

Report on the ARTSFORMERS Residency

Aris Papadopoulos and Evi Pappa



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Report of the EU H2020 Research Project ARTSFORMATION:
Mobilising the Arts for an Inclusive Digital Transformation

Report on the ARTSFORMERS Residency

Organisation, Production & Recommendations for Capacity
Development & Co-Production Methods

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¹ LATRA EE



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Table of contents

Table of contents.....	4
1. Executive Summary	6
2. Organisation and Production	7
2.1 Terms of reference for ARTSFORMERS Residency applicants.....	7
2.2 Application process	8
2.3 Promotion of the open call.....	9
2.3.1 Promotion of the open call through ARTSFORMATION’s resources.....	9
2.3.2 Publishing in third party social media & online press platforms	11
2.3.3 Open Call Results.....	13
2.4 Selection Process & Selection of Residents.....	14
2.5 Residency Logistics	15
2.6 Residency Structure & Facilitation	16
2.7 Residency Documentation & Archiving.....	19
3. Concept, Content and Methodology	20
3.1 Residency Theme & Expected Outcomes.....	20
3.2 Implementation Methodology	22
3.3 Public Events & Exhibitions	25
4. Residency Outcomes.....	28
4.1 Tools for Tackling Inequalities Emerging from Europe’s Digital Transformation.....	28
4.1.1 The challenges stemming from Europe’s Digital Transformation.....	28
4.1.2 Profile of digitally marginalised citizens and communities.....	29
4.2 Transnational Assembly of Arts & Culture Practitioners.....	36
5. Conclusion	41
5.1 Residency follow-up	41
5.2 Evaluation by residents	42
5.3 Conclusion: Recommendations & Future Research	43
Future Research	44
ANNEX 6.1: TERMS OF REFERENCE DOCUMENT	46
ANNEX 6.2: RESISTANCE RESIDENCY APPLICATION FORM.....	53
ANNEX 6.3: BIOS OF SELECTED RESIDENTS.....	56

ANNEX 6.4: BIOS OF SELECTED FACILITATORS 62

ANNEX 6.5: EVALUATION FORM SHARED WITH RESIDENTS 64

ANNEX 6.6: PHOTOCARDS OF THE TOOLS PRODUCED BY RESIDENTS 68

1. Executive Summary

The following report was produced in the context of the project ARTSFORMATION - Mobilising the Arts for an Inclusive Digital Transformation, a European Commission Horizon2020 project which was funded under the programme of 'Societal Challenges - Europe In A Changing World - Inclusive, Innovative and Reflective Societies'. ARTSFORMATION was mandated with producing the ARTSFORMERS Residency (Task 5.1). which involved the organisation and hosting of a series of residencies in Lesvos-Greece. The residencies were conducted during June 2022, and 30 Arts professionals from across 20 EU/EEA countries participated in them. The purpose of the residency was to provide a dedicated space for arts and culture professionals to express their voices in shaping the digital transformation. Residents were invited to collaboratively ideate and co-create unconventional training tools for peers, policy makers, businesses, and the public to tackle digital and social inequalities arising from the digital transformation. Further, residents engaged in participatory action, peer learning, and civic engagement as mechanisms for social change. The residency was also instrumental in streamlining the formation and mobilisation of a European artistic community which proactively responds to the challenges of the digital transformation, and also provided testbeds and evaluation for the arts-based intervention methodologies developed across ARTSFORMATION. The objective of this report is to present a detailed analysis on the production and outcomes of the residency. The report is structured in four chapters. The first chapter presents how the residency was organised, conducted, facilitated and documented. It includes details on how the open call was conducted and what was its reach and impact, how the selection process for residents was conducted, the structure and facilitation of the process and also how the residency was documented and the outputs archived in order for them to be available for future research and analysis. The second chapter presents the concept, content and methodology of the residency, including its theme and expected outcomes, the implementation methodology, and the range of public events and exhibitions that were organised during its duration. The third chapter details the outcomes of the residency, and is organised in two sections, each corresponding to a separate output. The first section details the tools residents created for tackling inequalities emerging from Europe's digital transformation and it provides answers on how arts and culture practitioners can act as catalysts for equitable integration of diverse -and often marginalised- communities in Europe's 21st Century digital transformation, by embedding the values of their practice at a systemic level across society. The second section shows how a transnational Assembly of Arts & Culture Practitioners can structure and leverage their collective capacity in inflicting systemic change towards the equitable integration of diverse communities in Europe's 21st Century Digital transformation. The final chapter of the report details how the residency was followed-up after its conclusion, provides proposals for future research as well as recommendations for capacity development among arts professionals for engaging with the digital transformation and its societal impact.

2. Organisation and Production

2.1 Terms of reference for ARTSFORMERS Residency applicants

In order to attract diverse practitioners to apply to be part of the ARTSFORMERS residency, an open call was conducted and promoted widely through ARTSFORMATION's social media, website, partner websites and social media, board members, as well as through third party social media and websites. The open call was launched on the 20th of April 2022 and it remained open until the 15th of May 2022, which was the deadline for practitioners to submit their applications to the open call.

A curated document was produced by LATRA (GR) with consultation by European Alternatives (FR), which was published on the ARTSFORMATION website¹. The document contained detailed information to guide prospective applicants through the application process. The document - included in Annex 1 of this report-, contained the following information:

- **Introduction to ARTSFORMATION** which introduced the project, its aims and objectives as well as partners;
- **Residency theme** which detailed the theme and objectives of the residency, as well as its relation to ARTSFORMATION;
- **Purpose of the residency** which covered the benefits of the programme for prospective participants;
- **Target group and eligibility criteria** which covered the residency's focus to a range of artistic, cultural and creative disciplines as well as the criteria that applicants needed to comply with in order to be eligible to participate in the programme;
- **Selection process and calendar** which covered how successful applicants would be selected and what the timeframe of the residency was;
- **Reception conditions** which detailed the infrastructure set in place for residents as well as which expenses would be covered by ARTSFORMATION (e.g. transportation, accommodation, subsistence, etc);
- **After the residency** which covered how the residency programme would be followed up after its conclusion through exhibition(s), assembly meetings, etc;
- **Application Form** which detailed the questions that applicants would need to respond to, enabling them to prepare their responses prior to entering the application environment;
- **COVID-19 protection measures** which detailed the measures that prospective participants needed to be aware in terms of their own protection, those of their peers and in regards to traveling.

¹ <https://ARTSFORMATION.eu/news/open-call-resistance/>

- **Project information** which detailed various technical and administrative aspects of the project and its programme (e.g. funding authority, grant agreement number, formal project title, project partners, etc)



RESISTANCE



ARTSFORMATION invites you to apply to the RESISTANCE Residency hosted in Lesvos-Greece. The Residency will bring together professionals from the fields of art and culture in a dedicated space where they can express their voices in shaping the future of Europe's digital transformation through their practice.

The Residency will enable multidisciplinary professionals to challenge established power structures and empower the communities they serve in cohesively responding to 21st Century digital transformation challenges.



Figure 1: Stills from the Terms of Reference document that formed the basis of the open call

2.2 Application process

The application form for the ARTSFORMERS residency was publicly shared on the ARTSFORMATION website. Google forms were utilized for the creation of the application form and for gathering responses by prospective applicants. The application form covered two main sections: Personal data of applicants and Content and Motivational data required by applicants. Applicants could apply either as individual practitioners, or representing their organisation. The application form was constructed around seven (7) principal questions which invited applicants to introduce themselves, their work, their work's relationship to Europe's digital transformation, and the impact their work has on local or transnational communities. The principal questions were designed to assist the selection committee in getting familiar with (i) applicants, (ii) their expertise in relation to the digital transformation, (iii) expectations from the residency, (iv) their work and the impact that it has on communities, whilst at the same time it allowed applicants to easily navigate through it due to its intentionally brief content that was designed in order to

create an inclusive environment particularly for practitioners who might be struggling with written formats. The seven questions are listed below, while the entirety of the application form is included in Annex II of this report.

