work together and discuss. Because nobody is an expert in everything.

In Ljubljana, Slovenia, where they are based, we also co-run osmo/za - a venue for presentation, development and research in art and technology. It is set in the middle of a tall business tower, where they have the whole floor of studios, a project and presentation space, a workshop

and storage space and offices. osmo/za is a space where they create and present art where no one would expect them to: in the middle of the financial district.

Experience of the organisation in mobility programs

Project Atol: If we compare the scope of our work, we have rarely used specialized mobility programs. Almost every year we ask for some small support for incoming artists and apply for some nations' artist mobilities schemes or ask for some travel support at the embassies. Because these procedures are often a bit obscure or sometimes appear very arbitrary in what they can support, we do not really use them as much as we could have and rely more on our local support (City of Ljubljana and Ministry of Culture) and propose programs for workshops that include travel.

However, we are widening our own horizons by being included into one of the Creative Europe programmes. Being part of larger EU projects is especially important when we talk about the mobility options of younger generations, who could not just get invited to some large Biennales, establishing new platforms and community projects.

Description of the mobility programme/good practice that we are studying:

Over the summer seasons 2019-2020 we had Feral Labs summer camps. In the span of two years project partners created a variety of temporary creative hubs that varied in scope, format and topics covered, but hold a joint methodological starting point: temporary, international, remote, open and transdisciplinary (art-technology-science).

Feral Labs was a network of temporary dislocated hubs for research in art, technology and communities, consist of six partners from six EU countries, who joined in their common interest in art-science research and contemporary

do-it-yourself (DIY) & do-it-with-others (DIWO) communities. Instead of presentational modes like exhibitions and festivals, the Feral Labs were focused on connecting and organising a series of camps and similar kinds of temporary creative environments, all with a strong emphasis on process-based activities like peer learning, field work, research and co-creation. What these activities have in common is their deliberate setting in a remote environment, away from the usual urban set-up of contemporary creative hubs.

How was this programme inclusive?

The programme did not have a special inclusivity scheme or a work-package. However, gender balance soon proved to be an important topic, an intrinsic value to all the partners.

Creation of international temporary communities was our main method of broadening minds. It was our goal to create something that opens up the existing communities that occupy certain creative hubs during most of the year and we have succeeded. Over the summer the Feral labs are there to stir things up and have people from different places come together, play, explore and learn together outside of their usual labs, hubs, studios, clubs and ateliers.

Even in 2020, when travel was very restricted, some events needed to be reduced in size to create smaller bubbles, we used and explored ways of how to connect everyone across borders and across continents.

How many participants did the programme have?

Each year we hosted 5 camps, but they varied in scope between 40 and more than 200 participants. Year 2020 was a bit tougher, because of COVID-19, some events hosted much less people, and some events needed to create smaller bubbles than normally.

Did the programme create opportunities for linking with the broader community? If yes, how?

The main method was to link people from different parts of Europe, even from other continents to work and explore together. We had a strong emphasis on documenting our projects and during our Feral Labs all organizers worked with or for the wider local communities. However, it was not in our scope to access general audiences. We preferred to connect and create strong bonds between different kinds of communities, who might come from different fields of work or from different countries and might have never met before. Bonding that formed from working together on a project or an idea in an unforced way, that was our focus. We believe them to be the strongest investments for the future. In the EU jargon we might as well say that this is where the internationalization of upcoming artists and engineers careers start to form. It is at Feral Labs where the true dialogue between established workers in culture and the ones who might know our organizations more as educational and maker platforms, happens.

Did the programme create learning opportunities?

The whole Feral Labs was a network for learning and research with people you might otherwise never get a chance to work with. So yes, learning in all possible ways, but mostly by doing, exploring and discussing with others, that was what Feral Labs were all about. If some of us were sometimes dubiously described as a festival, we must stress that the biggest gains in terms of finished projects come to their full fruition often only after three or four years after the initial start of the project.

Was the programme accessible to everyone or were there any restrictions?

We try to make our selection as inclusive as possible. Some partners had the ability to take in any participant who applied, some have used a more curated approach.

The biggest problem that frustrates us is how

slowly we are correcting the gender balance. For instance, at PIFcamp, which is now in its 7th season, we still need to turn away some male applications to be able to have more girls attending. For us this is important not because inclusivity is a virtue, but because of a necessity – a better balanced mix just creates a better, more approachable community.

Even though inclusivity was not one of our explicit goals in the project, it soon turned out that all of us actively and consciously made sure that the mentors we invited were of a good gender and topical mix. Unfortunately, this is often easier said than done.