1. *Please introduce yourself with a brief bio (100 words max)*
2. *Please provide us a brief description of the organisation you represent (100 words max)*
3. *Please tell us about the local environment in which you operate in and provide us with details regarding local or transnational communities (citizens, peers, professionals) you are already working with and what is the level of your immersion within these communities (100 words max)*
4. *Are you currently working towards resolving a societal challenge and in case yes, please describe (100 words max)*
5. *Is your practice addressing challenges related to society's digital transformation? Please tell us how your work relates to building a better digital future (100 words max)*
6. *Please tell us about a project you have implemented that resonates with the theme of the residency and how does it do so (100 words max)*
7. *What are your motivations/expectations for participating in the residency: (MULTIPLE CHOICE)*
 - *Participating and benefiting from the capacity building offered*
 - *Expanding my professional network*
 - *Listening to and contributing to new narratives and perspectives*
 - *I am looking for new partners, people to inspire and be inspired from*
 - *Looking to promote my practice and work and reach new audiences*

2.3 Promotion of the open call

2.3.1 Promotion of the open call through ARTSFORMATION's resources.

The open call was promoted through a number of ARTSFORMATION resources, including the ARTSFORMATION website, the ARTSFORMATION newsletter, the ARTSFORMATION social media, publishing in ARTSFORMATION partner websites and social media, ARTSFORMATION Board Members, as well as project platforms (social media, websites, etc) operated by ARTSFORMATION partners in the context of other EU projects. The table below details the different platforms used and their respective reach.

ARTSFORMATION website	700 Monthly Visitors
ARTSFORMATION social media channels (FB, IG, TW)	1000+ Followers
ARTSFORMATION newsletter	240 Monthly Recipients
Board members	8 Board Members
ARTSFORMATION partners	10 ARTSFORMATION partners
Room to Bloom partners (EU project by European Alternatives)	12140 recipients

Table 1: ARTSFORMATION resources used to disseminate the call and their reach

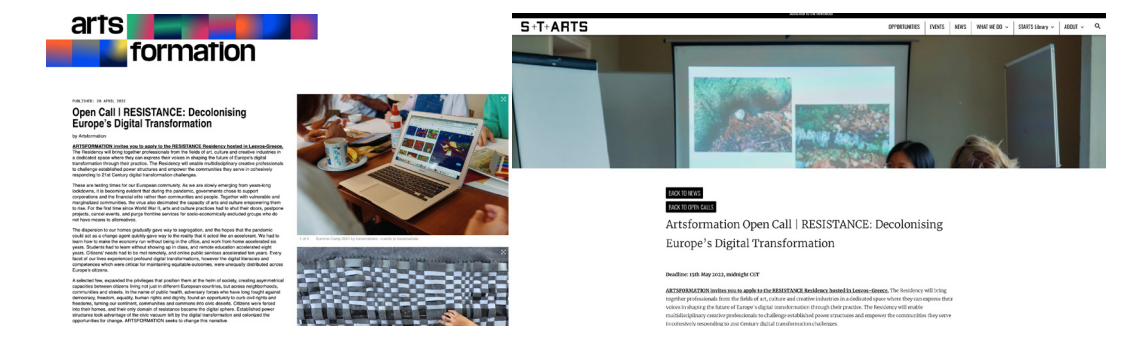


Figure 2: Stills from the publicly promoted open call for the residency. Left: publication in the S+T+ARTS website, Right: publication in the ARTSFORMATION website

A targeted and paid social media campaign was launched on the 20th of April 2022, utilizing both ARTSFORMATION's as well as LATRA's social media channels. The table below summarizes the reach, post engagement and link clicks the social media campaign garnered.

Publishing Date	Social Media (FB, IG) Publishing Page	Reach	Post Engagement	Link Clicks
20/4/22	ARTSFORMATION	309826	3807	3627
10/5/22	ARTSFORMATION	105027	909	869
12/5/22	ARTSFORMATION	5363	240	164
10/5/22	LATRA	49759	324	314
6/5/22	LATRA	299969	3635	3475
TOTAL		769944	8915	8449

Table 2: The social media posts made for the purpose of promoting the Residency and their reach. Reach refers to the number of people that were reached via appearance of the open call on their feed/wall. Post Engagement refers to the number of people that engaged with the post, either by 'liking', 'sharing' or commenting on it. Link Clicks refers to the number of people that clicked on the post, effectively leading them onto the ARTSFORMATION webpage where they could find information on the open call, the application process and the application form itself. All data collected via Facebook analytics.

The social media campaign targeted practitioners between 22-60 years of age based in the 27 EU countries, in the 3 countries of the EEA (Iceland, Liechtenstein, Norway) and 2 Associated Countries (UK and Switzerland). The campaign targeted individuals interested in the following areas/disciplines: Digital transformation, visual arts, Digital media, Arts and music, Performing arts, Culture or Digital data.

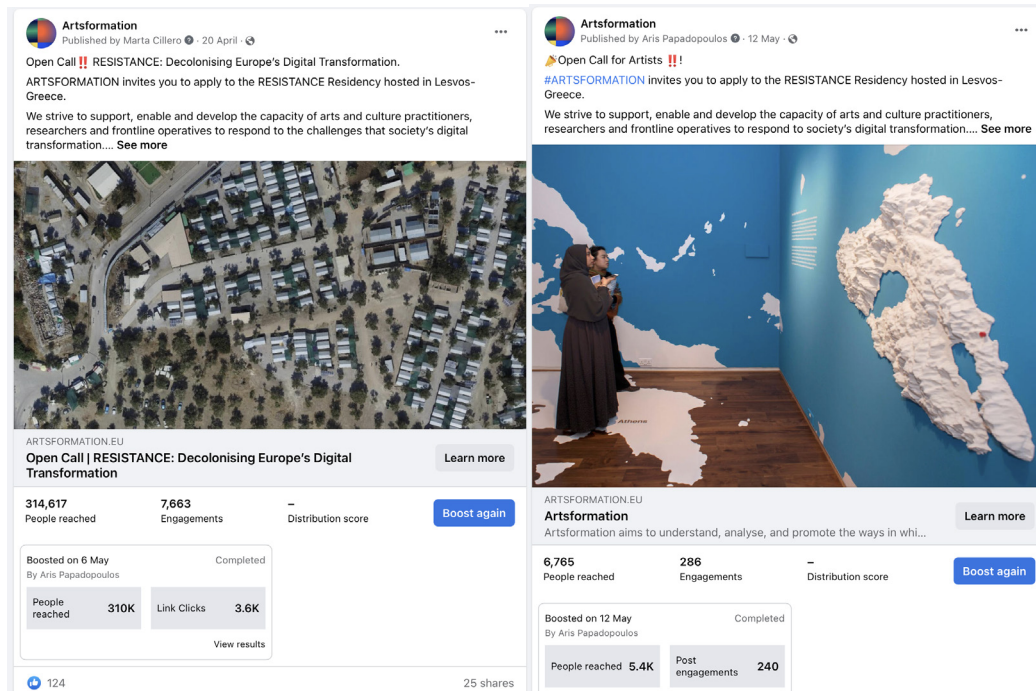


Figure 3: Stills from the social media posts aimed at raising awareness for the open call

2.3.2 Publishing in third party social media & online press platforms

In addition to the paid social media campaign, the open call was shared in Facebook groups operated by third parties that are aimed at a broad range of arts, culture and creative disciplines. The table below details the Facebook groups in which the open call was shared and the number of members each of the groups has. The publishing in third party social media was conducted between the 20th of April and 1st of May 2022.

Name of Facebook Group	Number of Members
Designers with refugees	360
ART ANNOUNCEMENT: Jobs, Open Calls, Event Openings and Advice	17000
Global Cultural Leaders Network	157
Open Calls	142300
CE Idea Challenge Winners	21
Design Thinking Innovation	3700
Nordic Design Impact	53

Culture of Solidarity Applicants	2000
B.Creative Network	867
OPEN CALLS / RESIDENCIES / OPPORTUNITIES FOR ARTISTS	71100
Artist Residencies Info Share	4900
Εκδηλώσεις σχετικές με την αρχιτεκτονική	10800
Architecture in Development Group	818
Design for Social Innovation	6100
Smart Cities	3300
KEA Creative Europe	3800
Call for Entries	6600
International Open Call for Artists	69900
Arts Jobs, Open Calls, Residencies & #ArtistOpportunities #VisualArts	130600
Hackathon Hackers EU	8200
Transdisciplinary Arts Research	10000
CALLS for ART	19000
DIGITAL TRANSFORMATION PROFESSIONALS GROUP	2500
Industry 4.0 & Digital Transformation	12000
Digital Arts and Humanities PhD	1100
Bioartsociety	5400
Digital Artists	26000
Call for Artists-Worldwide	54000
Media Art Culture	4300
Art in Activism: politics, creativity + social change	340
Platform for Art, Theory and Urban Activism	1200
The Eco- and Bioart Research Network	1900
Computer Arts Society	3600
Art Opportunities	45400
International Open Calls for artists	69900
Smart Cities & Smart Urban Development	2100
Total number of members reached	741316

Table 3: Table detailing the third-party social media groups used to promote the open call and their reach.

The open call was also published in top-tier online press platforms, which are specifically aimed at artists, cultural practitioners and creatives, or are run by relevant EU projects (e.g. S+T+ARTS), or platforms that aggregate and curate the best EU events, conferences, training, webinars, publications, videos, and other policy resources (e.g. EU Agenda). The table details the online platforms in which the open call was shared and the number of members each of the platforms has.

Name of platform	Number of Members
On-The-Move: Cultural Mobility Network	25.000+
Edu-Active	50.000+
Culture Funding Watch	8.500+
Culture360.asef.org	65,000
OPEN CALLS	45.000+
Transartists	40.000+
Call for Curators	33.000+
EU Agenda	1.500+
Total	

Table 4: Table detailing the third-party publishing pages used to promote the open call and their reach.

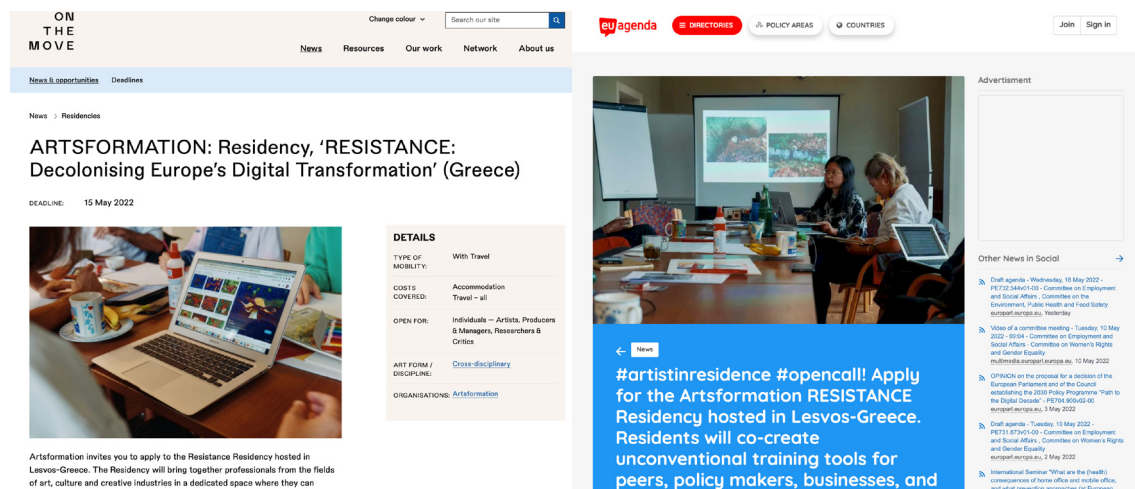


Figure 4: Stills from the publicizing of the open call in third party online platforms and news media.

2.3.3 Open Call Results

Through the open call, a total of 85 valid applications were received by the call's deadline on the 15th of May 2022. The 85 applicants represented 22 different EEA nationalities. Through the open call ARTSFORMATION did not receive any applicants from Estonia, Finland, Latvia, Lithuania, Luxembourg, Malta, Slovakia or Norway. 61% of the applicants applied as an individual, effectively representing themselves, and 39% applicants applied representing an organisation. 54% of the applicants identified as female, 35% as male and 11% as other. 63% declared themselves as artists, 8% as cultural practitioners, 7% as curators, 6% as activists, 3.5% as producers,

1% as managers, 1.5% as fundraisers, and 10% as various other titles/job descriptions. Out of the 85 applicants, 37.6% stated that their interests lie within socially-engaged arts, 24.7% in the digital transformation, 7.1% in equity and inclusion, 5.9% in intersectionality, 3.5% in data and privacy, 3.5% in democratic innovation, 3.5% in civic education, 4.7% in migration, 4.7% in gender and LGBTQIA+ issues, and 4.8% in other issues. The applicants stated their motivations/expectations for participating in the residency as follows: 51.8% stated that they wanted to participate in the residency in order to listen to and contribute to new narratives and perspectives, 30.6% stated that they were looking for new partners as well as people to inspire and be inspired from, 11.8% stated that they were interested in Participating and benefiting from the capacity building offered in the context of the residency, 4.6% wished to expand their professional network, 1.2% were looking to promote their practice and work and reach new audiences.

2.4 Selection Process & Selection of Residents

The 85 applications gathered through the open call, were assessed by a three party selection committee, comprised by ARTSFORMATION partners European Alternatives (EAL), Waag (NL), and LATRA (GR) over a period of 4 days between the 15th of May and 19th of May 2022. Diversity of selection was ensured by applying the following application criteria: Merit, experience and relevance to the residency's theme, diversity, geographic spread, and gender balance. Although a minimum of 28 artists and cultural practitioners were required to attend the residency as specified in the project programme, a total of 34 applicants were selected by the Selection Committee to participate in the residency while a further 13 were selected as shortlists. The additional number of practitioners selected was to ensure run-offs by applicants who would not return a positive RSVP to the confirmation email received. After notifying successful applicants and receiving positive and negative responses in terms of capacity for attendance, ARTSFORMATION concluded the selection of residents by setting on thirty (30) individuals who would enrich the capacity development of the residency and peers through their skills, experience, professional networks, diversity, unique ethnic, cultural and gender backgrounds. The thirty residents, exceeded the stated KPIs by a factor of +2, as in the GA twenty eight (28) practitioners were anticipated to attend the residency, The 30 residents comprised of twenty one (21) different nationalities, resided in twenty (20) different countries not necessarily matching their respective nationality and were aged between 29 and 48 years of age. 21 identified as female, 5 as male and 4 as gender diverse, while 14 lived in the capital of their respective country of residence and 16 in a periphery city.