From our perspective this appears weird since the new generations of technology-based art in Slovenia seems to be dominated by internationally very successfully female artists who create art in connection to life sciences, but, when it comes to electronics and programming, we seem to be behind much more than it seems.

Why is this programme a good example for social inclusion and skills development?

Simply, because it really works. Especially for skills development, it is easy to argue since it delivers proof, when we see amazing works that pop up a few years after, or art-works which gain awards, or get to tour extensively internationally; and even new businesses. It only takes a few years for these proofs of concept which sprouted at Feral Labs to grow into full-scale projects. And keep in mind that not all of them grow directly, like trees, because often they work more like bacteria, as some “lateral gene transfer” happens, when the skills and connections from Feral Labs kick in and get to express themselves in some entirely new project, entirely new context.



STARTS

Name of the organisation:

STARTS EU

Description of the organisation (objectives, activities etc):

S+T+ARTS is an initiative of the European Commission to foster alliances between science, technology and the arts, that effectively implement a European approach to technological innovation centered on human needs and values.

S+T+ARTS is sustained by the STARTS Pillars that represent all the dimensions STARTS works with. Different funded projects offer complementary opportunities and services

(Prize, Residencies, Lighthouses, Academies). The platform STARTS.eu aggregates all the pillars and aims at gathering the whole STARTS Ecosystem, offering specific services and functionalities to develop, strengthen and enlarge the community. Actors from all over Europe support STARTS collaborations, using their dynamism and experience to add the + that makes S T ARTS alive. Regional Centers and Digital Innovation Hubs also exist across Europe.

S+T+ARTS is driven by the conviction that science and technology combined with an artistic viewpoint also open valuable perspectives for research and business, through a holistic and

human-centered approach.

Experience of the organisation in mobility programs:

S+T+ARTS supports since 2016 more than 150 collaborations between artists, scientists and technologists in the form of residencies, between 3 and 18 months. Interdisciplinary and international collaborations.

46 residencies in wear sustain

45 in vertigo starts residencies

20 in re-ream

6 in mindspaces

+ than 20 in Regional Centres

+ than 30 in Digital Innovation Hubs

How was this programme inclusive?

The programme invites all artists, tech and scientists (individuals and organizations) interested in hybrid collaborations to participate in its activities: residencies, meetups, acceleration programme, exhibitions, etc.

It is important for us to divulge our open calls in European countries that are less represented in funded projects, and we also make sure that gender is considered.

How many participants did the programme have?

Around 300 people have participated in our residencies.

Did the programme create opportunities for linking with the broader community? If yes, how?

Yes, through academies (educational activities with kids, students and the young generations), exhibitions (for the large public), conferences and meetups (artists, tech, industry, universities, policy makers).

Was the programme accessible to everyone or were there any restrictions?

Individuals and organizations willing to act and / or learn at the intersection of science, tech and art.

Why is this programme a good example for social

inclusion and skills development?

It is open to any Individual and organization willing to act and / or learn at the intersection of science, tech and art. It has developed innovation and disruptive solutions at artistic and technological level, through the co-creation processes developed between different disciplines.



AHEH

Name of the organisation/project:

[Project] Arts & Humanities Entrepreneurship Hubs (AHEH)

Description of the organisation/project (objectives, activities etc):

The AHEH Project has created a new European network of academic institutions and inter-disciplinary businesses that enables Arts and Humanities students, faculties and entrepreneurs to share knowledge and overcome challenges; for example, identifying

opportunities, developing professional and entrepreneurial skills and accessing graduate-level employment.

The Arts and Humanities Entrepreneurship Hubs project was a 3.5 year initiative co-funded by the European Union under the Erasmus+ programme. The project brought together a partnership of 14 organisations from 7 European countries from the worlds of academia and business. Students from Arts and Humanities Faculties complete the consortium.

Experience of the organisation/project in mobility programs:

The Erasmus+ programme enabled to support mobility of staff and students to attend ambitious and inspirational training events. Staff and students travelled to Finland, to visit Aalto University and learn about exciting initiatives for interdisciplinary design education as well as

models for engaging with industry and wider stakeholders. Students and staff engaged with activities at the Ship Festival at Kotka, which was very inspirational.

The training programme underwent iterative development and pilot testing at EU level and national level. Initially, the project included student mobility. However, the delivery of most of the national pilot training coincided with the Covid-19 restrictions and required a substantial re-think and adaptation for online delivery. This proved to be a valuable exercise and demonstrated the adaptability of the training programme. An opportunity arose for an additional EU pilot – online – to further pilot delivery of the training online between partner HEIs. This enabled to further assess approaches to sustaining ongoing collaboration in the post-funded period of the project.