Name	Surname	Citizenship	Country of Residence
Adi	Lerer	British/Israel	United Kingdom
Marta	Espiridião	Portuguese	Portugal
Jamie	Allen	Swiss/German/ Canadian	Switzerland
Martina Freyja	Kartelo	Croatian	Croatia
Eva	Macali	Italian	Italy

Alice	Pedroletti	Italian	Germany
Pavel	Ruzyak	Czech	Czech Republic
David	Sarlos	Hungarian	United Kingdom
Yoni	Lefèvre	Dutch	Netherlands
Vukasin	Nedeljkovic	Irish	Ireland
Andreas	Christodoulou	Cypriot	Cyprus
Katerina	Gkoutziouli	Greek	Greece
Eliza	Goldox	German	Germany
Katarzyna	Staniszewska Korzeniewska	Polish	Poland
Vijay	Patel	British	Portugal
Oana	Moisil	Romanian	Romania
Danislava	Toshkova	Bulgarian	Bulgaria
Katrine	Pedersen	Danish	Denmark
Louise	Staugaard	Danish	Denmark
Patrycja	Plich	Polish	France
Samar	Zughool	Jordanian	Slovenia
Katarzyna	Dybzynska	Polish	Spain
Johanna	Bratel	Swedish	Denmark
Paulina	Brelińska-Garsztko	Polish	Poland
Lauren	Lapidge	British	Greece
Oyidiya	Oji Palino	Spanish	Spain
Marios	Isaakidis	Greek	Cyprus
Luciarita	Nunziata	Italian	Cyprus
Andreia	Martins	Portuguese	United Kingdom
Kristina	Hristova	Bulgarian	Bulgaria

Table 5: The residents that participated in the ARTSFORMERS RESISTANCE Residency

2.5 Residency Logistics

As soon as successful applicants confirmed their availability to attend the residency, they received a digital information pack which detailed (i) guidance on how to book their tickets to Lesvos using the designated vendor (ii) logistical information on how to navigate from their respective city all the way to their hotel in Lesvos (iii) information about Lesvos, its context and infrastructure. The information was also made available through LATRA's website. Residents also received a set of telephone numbers with LATRA's contact points that could be contacted

throughout the residency in order to overcome any potential obstacles whilst traveling or when in Lesvos. Prior to the residency starting, LATRA -with consent by residents- created dedicated WhatsApp groups through which critical information could be communicated. All of the above information was well received by residents, as in their majority they had to take multiple flights across Europe, with often long layovers in order to reach Lesvos, Greece. Upon arrival in Lesvos, residents received an ARTSFORMATION-branded tote bag which included (i) an ARTSFORMATION-branded triple-insulated stainless steel water bottle which they could use throughout their residency to drink and refill with water thus eliminating the need for plastic and paper cups (ii) an envelope made from recycled paper which contained the names and bios of residents from all three cycles as well as the residency's daily program. All three residency cycles shared the same daily schedule, which is listed below.

Monday 6th, 13th & 20th	Time	Function
	All day	Arrivals
	20.00 PM	Dinner
Tuesday 7th, 14th, 21st Wednesday 8th, 15th, 22nd Thursday 9th, 16th, 23rd		
	9.30 AM	Departure from hotel to residency venue
	10.00 AM	Commencement of residency program
	12.30 - 13.30 PM	Lunch
	13.30 - 17.00 PM	Residency program
	17.00-20.00 PM	Lesvos explorations
	20.00 PM	Dinner
Friday 10th, 17th, 24th		
	All day	Departures

Table 6: The residency's daily plan

2.6 Residency Structure & Facilitation

The residency was produced across three (3) independent, self-contained yet interconnected cycles. The first cycle was held between the 6th-10th of June 2022 and was attended by 10 practitioners, the second cycle was held between the 13th-17th of June 2022 and was attended by 8 practitioners, and the third cycle was held between the 20th-24th of June 2022 and was attended by 12 practitioners.



Figure 5: Stills from the 3 residency cycles. From left to right: First residency cycle (6th-10th of June 2022), Second residency cycle (13th-17th of June 2022) , third residency cycle (20th-24th of June 2022).

Each of the three residency cycles was facilitated by a different pair of facilitators who guided and empowered residents throughout their residency experience. The first residency cycle was facilitated by Alice Priori and Carolin Goethel. The second residency cycle was facilitated by Emily Gee and Christian Cherene. The third residency cycle was facilitated by Claire Sivier and Tian Glasgow. The responsibilities of the residency facilitators where:

- Facilitating their respective ARTSFORMERS residency cycle
- Preparation -prior to the residency- which included the necessary online calls with (i) selected co-facilitators of the other residency cycles and (ii) ARTSFORMATION project partners, in order to coordinate the residency
- Online debriefing and evaluative sessions -after the conclusion of all three residency cycles- with (i) selected co-facilitators of the other residency cycles and (ii) ARTSFORMATION project partners, in order to compile learnings from the residencies.

All facilitators arrived the day prior (Sunday) to the commencement of the residency (Monday), in order to have adequate time to (i) meet with LATRA's staff (ii) familiarize themselves with the venue and prepare it according to their facilitating needs (iii) compile resources for residents (iv) receive feedback, learnings and insights gained from previous residency cycles. All facilitators also departed a day after (Friday) to the conclusion of the residency (Thursday) in order to have a debriefing session with LATRA's staff where learnings and insights from the residency were compiled in order to be transferred to the residents and facilitators engaging in the following residency cycle.

In addition to the above aforementioned facilitators, LATRA also partnered with ILIAKTIDA, a Lesvos-based civil society organisation with long experience in harvesting, collating and archiving resources produced in the context of co-creation workshops, residencies,etc. Two facilitators from ILIAKTIDA, Konstantina Kalampoki and Kleoniki Katsianou were tasked with the following responsibilities:

- Harvesting and collecting the outputs of participants across all three cycles of the ARTS-FORMERS residency. This entailed collecting resources and outputs, safekeeping them and ensuring their appropriate collation so that they are preserved in the best condition possible so as to assist both the learning of residents across all three cycles as well as with project reporting. The task also entailed assisting participants with their documentation, so that the process can yield the maximum outputs. Therefore the facilitators were embedded in the residency process throughout its duration, and engaged continuously in all three residency cycles.
- Preparation -prior to the residency- which included the necessary online calls with (i) selected co-facilitators of all three residency cycles and (ii) ARTSFORMATION project partners.
- Online debriefing and evaluative sessions with (i) selected co-facilitators of all three residency cycles and (ii) ARTSFORMATION project partners.

The involvement of facilitators in the harvesting, collating and archiving resources produced in the residency also involved:

- Assisting the photographer tasked with taking pictures of the resources produced by residents with the process of documentation, so that resources were accurately documented according to the residency cycle and timeline produced.
- Assisting LATRA's team with curating the resources during the residency exhibitions held.

The benefit of having ILIAKTIDA's involvement was that the two facilitators, besides the critical tasks that they undertook in regards to archiving and documenting the resources produced by residents, also served as a constant referral point across the three cycles, which complimented well the change of facilitators across the three cycles.

Organising the residency across three cycles had a series of benefits, but presented also a set of challenges. Benefits included the enabling of:

- Evaluating each cycle and improving the next based on insights and feedback received by both participants as well as evaluators;
- Building up the knowledge produced by their peers in the previous cycle, thus expediting the process and learning;
- Addressing gaps and questions left by the previous cohort, thus enabling a more cohesive and layered approach to the outcomes and outputs produced.
- Customised and personalized facilitation as the rate of facilitator to residents was between one facilitator for between four-six residents (1:4 - 1:6)
- Stronger bonding between residents due to the limited number participating in each cycle
- Flexibility for the benefit of residents, as they had the option to schedule the residency across three date slots and select the one that suited their schedule the most.

Challenges emerging from structuring the residency across three cycles included:

- Residents only met in-person the peers participating in their cycle and not the entire cohort of residents;
- Requiring steps to be taken in order for outcomes and outputs from each cycle to be adequately communicated to the next, so that learnings are not lost along the way;
- Requiring considerable more effort on behalf of the hosting partner (LATRA) both in terms of organisation as well as production.

In order to mitigate the challenges emerging from structuring the residency across three cycles, the hosting partner (LATRA) undertook the following steps:

- Cooperated with the facilitators from ILIAKTIDA in order to curate the resources produced by the residents into an exhibition which continuously evolved throughout the three residency cycles by adding material and resources produced by residents, and which was continuously available for visiting and studying by the residents. That enabled residents to be able to view, study and explore the outcomes and outputs produced by the previous cycles.
- Briefed facilitators of the second and third cycles on the outcomes and outputs of the previous cycles, who in turn started the facilitation of their respective cycle by presenting those to the residents. That enabled residents to quickly be up to speed on what was produced in the previous cycle, and in combination with the exhibited material they had a visual guide that they could refer to throughout their residency experience.
- Besides the exhibited material, all of the resources produced by residents were organised and displayed in a dedicated room of the residency venue that was continuously accessible to residents throughout their residency. Both with the help of facilitators as well as independently, residents were encouraged and had dedicated time and facilitated sessions, to go through resources, study them and learn from what was produced in the previous cycle.