Description of the mobility programme/good practice that we are studying:

European arts and humanities students (A&H) face challenges with accessing graduate level employment and entrepreneurship opportunities. These courses typically do not have a direct route to the job market, reflected in higher unemployment and lower salaries. There can be a lack of knowledge from academics about aligning subject expertise with wider industry needs as well as a lack of recognition by businesses of the wider benefits and skill sets of A&H graduates.

Dedicated support in HEIs (Higher Education Institutions) for entrepreneurial activity has been mainly focused on business, economics, and ICT faculties. A&H students come from a very different starting point, with educational and skills that do not meet industry needs in an obvious way. The AHEH project researched, designed, tested, and disseminated an innovative programme of entrepreneurial training for Arts and Humanities staff/ students

to improve their long-term entrepreneurial and professional prospects.

How was this programme inclusive?

The programme involved people from different backgrounds (nationalities, ages, fields of expertise). Gender balance was one of the project's concerns, and it was achieved in the pilots.

How many participants did the programme have?

Between the on-site pilot in Alcalá (Madrid) and the 7 online pilots, the training project had 414 trainees and 66 trainers and mentors.

Did the programme create opportunities for linking with the broader community? If yes, how?

The AHEH training programme aimed to create a connection with the broader community. The training programme included a “meet the professionals” session. A session that aims to introduce trainees to local entrepreneurs and mentors. The session aims to introduce local entrepreneurs/mentors, network, and match mentors with students.

In addition to this, a series of ‘Meet the Professionals’ interviews, films and presentations gave further opportunities to engage with stakeholders including interdisciplinary enterprises, arts and humanities professionals and alumni.

There was also the recognition, given to the students, that the projects developed during the training programme should consider the local needs and challenges of the community. Thus, some local challenges proposed by universities, companies and other community actors were proposed to students.

Did the programme create learning opportunities?

Yes, the AHEH training programme. The AHEH training programme combines a number of different strategies to best support enterprise and entrepreneurial training of arts and

humanities' (AHs) students, contributing to fostering a more positive and inquisitive attitude towards enterprise education, especially in areas more traditionally concerned with developing philosophical inquiry through creative practice. The AHEH training programme was prepared to be delivered in 5 days, but it can be adapted and restructured, depending on the needs and conditions of the promoter. The programme has 7 modules with the following themes:

- [Module 1](#) – Initiation and Ideation
- [Module 2](#) – Creative project planning
- [Module 3](#) – IP and strategy for cultural professionals
- [Module 4](#) – Communication and Pitch
- [Module 5](#) – Body as communication device
- [Module 6](#) – Meet the professionals
- [Module 7](#) - Pitching practice

In addition to the training information and materials on the website, the project created a [Training Handbook](#). This handbook allows any organization to replicate this training programme.

Was the programme accessible to everyone or were there any restrictions?

The AHEH training programme was designed for university students (from final year undergraduates to postgraduate) and researchers from different Arts and Humanities backgrounds.

Why is this programme a good example for social inclusion and skills development?

The AHEH training programme proposes an educational strategy that includes an emphasis on the development of ventures that integrate management principles as a tool to drive cultural, social and/ or educational change and improvement, alongside more commercially motivated projects.

The programme focuses on the development of teamwork and collaboration skills, both of paramount importance to prepare students for the workplace. Networking and cross disciplinary pollination are also central to this project-based training model, as participatory and experiential learning have proven to offer pedagogical frameworks more suited to the creative and practice orientated arts and humanities subjects where creativity rather than finance is often motivator.



Startup Support Programme

TEH promotes capacity building projects where workers from one centre can go to other centres as a secondment and learn how the centre is working and functioning. TEH supports this mobility scheme with travel and accommodation. TEH also supports members with travel and accommodation to go to conferences.

Description of the mobility programme/good practice that we are studying:

Name of the organisation/project:

Startup Support Programme @ Trans Europe Halles

Description of the organisation/project (objectives, activities etc):

Trans Europe Halles (THE) is a European network of 130 independent cultural spaces in repurposed buildings (old factories, churches etc). From Spain to Ukraine multidisciplinary grassroots venues with a great sense for community building and innovation are part of the network that started in 1983.

Experience of the organisation/project in mobility programs:

The Startup Support Programme is part of the project “Factories of Imagination”, which is co-funded by the Creative Europe Programme of the European Union.

Trans Europe Halles kickstarted the Startup Support Programme offering access to all the knowledge, the experience, and the skills they have gained in Europe over the past 38 years.

In the Startup Support Programme, TEH calls for emerging civic initiatives with a focus on arts, culture and creativity that are located in repurposed buildings in Cyprus, Italy, Malta, Portugal and Spain to participate. This one-year programme addresses socially engaged NGOs

that are developing emerging cultural and creative spaces in repurposed buildings. From 2017 to 2021, the Startup Support Programme is investing in bringing emerging cultural and creative spaces to their next level of development through:

- Expert consultation and coaching.
- Peer-to-peer knowledge sharing involving other emerging spaces in the network.
- Networking activities during Conferences and Meetings
- Access to TEH Capacity Building Programme and activities.
- Inspirational case studies of spaces in the startup phase.
- Video summary of the TEH Startup Support Programme ([here](#)).

How was this programme inclusive?

The programme is open to participants from different backgrounds (nationalities, ages, fields of expertise). It is a programme that supports those who dare, who are curious and who have imagination.

How many participants did the programme have?

Each year TEH has the capacity to support up to 3 projects. The programme is running for 4 years and has supported 12 start-up projects. The programme receives on average 25 applications per year.

Did the programme create opportunities for linking with the broader community? If yes, how?

Yes, the programme gives access to a vibrant community of like-minded organisations in Europe. Startups can have access to all activities in the TEH network. They are also introduced in the TEH channels.

Did the programme create learning opportunities?

The programme offers the following learning opportunities:

Coaching from TEH peers, including a

tailor-made workshop.

A scoping visit of two international experts, who have founded and run their own cultural and creative spaces.

Situation analysis and organisational diagnosis.

Was the programme accessible to everyone or were there any restrictions?

In the TEH vision, a startup is a civic initiative that is situated in a repurposed building (industrial or otherwise) with a focus on creativity, arts and culture along with a Do-It-Yourself / Do-It-Together (DIY/DIT) approach. It is still in its preliminary phase but is already self-sufficient (either economically or due to people's dedication), though not yet sustainable.

Other eligibility criteria to participate in the Startup Support Programme:

- The project needs to be in one of these five countries: Cyprus, Italy, Malta, Portugal, and Spain.
- The project needs to be legally established as an organization.
- The project needs to repurpose a building for creative, cultural, and artistic uses.
- The project needs to have a legal agreement with the owner of the building about its future use.
- The organization applying needs to be operating in the building for less than two years.

Why is this programme a good example or a good case study for social inclusion and skills development?

The Startup Support Programme is a good case because it strives to positively change through the cultural revival of (post-industrial) neighbourhoods and their communities. It is a programme that combines support for cultural projects with the rehabilitation of cities, creating value for the whole community.



Nordic-Baltic Mobility Programme for Culture

Name of the organisation/project:

The Nordic Council of Ministers Office in Lithuania/ Nordic-Baltic Mobility Program for Culture

Description of the organisation/project (objectives, activities etc):

- The Nordic Council of Ministers Office in Lithuania: Established in 1991 aims to reinforce cooperation between Nordic and Baltic countries. Among other activities it promotes Nordic culture to Lithuania and offers various grants through programs for applicants of the Nordic-Baltic region.
- Nordic-Baltic Mobility Program for Culture: focuses on exchanging knowledge, contacts, practices in arts and culture between Nordic and Baltic countries. The program consists of three funding pillars: Mobility, Network & Residencies.
- Mobility: funds travel between Nordic-Baltic countries of professional artists from: Denmark, Estonia, Finland, the Faroe Islands, Greenland, Iceland, Latvia, Lithuania, Norway, Sweden and the Åland Islands. Applicants have to travel for reasons of collaboration with other artists, exhibitions, research, participation in conference and performance.
- Network: promotes the exchange of knowledge, ideas, and creative initiatives among professional artists of the

Nordic-Baltic region. Activities eligible for funding include participation in conferences, forums, workshops, creation of funding platforms and others.

- Residencies: professional artists move to another Baltic-Nordic country to join a 2-4 months residency program to exchange knowledge and ideas with other participants and work on their project.

Experience of the organisation/project in mobility programs:

The Nordic Council of Ministers Office supports other mobility schemes except of Nordic-Baltic Mobility Program for Culture. The other important mobility programs include Nordplus and the Nordic Organisations' and Institutions' Mobility program – NOIM. Nordplus is a funding mobility program for education in Nordic-Baltic countries. It consists of 5 sub-programs that fund mobility of pupils or public and private educational organizations. Nordplus offers projects for junior & higher education entities, adult learning entities and horizontal cross-sectoral organizations. Giving almost all age groups mobility opportunities. Funding varies according to the type of the project and the number of participants.