2.7 Residency Documentation & Archiving

Documenting every facet of the process and production of the residency and its outputs, was treated as part of the implementation and production methodology, and attention was given in the way it was conducted. The thorough and detailed documentation of the residency and archiving the resources produced and collected by all participants (e.g. residents, facilitators, archivers, photographers, videographers, the public, etc) as it positively translated into (i) cataloging and sharing the resources amongst participants to increase learning and exchange capacity (ii) researching, studying and analysing the resources produced in order to deliver outputs both at the research as well as at the innovative action level (iii) having the capacity to make the resources available to the research community, interested stakeholders and the public in order to increasing knowledge and encourage future learning. In order to adequately document the residency and archive the resources produced, the following measures were undertaken:

- Cooperation with ILIAKTIDA and its expert team of archivers, who were responsible for collecting, collating, copywriting, documenting and archiving the resources produced by residents (see also section 1.6);

- Facilitators were given detailed guidance how to assist residents in collecting and safe-keeping the resources they produce throughout the residency;
- Residents were encouraged to place significance and value in the resources they and their peers produce, and to not discard work produced at any part of the process;
- Photographers and videographers were brought in to document the process of the residency, the public events and exhibitions produced, as well as document the resources so that they are formatted for physical and digital display.

3. Concept, Content and Methodology

3.1 Residency Theme & Expected Outcomes

The purpose of the residency was to provide a dedicated space for Arts professionals to express their voices in shaping the digital transformation. Residents were invited to collaboratively ideate and co-create unconventional training tools for peers, policy makers, businesses, and the public to tackle digital and social inequalities arising from the digital transformation. Further, residents were anticipated to engage in participatory action, peer learning, and civic engagement as mechanisms for social change. These processes were expected to assist in the streamlining the formation and mobilization of a European artistic community which proactively responds to the challenges of the digital transformation. The residency was also meant to provide testbeds and evaluation for the Arts-based intervention methodologies developed within ARTSFORMATION's Work Packages 2, 3, and 4. Findings from the ARTSFORMATION residency were expected to include recommendations for capacity development among Arts professionals for engaging with the digital transformation and its societal impact as well as co-production methods.

In order to achieve the objectives of the residency, a theme for the residency was developed through several iterations and co-creation meetings between ARTSFORMATION partners LATRA and European Alternatives. The theme of 'RESISTANCE' was meant to introduce residents to the objectives of the residency, whilst simultaneously serving as a 'call to action' inviting them to develop and shape the residency through the co-creation and facilitated sessions offered. The 'RESISTANCE' theme is presented below:

These are testing times for our European community. As we are slowly emerging from years-long lockdowns, it is becoming evident that during the pandemic, governments chose to support corporations and the financial elite rather than communities and people. Together with vulnerable and marginalized communities, the virus also decimated the capacity of arts and culture empowering them to rise. For the first time since World War II, arts and culture practices had to shut their doors, postpone projects, cancel events, and purge frontline services for socio-economically excluded groups who do not have means to alternatives.

The dispersion to our homes gradually gave way to segregation, and the hopes that the pandemic could act as a change agent quickly gave way to the reality that it acted like an accelerant.

We had to learn how to make the economy run without being in the office, and work from home accelerated six years. Students had to learn without showing up in class, and remote education accelerated eight years. Citizens' needs had to be met remotely, and online public services accelerated ten years. Every facet of our lives experienced profound digital transformations, however the digital literacies and competences which were critical for maintaining equitable outcomes, were unequally distributed across Europe's citizens.

A selected few, expanded the privileges that position them at the helm of society, creating asymmetrical capacities between citizens living not just in different European countries, but across neighborhoods, communities and streets. In the name of public health, adversary forces who have long fought against democracy, freedom, equality, human rights and dignity, found an opportunity to curb civil rights and freedoms, turning our continent, communities and commons into civic deserts. Citizens were forced into their homes, and their only domain of resistance became the digital sphere. Established power structures took advantage of the civic vacuum left by the digital transformation and colonized the opportunities for change.

ARTSFORMATION seeks to change this narrative.

We strive to support, enable and develop the capacity of arts and culture practitioners, researchers and frontline operatives to respond effectively and decisively to the challenges that society's digital transformation created for Europe's citizens and communities, particularly those with a vulnerable, marginalised and socio-economically excluded background. We believe that arts & culture have the capacity to invigorate communities and civil society into creating a united advocacy front strengthening active citizenship and social cohesion at a community and European level. This is a moment of opportunity to systemically reconstruct a resilient civic fabric and shared democratic space, capable of inducing systemic change and reframing the present narrative of survivability to one of sustainability and resilience.

Through this open call ARTSFORMATION invites multidisciplinary and diverse professionals from the arts, culture and creative industries to become part of this vision, by joining the RESISTANCE Residency. The residency offers a safe space of encounter, dialogue and co-creation for the birth of an ecosystem that amplifies the voices of artists and cultural practitioners, and returns power to excluded communities for the purpose of systemically changing the digital hierarchies that deprive them from access, opportunity and means.

RESISTANCE residents will be invited to collaboratively ideate and co-create unconventional training tools for peers, policy makers, businesses, and the public to tackle digital and social inequalities arising from the digital transformation. Further, residents will engage in participatory action, peer learning, and civic engagement as mechanisms for social change. This will help in streamlining the formation and mobilisation of a European artistic community which proactively responds to the challenges of the digital transformation. Each residency cycle concludes with a public exhibition in Lesvos, where the artistic outputs, tools, and toolkits developed will be presented to key stakeholders and the public.

Together with the theme of the residency, the residents were presented with two key, defined and structured outcomes they needed to work towards:

Outcome 1: Tools for tackling inequalities emerging from Europe's digital transformation

Residents were invited to collaboratively ideate and co-create unconventional training tools for peers, policy makers, businesses, and the public to tackle digital and social inequalities arising from Europe's digital transformation. The principal research topic ARTSFORMATION wanted to explore during the residency was *how arts and culture practitioners can act as catalysts for equitable integration of diverse -and often marginalised- communities in Europe's 21st Century digital transformation, by embedding the values of their practice at a systemic level across society.*

Outcome 2: Transnational Assembly of Arts & Culture Practitioners

The residency was also meant to expedite the formation and mobilisation of a European artistic community which proactively responds to the challenges of Europe's digital transformation. The principal research topic ARTSFORMATION wanted to explore during the residency, was *how a community of arts and culture practitioners could structure and leverage their collective capacity in inflicting systemic change towards the equitable integration of diverse communities in Europe's 21st Century Digital transformation.*

The outcomes of the residency are specifically addressed in Chapter 3 of this report. To facilitate the delivery of the outcomes through an equitable participatory framework, ARTSFORMATION employed a methodology based on four methodological pillars, which are detailed in the following section.

3.2 Implementation Methodology

In order to adequately address the research questions and produce innovative responses, ARTSFORMATION structured the production, delivery and implementation of the residency across a set of four interconnected methodological pillars. The four methodological pillars remained constant throughout the residency allowing for a comparative analysis across the three cycles, and also a shared frame of reference for all the residents and facilitators. The four methodological pillars were:

An analogue residency for addressing the digital transformation

Throughout the entire residency, all involved and participating were encouraged to follow a recommendation of avoiding the use of digital electronics during their presence at the venue and whilst the residency was ongoing. That concept behind the recommendation was meant to (i) enable participants to be present and committed without the inevitable distraction caused during our presence online (ii) and increase our collective empathy with communities excluded from the digital transformation whose access to digital devices and online environments is limited due to their socio-economical, gender, racial or religious background. Keeping consistent with the recommendations, facilitators conducted their facilitation without digital equipment, and residents were provided with a varied set of resources and materials they could use to produce their outputs. Implementation of an analogue residency had a two-fold positive effect on the residency: (i) Residents responded very positively to the process and recommendation, as it enabled them to overcome the online fatigue they had incurred due to COVID-19 (ii) An astounding amount of resources and material were produced as a result of working in an analogue format.