The NOIM project financially supports the attendance to study visits, training, meetings and other events organized by Nordic organizations. Eligible applicants are groups or individuals working in the public administrative sector, along with research institutes and NGO workers or representatives. The project funds 2-5 days of visits (travel, accommodation and insurance costs).

Description of the mobility programme/good practice that we are studying:

Nordic-Baltic Mobility Program for Culture: Mobility Funding offers funding for mobility up to 14 days. Applicants must be residents

of Nordic and/or Baltic countries (Denmark, Estonia, Finland, Faroe Islands, Greenland, Iceland, Latvia, Lithuania, Norway, Sweden, Åland Islands). During the mobility participants should travel to another Baltic and/or Nordic country to exchange knowledge, ideas and creative practices. The purpose for the journey may, for example, be: cooperation with colleagues in one of the Nordic or Baltic countries, a special performance, exhibitions, participation in conferences, meetings and workshops research. The program covers expenses regarding transportation and daily compensation.

How was this programme inclusive?

The Nordic-Baltic Mobility Program is open to all residents of Nordic-Baltic countries and all artistic practices. This feature gives numerous opportunities to local artists to experience various creative situations and exchange ideas, get in touch with different cultural experiences and get inspired. Even if Nordic-Baltic countries share the same borders, they are not always so connected, with this program professional artists have a chance to meet. The program also supports participants with disabilities by covering the expenses of their assistants, when needed.

How many participants did the programme have?

For 2020 the program accepted 278 applicants out of 804. 229 applicants for the mobility funding, 35 applicants of network and 64 for residencies. Regarding in particular the mobility funding, for 2020 the program granted 518.640 euro to 229 applicants. Due to COVID-19 and travel restrictions the mobility funding option received 348 applications less than the previous year. Many selected applicants canceled or postponed their trips and others tried to digitize their work.

Did the programme create opportunities for linking with the broader community? If yes, how?

The program funded different mobility applications from/to various destinations. Each participant got in touch with the local community, through their projects, primary schools, local festivals and other organizations and interacted presenting different practices and ideas. For example, Johanna Juhola along with some visual effects of her band created a music performance that toured the primary schools of Denmark. In the meantime, Tamane Diana started from Tartuu in Estonia to Riga in order to narrate her personal-professional story. She inherited her mother's truck after the transportation company of her mother bankrupted. She met with local Latvian artists, breaking the stereotypes about feminine and masculine professions.

Did the programme create learning opportunities?

Participants had the chance to learn through informal procedures. communicate and collaborate with tertiary artists or cultural organizations by travelling to neighboring countries. Their connection and adaptation to new environments and exchange of ideas boosted creativity and communication. Also, the COVID-19 restrictions reinforced alternative production and problem-solving. A Swedish performance duo changed its performance from offline to online in order to participate in a festival held in Hangö. The duo, restricted by new travel rules, decided to have the performance online, in the end it reached a broader audience.

Was the programme accessible to everyone or were there any restrictions?

The program is accessible only to residents of Nordic- Baltic countries and in particular from residents from Denmark, Estonia, Finland, Faroe Islands, Greenland, Iceland, Latvia, Lithuania, Norway, Sweden, Åland Islands. Applicants

are not obligated to hold a nationality from the above mentioned countries, but they have to be residents. There are no other exceptions applied.

Why is this programme a good example for social inclusion and skills development?

Nordic-Baltic Mobility Program for Culture blends different countries into one major scheme. Nordic and Baltic professional artists have the possibility to come across different practices and people and get inspired by the general creative environment. The program also accepts an important number of applicants, giving many of them the opportunity to participate in an innovative trip. Moreover, the Nordic-Baltic Mobility is boosting the acquisition of soft skills as participants are constantly in touch with other artists or private and public actors. The COVID-19 pandemic reinforced problem-solving skills and quick adaptation to many of the selected participants.

Report on Mobility:

https://www.nordiskkulturkontakt.org/wp-content/uploads/2021/04/NKK_Arsberattelse_2020_tot.pdf

Report on Nordplus:

<https://www.nordplusonline.org/wp-content/uploads/2020/10/nordplus-handbog-2021-uk.pdf>



i-Portunus

Name of the organisation/project:

Goethe Institute, Institut Francais, IZOLYATSIA / i-Portunus

Description of the organisation/project (objectives, activities etc):

i-Portunus aims to bring together artists from all country-members participating in the Creative Europe Program.¹

It funds mobility of creators, artists and cultural professionals with the purposes of creation of international collaborations and personal project development.