Figure 6: Different formats of co-creation between residents. Top left: Collective work where the whole group engaged in mutual co-creation. Top right: Sub-groups engaged in focus exercises to explore specific topics and areas of interest. Bottom left: Residents engaged in one-to-one peer-to-peer learning exchanges. Bottom right: Groups were also invited to conduct exercises outside the venue, in Lesvos' public domain. Photos by LATRA.

Systemic change by working across three scales

Participants were encouraged to work towards the outputs by thinking of challenges and working towards solutions across three scales: (i) *The Direct Action Scale* aimed at peer practitioners, arts and culture organisations as well as citizen communities (ii) the Institutional Action Scale aimed at public authorities, formal institutions, enterprises, business and varied decision-makers and gatekeepers at the local level (iii) and the Community Action Scale aimed at transnational structures, such as large-scale and organised civil society structures, policy at the regional and EU levels and large networks of activist practitioners. Working across the three scales was encouraged as it provided a framework in which challenges and solutions were positioned, and the interplay between them could be weaved in utilising local capacity to inflict transnational systemic change in challenges arising from Europe's digital transformation.

Self-evaluation for resilient community-building

From the inauguration of the residency, participants were provided with an ample and diverse array of self-evaluation tools they could use and practice. The tools were introduced by facilitators and residents were encouraged to use them both during facilitated as well as non-facilitated time. Central to the self-evaluation process was a 'zine process', where as by individually made zines were used as a self-evaluation tool by residents, which was then brought forward to the group (if so the resident desired). The zine is self-evaluation tool developed and tested during the European union's Horizon 2020 Research And Innovation Programme 'SySTEM2020 - Science

Learning Outside the Classroom' (Grant Agreement no.788317, <https://system2020.education>) in which zines were developed, tried and tested to diverse learners across 19 countries in the context of the project, and in the past two years extensively by LATRA (GR) in an array of different contexts and projects and working with more than 20 distinct groups and 200 beneficiaries. 'Zines' which is short for 'fan-zines', are custom- and self-made small-scale print works, which are typically non-commercial, self-published and produced either in small batches, or as a single and unique copy. Blank zines were handed out to residents in the outset of their residency experience, and invited to work on them throughout the course of the programme. Each day the facilitator provided residents with prompts/phrases they could refer to in the process of completing their zine. Residents were also provided with zines produced by diverse community members in Lesvos, and they could use them as a visual reference and example during the process. Out of the thirty residents, twenty eight produced a zine. Each cycle of residents left their zines in Lesvos so they could be explored by the following cycle of residents, but also displayed in public events. In that way, zines became a vessel of communicating and exchanging experiences both amongst residents, but also between residents and the public.

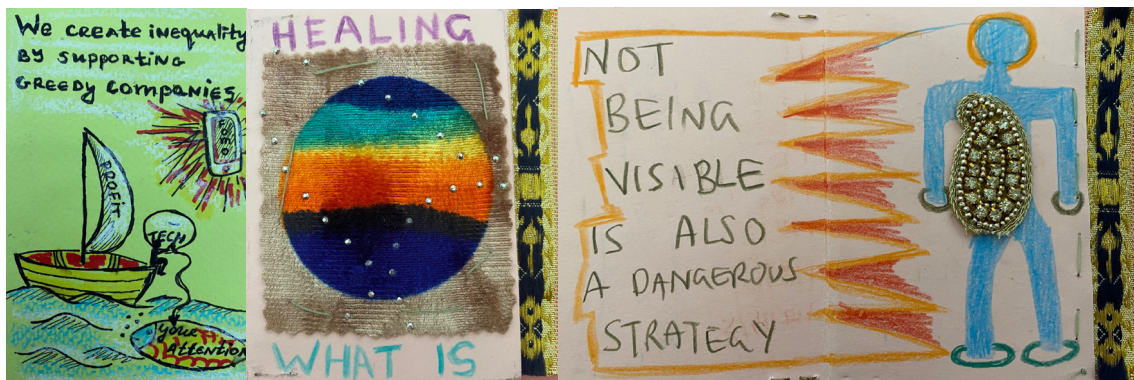


Figure 7: Images of zines produced by residents. Photo by LATRA

Public displays of processes and solutions

Public events and exhibitions communicating and displaying the process and outcomes of the residency were conducted as key methodological processes, enabling residency cycles to communicate with each other despite not being physically in the same space, and also providing opportunities where the residency could be communicated to local, national and international stakeholders. These public events were produced as an integral process to the residency, as the intent was to open-up the otherwise 'closed' format of the residency (due to the nature of participation of residents), to the wider local and international ecosystem working around related sectors and topics. Despite Lesvos' remote geographic nature in an European border, the island has transformed since 2015 into an international hub of arts and culture practitioners, social innovators, technology entrepreneurs, policymakers and an abundance of diverse civil society actors. Although the initial pool in attracting those actors was the refugee crisis of 2015, since then, the presence of aforementioned stakeholders has geometrically increased due to the 'open landscape' that Lesvos offers in testing varied solutions across sectors related to arts and culture, technology, entrepreneurship, civil society and policy. ARTSFORMATION made use of this diverse and unique context, to build bridges between the residents and international scene

of stakeholders present in the island. Details on the context and content of these public activities and events is presented in further detail in Section 2.3 of this report.

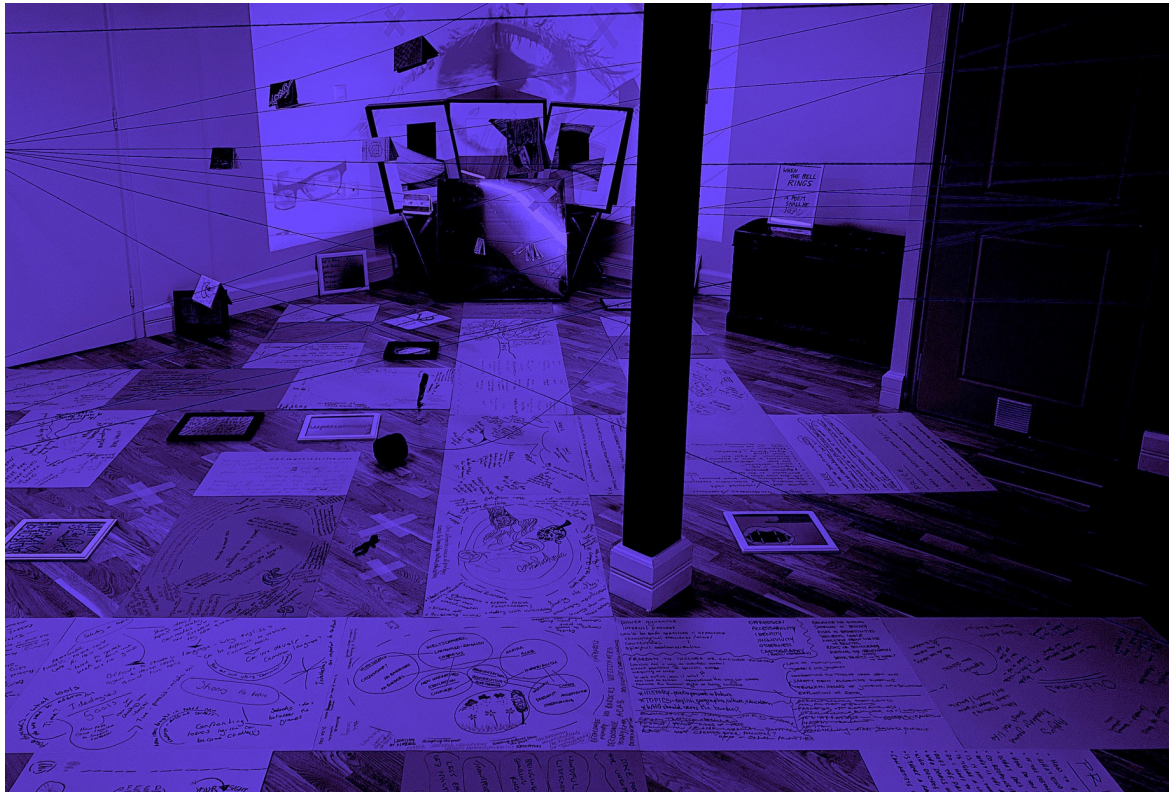


Figure 8: Still from flagship ARTSFORMERS RESISTANCE exhibition held in Lesvos (26/7/22-31/08/22). Photo by LATRA