Experience of the organisation/project in mobility programs:

1. Albania, Armenia, Austria, Belgium, Bosnia and Herzegovina, Bulgaria, Croatia, Cyprus, Czechia, Denmark, Estonia, Finland, France, Georgia, Germany, Greece, Hungary, Iceland, Ireland, Italy, Kosovo, Latvia, Lithuania, Luxembourg, Malta, Moldova, Montenegro, Netherlands, North Macedonia, Norway, Poland, Portugal, Romania, Serbia, Slovakia, Slovenia, Spain, Sweden, Tunisia, Ukraine, United Kingdom

Goethe Institute holds 52 institutes in Europe alone, participating in various small and medium scale mobility and cultural projects.

Institut Francais: promotes French culture and collaborations with international organizations. It is a public funded entity with more than 138 branches around the world.

IZOLYATSIA: is a non-profit organization born in 2010 in the old insulation factory that later was seized, forcing the organization to move to Kiev. Since 2014, IZOLYATSIA aims to bring systematic change to Ukrainian society and mainly focuses on research, site-specific projects, exhibitions, and residencies.

Description of the mobility programme/good practice that we are studying:

Individual creative professionals of all disciplines may apply for i-Portunus proposing a project with one partner organization. At the time of the application, applicants should already have agreed on a collaboration with an organization based in a Creative Europe's Country. The project should enhance international collaboration, professional development and production oriented residencies. This year i-Portunus provided 5 different open calls for

music, literature, architecture and cultural heritage creative professionals, artists and creators.

How was this programme inclusive?

i-Portunus opens up to 42 country nationals. All creative professionals, artists and creators of these 42 countries are eligible to apply for i-Portunus. Moreover, hosting organizations are also eligible to apply, resulting in an interested palette of people, ideas and knowledge. In contrast to other EU funded programs, i-Portunus also includes non-EU countries that do not have the same opportunities as EU countries to participate in international projects. Artists from these countries can benefit from collaborating with pioneer organizations and interacting with different EU actors. Additional mobility support is also provided to artists, creators and cultural professionals living with a disability.

How many participants did the programme have?

For 2019 the program received more than 2.496 applications and accepted 345 of them in all three calls made in the previous year. Top applicant countries are France, Italy, Germany and the United Kingdom. Statistics for the 2020-2021 period are not yet published.

Did the programme create opportunities for linking with the broader community? If yes, how?

i-Portunus funded various mobility schemes and projects covering different needs and sectors and targeted mainly to international collaboration among different countries. All participants tried to blend with multiculturalism in their projects and gain from the knowledge exchange. For example Luka Strika and Jelena Mijic traveled to Albania and Kosovo to create a network, meet local cultural actors and speak about future collaborations. Almudena Romero Alfonso traveled from the UK to Kavala (Greece)

to explore the notions of capitalism and colonialism with the help of the local tobacco museum. She produced new pieces by using material provided by the museum and also spoke to a public talk open to local audiences. She was also supported by the local artist residency.

Did the programme create learning opportunities?

Participants mention that they learnt more about different cultures and achieved more than they would expected, developed personally and understood the art work better. Each participant enjoyed different learning outcomes based on the structure of his/her project.

Was the programme accessible to everyone or were there any restrictions?

The program is accessible to creative professionals, creators and artists coming from one of the 42 countries that have joined the Creative Europe Program. The list of countries also includes non-EU countries giving the possibility for them to participate and collaborate with EU hosting organizations. Applicants should apply for mobility in another Creative Europe country and were not eligible to apply for more than one project. Lastly, applicants should be over 18 years old.

Why is this programme a good example for social inclusion and skills development?

i-Portunus allows a high level of freedom to participants to choose the method they want to develop their project and experience innovative methods of collaboration. Also, since it is open to various countries it includes more creative workers and brings together different creative backgrounds. Participants may engage with local organizations, artists and actors to fulfil their projects and artistic ambitions.

i-Portunus report on mobility:

<https://www.i-portunus.eu/wp-fuut/wp-content/uploads/2019/11/OS-final.pdf>



Creative FLIP P2P Programme

Name of the organisation/project:

Goethe Institute, ECHN, IDEA Consult, WA Economics and Policy, Institut de la Propriété Intellectuelle Luxembourg, 3s Unternehmensberatung GmbH / Creative FLIP Project

Description of the organisation/project (objectives, activities etc):

Creative FLIP P2P Program aims to bring together established creative hubs with

emerging ones across Europe. Through exchanges hubs share knowledge, expertise and their visions. Hubs benefit from interaction with other similar organizations to promote and implement good practices and innovative ideas.

Experience of the organisation/project in mobility programs:

Creative FLIP P2P is the only mobility project under the umbrella of Creative FLIP program. Goethe Institute also operates the iPortunus mobility project targeting creative professionals. The European Creative Hubs Network has a lot of experience in P2P mobility schemes among its members.

Description of the mobility programme/good practice that we are studying:

Hubs interested in participating in the exchange have the opportunity to interact with other established hubs to exchange best practices and innovative ideas and enhance cross-sectoral

collaboration. In the pre-pandemic era representatives of hubs were physically visiting the hosting hubs. The visiting team consisted of two members of the hub: a member of the managing team and a member of the community. Hosting hubs were responsible for organizing the program of the exchange that was lasting up to 5 days. At the end of the exchange hubs organized an event as an output of the exchange to share with the local community. In the after-pandemic era, hubs were given the opportunity to exchange online and to share online success stories developed during the pandemic. A third call was published due to the pandemic, calling all hubs to become Ambassadors of Change, as the program was titled. In this third call, hubs applying should describe an idea that was implemented successfully during the last year of pandemic. Selected hubs will be invited to share their experiences and create learning materials to share the knowledge gained out of their experience in a peer-to-peer platform with other hubs interested to hear their success stories.

How was this programme inclusive?

The program is open to all hubs based in EU Member States along with countries participating in Creative Europe Program and European Neighboring Countries covering 44 countries with different cultural backgrounds and practices. Creative FLIP P2P combines both EU and non-EU countries providing them with opportunities to collaborate and exchange knowledge in an open environment where mutual learning and interactive approaches are implemented.

How many participants did the programme have?

In its first year of implementation the program organized 12 exchanges for creative hubs based in the EU and in neighboring countries. Each hub was represented by two persons meaning that in total 100 people benefited from

the exchanges. The two people representing the hub would come from the managing team and the community team, suggesting a more holistic way of exchanging for the organisation. The exchanges were organized in two rounds, the first round was implemented on a smaller scale as a pilot. In this first attempt 10 exchanges were scheduled with organizations coming strictly from the ECHN network. The second round was programmed to take place during 2020, but as the pandemic hit and travel restrictions were implemented in all countries, 9 exchanges went online and only 2 managed to be physical. A third round was later added to the originally foreseen two previous rounds. This third round gave the chance to 14 creative hub ambassadors to share selected tested methods and good practices that emerged as a response to the challenges brought by the pandemic, with their peers in an online context. A dedicated platform was introduced to facilitate the program, where people could review the showcased initiatives and ask questions or book a P2P session with them.

Did the programme create opportunities for linking with the broader community? If yes, how?

Creative FLIP P2P program accessed different disciplines over a wide range of countries, linking hubs from EU and beyond. In the third round, Hubs could get inspired by other successful practices already tested and implemented. Most of these practices are closely linked to the community in an effort to include and support the local community. For example, the Victoria Square project is an art space community that during the pandemic wanted to support its neighborhood by continuous presence combining in-situ and online activities. The project took advantage of the big windows of its building to allow the audience to get in contact with the art-space in a contactless way. Victoria Square developed a project for

children, connecting children from Astypalaia to Bucharest under an art-workshop program.

Did the programme create learning opportunities?

The program creates new knowledge by bringing together creative hubs to exchange successful practices and ideas. Previous hubs participating mention that after the end of the exchange they gained valuable knowledge on collaboration methods, decided to create a new network of collaborators, and found the motivation to act and adapt to new realities.

Was the programme accessible to everyone or were there any restrictions?

The program is accessible to creative hubs from EU Member states, countries participating in the Creative Europe Program and Neighboring EU countries. The hosting hubs should also propose a tested and implemented project that was successful and not just a draft of a project. Selected hubs should also be available for weekly Peer-to-Peer sessions. Hubs based in countries outside of the above mentioned eligible list are not allowed to apply.

Why is this programme a good example for social inclusion and skills development?

This program promotes social inclusion as it brought together partners from different countries and enriched cultural knowledge and experiences. Skills development is highly encouraged by promoting collaboration, exchange of expertise and flexible adaptation to new situations.



European Media Art Platform

Name of the organisation:

European Media Art Platform

Lead organization: Werkleitz Centre for Media Art ,Halle (Saale), Germany

Members:

Ars Electronica, Linz (AT), Foundation for Art and Creative Technology (FACT), Liverpool (UK), Impakt, Utrecht (NL), Antre Peaux, Bourges (FR), LABoral, Guijon (ES), Kontejner, Zagreb (HR), WRO ART CENTER, Wroclaw (PL), RIXC, Riga, (LV), Onassis Cultural Center, Athen (GR), M-Cult, Helsinki (FI),

Description of the organisation (objectives, activities etc):

Based in Halle, the Werkleitz-Centre for Media Art facilitates the production and presentation of new media art projects encouraging social and artistic issues.