3.3 Public Events & Exhibitions

Three separate formats of events were employed to publicly communicate the residency to the local and international stakeholders present in Lesvos:

Two Rapid Exhibitions were set-up after the conclusion of each residency cycle and displayed the process and outputs of the residents participating in it. The rapid exhibition format was mobilised as an invaluable tool used to communicate the outputs of individual residency cycles to the next cohort of residents, and thus increase the flow of knowledge between residency cycles. In addition, as these rapid exhibitions were held during the weekend, the residency venue operated like an open house, where local stakeholders could come and visit them. This was conducted as an intentional method to draw in local stakeholders during the process and production of the residency, as opposed to targeting all the stakeholders after the conclusion of the residency, with the intent of discussing opportunities for take up of the residency research and results. In total, two rapid exhibitions were held, after the conclusion of residency cycles A and B.

Event	Date/Duration	Attendance	No. of attendees
Rapid Exhibition A	10/6/22 - 26/6/22	Cycle B & C Residents, Lesvos stakeholders	55
Rapid Exhibition B	17/6/22 - 26/6/22	Cycle C Residents, Lesvos stakeholders	45
Flagship Exhibition	26/7/22 - 31/8/22	Local , regional & international stakeholders & public	300
Pop-up Debate A	8/6/2022	Cycle A Residents	15
Pop-up Debate B	15/6/2022	Cycle B Residents	15
Pop-up Debate C	22/6/2022	Cycle C Residents	20
TOTAL			450

Table 7: The public events organised in the context of the residency, their date/duration and reach.



Figure 9: Stills from Rapid Exhibition A (left) and Rapid Exhibition B (right). Photos by LATRA

One Flagship Exhibition was set-up after the conclusion of all three residency cycles and displayed the process and outputs from the entire cohort of residents. The intention of the flagship exhibition was to present the residency in local, regional, national and international stakeholders present in Lesvos, so as to increase awareness both on (i) the process of involving arts and culture practitioners to address challenges stemming from Europe's digital transformation, as well as (ii) display the research and solutions produced by residents to the aforementioned stakeholders. The opening of the Flagship Exhibition was held on the 26th of July, and the exhibition remained open until the 31st of August 2022.



Figure 10: Stills from the opening of the flagship exhibition. Photos by LATRA

Three Pop-up Gatherings were produced during each of three residency cycles. The gatherings were held mid-way through each of the three residency cycles, and were intended as a non-formal, yet structured method to induce residents in bringing up issues related to the interplay between Europe's digital transformation and their individual work and practice that were not raised during the facilitated session in the public domain and share them with their peers and facilitators.



Figure 11: Stills from Pop-up Gatherings A (left), B (centre) and C (left). Photos by LATRA

4. Residency Outcomes

4.1 Tools for Tackling Inequalities Emerging from Europe's Digital Transformation

The tools for tackling inequalities emerging from Europe's digital transformation consist of three interwoven and interconnected parts. According to the process formulated by the residents, the end recipients of the tools need to start the process by pinpointing what are the challenges stemming from Europe's digital transformation that apply to their local context. Following that process, the profile of the local digitally marginalised citizens and communities needs to be clarified and connections need to be drawn between the challenges they face and their specific vulnerabilities. Following that process, the third and final step comes by applying the tools to simultaneously address the challenges as well as the degrees of marginalisation. In addition, the tools produced by residents are developed across three scales (direct, institutional, community), with the intent of inducing systemic change by involving a multitude of stakeholders across different strata of society.

4.1.1 The challenges stemming from Europe's Digital Transformation

Across the three cycles a number of challenge areas were identified by residents regarding Europe's digital transformation where the tools generated can be applied to:

Colonialist models of control across sectors

Residents identified colonialist models of control across Cultural and Creative Industries and Europe's technological transition and transformation. Particularly during the post the COVID-19 era, it has been observed how the global pandemic expedited digital transition in an unprecedented scale reaching education, employment, work and connecting with peers, communities, institutions and the public. During this transition, corporations greatly increased in scale and enlarged their profits, yet at the same time practitioners and communities saw their capacities, reach and impact decreased, and never reinstated in the post pandemic era.

Lack of resources to address digital transformation

The colonialist occupation of physical and digital spaces was identified by residents as creating a scarcity of resources available to practitioners and communities. This includes lack of available physical and online safe spaces where practices can be developed, lack of human resources to

support initiatives, and critically restricted digital tools, services as well as knowledge to gain access to means for empowerment and production in Europe's technological transformation.

Lack of unity across physical and online fronts

Due to the prolonged lockdowns caused by COVID-19, and adverse political ideologies across a number of EU countries, residents analysed how arts and culture networks have greatly lost their capacity and impact, and alongside them, so did civil society that maintained a consistent supportive ally role. The disbursement of physical and online networks, has reduced their capacity and leverage to resist processes of colonizing digital transformation, inequitable digital rights and data breaches.

Restricted and outdated models of financing

Residents gave insights on how financing models and regulations need to be updated to suit the needs of practitioners working on challenges pertinent to the digital transformation. In the post-COVID-19 era, institutions responsible for financing the work of arts and culture practitioners working towards empowering communities to integrate in the digital transition, need to reflect the growing needs that have developed due to scarcity of resources in the physical and digital realm.

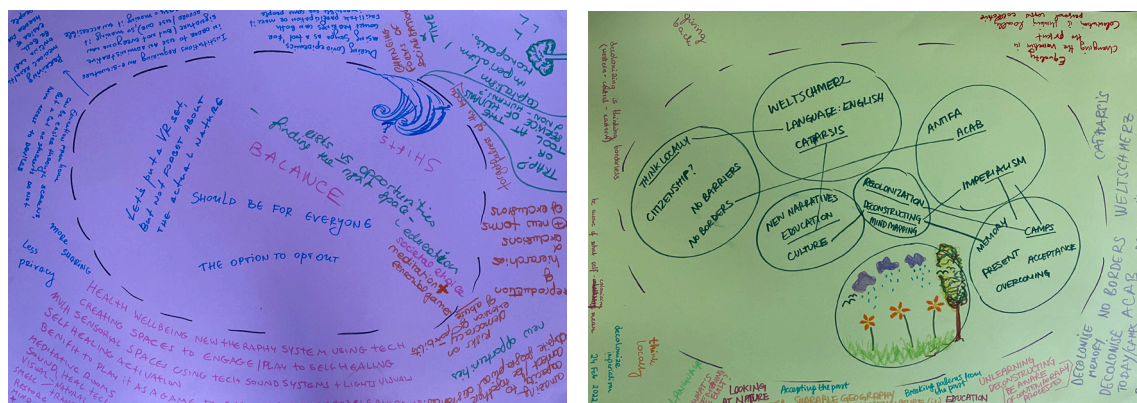


Figure 12: Stills from the co-creation boards produced by participants during the residency, that demonstrate the collaborative process followed towards producing the outputs. Photos by LATRA

4.1.2 Profile of digitally marginalised citizens and communities

In addition to challenges where the tools generated can be applied to, residents also addressed what are the shared characteristics between the communities they are working with, and specifically towards specifying nature and impact of community marginalization. The nature of the research was critical to the residency and ARTSFORMATION, as specifying who are the 'marginalised communities' and what are the shared characteristics, would make the tools inherently more specific and more applicable to their particular vulnerabilities.