The Centre's work consists of three major strands:

Werkleitz produces film and media art festivals and other events in various formats, including the Werkleitz Festival, monthly art presentations and regular video-installations.

With the European Media Artists in Residence Exchange (EMARE), the Supported Artist programme, A38-Production Grant and Werkleitz-Project it awards scholarships and grants to individual artists active in the media arts field.

It provides resources as well as expert advice on artistic and technical aspects of film and video production, especially within the Professional

Media Master Class 2011 for documentary filmmaker talents.

Werkleitz also works in collaboration with other regional, national and international project partners to develop exhibitions and conferences. Werkleitz co-founded the Initiative for Talents in Film and Television in Central Germany and the Contemporary Art Initiative of Saxony-Anhalt. As well it initiated and coordinated the European Media Art Platform.

Werkleitz is supported with funds of the Federal State of Saxony-Anhalt.

Experience of the organisation in mobility programs:

EMAP residencies are built on the legacy of the successful European Media Artist in Residence Exchange (EMARE) which has existed since 1995. It is one of the eldest media art residencies programmes in the world and includes many award winning productions.

See: <https://emare.eu/information>

Description of the mobility programme/good practice that we are studying:

The European Media Art Platform (EMAP) initiated by Werkleitz and co-funded by Creative Europe since 2018 is a consortium of 11 leading European media art organisations specialising in Digital and Media Art, Bio Art and Robotic Art. The consortium includes several renowned festivals dealing with these interdisciplinary art forms. EMAP Members offer practitioners via an open call two-month residencies.

EMAP also acts as a marketplace for associated partners to select artists and works for their own festivals and exhibitions. In addition to production support for artists, EMAP provides an international platform to promote and disseminate the work of media artists.

The residency is based on intercultural and interdisciplinary knowledge exchange between the selected artists, the host organizations

and various experts from science, arts and technology involved to consult, support or train the artists. Each member host provides an artist grant, travel expenses, production budget, paid accommodation during the residency and access to labs and facilities. Events include solo exhibitions and group shows, on- and offline conferences and capacity building workshops to mutually share our knowledge.

Artists can submit project proposals at the open calls, media and digital art organizations can contact us any time if they are interested to become an associated partner or future member.

How was this programme inclusive?

EMAP / EMARE is open for European Media Artists or Media Artists living in Europe. As it also runs online from 2020, it especially encourages people with diverse abilities.

How many participants did the programme have?

68 artists participated in the EMAP / EMARE programme since 2018 and 170 artists participated between 1995 and 2017 in EMARE.

Did the programme create opportunities for linking with the broader community? If yes, how?

Various different artistic projects addressed a diversity of different community groups such as kids (CATivism by Wouter Moraal or people with posttraumatic stress disorder syndrome (Chronica by Sophie Hoyle) or LGBT+ groups (Faster Than Light by Kentaro Kumanomido & Teague Owen or NOT FOUND ON by Aay Liparotto)

Did the programme create learning opportunities?

Next to workshop within artists individual projects EMAP arranged a series of online capacity workshops which results can be found here:

<https://emare.eu/shared-knowledge>

Was the programme accessible to everyone or were there any restrictions?

The workshop aimed towards members, associated partners or other media art organisations or artists, but the results are publicly published.

The residency programme is restricted to artists working with new technologies which are located within Europe.

Why is this programme a good example for social inclusion and skills development?

In our increasingly digitized, technology driven world, next to scientists and programmers, it is artists, who create alternative visions for a more sustainable and just society. Collaboration between these communities helps us to reflect on the impact of new technologies on society. If Europe wants to take a different technological path from China or Silicon Valley, whilst opposing nascent anti-democratic movements, it should focus on the creative, communicative, critical and unifying potential of the arts.

The various new technologies now coming to the fore require a relatively high degree of know-how and, although each individual organization has its own unique set-up, facilities and staff, opportunities for the exchange of information and skills give a further boost to the programme. Sharing insights, facilities and knowledge also fosters greater efficiency when dealing with scientists and other experts.

Through support for emerging artists we can contribute to secure a tolerant and democratic future for citizens of Europe. The European Media Art Platform (EMAP) was founded for this purpose.



MAKERSXCHANGE