- Intersectionality in digital marginalisation:** Residents identified how in the communities they are working with, marginalisation stems from a combination and overlap of characteristics which relate to socio-economic background, race, ethnicity, geographic location and age. More often than not, marginalised citizens have in their background more than two of the aforementioned characteristics, and as a consequence their exclusion from

digital transformation is inherent to systemic societal process. For the tools to be applicable to a wide and inclusive segment of society, those systemic disparities need to be addressed.

- **Access to digital services:** Residents identified how communities which are marginalised from Europe's digital transformation lack reliable and consistent access to digital services. Digital services have become a luxury commodity for a segment of European citizens, who prioritise the needs necessary for their sustainment. The impact of this reality was greatly amplified during COVID-19, where those who could not afford access to digital services, experienced exaggerated effects stemming from their exclusion. The critical ground that was lost in onboarding these communities to Europe's digital transformation, has not been regained, and as a result, the effort that is now required for their integration, is going to be greater and costlier.
- **Access to digital education and skills:** An additional contributor to marginalization of citizens, was the lack of access to digital education which particularly affected younger generations, as due to COVID-19 they lacked in-person access to educational and learning opportunities that were vital for the development of their 21st Century citizenship. Lack of access to digital education and digital skills, adversely affected cross-generational groups, and significantly decreased their capacity to gain access to digital services as well as reliable local and global information.
- **Access to internet health information: Lack of access to digital education, skills and services,** caused an acute increase in the spread and impact of digital misinformation, which adversely affected marginalised citizens, as their source of news and information became narrower and rampant with fake news and data. The quality of their internet health deteriorated, and vulnerable citizens found themselves in an online environments which were rampant with misinformation, toxicity and varied aspects of hybrid crime. Marginalised citizens were not able to safeguard their data, and the safety of communities has become largely jeopardized.

4.1.3 Tools For Equitable Integration in Europe's Digital Transformation

Having identified the challenges stemming from Europe's Digital Transformation, as well as the profile of the marginalised citizens they are working with, residents generated a set of training tools aimed at spearheading the equitable integration of diverse citizens in Europe's fourth industrial revolution, by utilizing and amplifying tools stemming from their arts and culture practice. Based on the methodology provided in the outset of the residency, participants generated the tools to be applied across three scales, with the intent being to induce systemic change and reconfiguration of the colonialist structures residents identified as obstructive and obtrusive to an equitable, diverse and inclusive integration process. It is important to highlight that despite residents producing training across three distinct scales, these should not be treated by end users as isolated silos where they select tools according to their distinct background. Rather they should be encouraged to 'mix and match' tools from across the three scales in order to achieve the impact they strive for. Furthermore, the training tools should not be treated in a linear fashion where end users utilise them by following a narrow 'A-B-C' stepped process, but rather they

should be appropriated to suit their particular modus operandi, the communities they are working with and their local context.

Tools for Operating at the Direct Action Scale

Tools at the direct action scale are aimed at empowering the equitable integration of peer practitioners, arts and culture organisations as well as citizen communities in Europe's digital transformation.

SUPPORT RECIPROCITY

Having identified the lack of resources encountered by arts practitioners and communities to tackle the digital transformation, residents proposed training peers, groups and communities in reciprocating the resources available to them, with the intent of creating a unified network of practice that leverages their collective capacity against shared challenges and adversities. Training arts practitioners and communities in acts of reciprocity involves:

- Creating transparency for just and equal distribution of resources;
- Treating personal and community growth as a sharable resource to use, trade, challenge and question with peers;
- Generating a shared culture of solutions that is based on mutual exchanging of resources. That can be achieved by implementing peer and community dialogues which are founded on the narrative of 'for me to thrive something I need from the group is...., for the group to thrive something I'd like to offer/commit to is....';
- Establishing connections between different methodologies and fields for work;
- Following the principle of working locally even when working internationally;
- Participating in supporting networks where one can learn from, and when one finds themselves in a position/situation where not learning or contributing move somewhere they can;
- Testing solutions prior to their implementation by evaluating how they apply across collectivity, community and territory.

ENCOURAGE RESISTANCE

Residents identified the digital transformation as an unstoppable force that will influence every facet of our society and our lives, both in a positive and in a negative way. Resistance was identified as an active form of defiance, not against the digital transformation as a process, but rather its negative effects and the adverse impacts it has on communities. Residents identified the need to train peers and communities in different forms and methodologies of resistance that include:

- Questioning the existing methods and their accessibility
- Selecting the 'fights' fought by resisting the predominant neoliberal model of polarisation, and recognising that other artists and different communities are not the 'enemy' that needs resisting;
- Working with people and communities who do not believe they deserve justice, equity and inclusion;
- Creating safe community spaces -both in a physical and an online dimension- that nurture consent and respect;
- Embracing indigenous knowledge and sacred principles that have been formed over generations;
- Daring to shock, provoke and change the patterns that digital giants try to establish;
- Establishing relationships between spirituality and the digital world;
- Creating a movement of digital activism that advocates for global justice and is resilient to the resistance from colonial forces of power.

Tools for Operating at the Institutional Scale

Tools at the institutional scale are aimed at enhancing the collaboration between arts and culture practitioners and public authorities, formal institutions, enterprises, business and varied decision-makers and gatekeepers at the local level, for the purpose of empowering the equitable integration of diverse citizen communities in Europe's digital transformation.

DECOLONISE POWER STRUCTURES

Residents identified how Europe's digital transformation is rife with colonial structures of power which are often invisible and impenetrable. The colonial power structures were seen as a tangible threat to Europe's democracy both in the online/virtual world as well as in the physical space and domain, with both human and non-human rights affected and violated in the process. In order to stop the process of colonizing power structures in the digital transformation, residents proposed using artistic practices to train stakeholders at the institutional scale in:

- Creating institutional structures that create transparency and are flexible to receive customisation which will allow them to be adjusted to community needs;
- Creating visibility on the colonial power structures and inequalities they reproduce, and use flexible institutional models to address them before they spiral out of control;
- Addressing the bias in the power structures they reproduce, which are directly affecting work, ownership and labor conditions;
- Identifying the inequalities that are produced when supporting greedy companies

- Using inclusive and diverse language(s) that ensure that institutions move away from the predominant Anglo-Saxon colonial model of communication, but rather to a language-inclusive anti-racist mode of communication.

BE ETHICAL

Residents identified that a concise and universal framework is missing to ensure that the digital transformation is conducted in an ethical manner that is protective of communities who are vulnerable and marginalised. Residents proposed training institutional stakeholders in using artistic practices that will enable them to:

- Be ethical by ensuring equitable accessibility in technology;
- Move away from the predominant extractivist model of conducting their operations;
- Reinforce social justice practices in the tech industry;
- Move towards organisational, managerial and operational models that ensure tech neutrality and a high internet health index.

CREATE EQUITABLE DIGITAL LITERACY

Lack of equity and access to digital literacy education and skills was identified by residents as both a challenge stemming from Europe's digital transformation, as well as a factor creating marginalisation in communities. To overcome the duality of this challenge, residents proposed using artistic practices to train institutions in:

- Understanding the complexities that technological transformations carry for marginalised communities;
- Creating the conditions to always include the non-digital generation in digitally transformative processes and embracing the uncertainty of the process that comes with it;
- Educating communities on how to be critical about digital technologies and transformations, and not focusing solely on the use of tools and their benefits;
- Embracing cultural networks that advocate for fair and ethical data sharing;
- Combating the effects of communities being underestimated and underrepresented due to age or gender stereotypes;
- Following a process where instead of prescribing procedures and results to communities, they are asked to give input on what results they want to achieve through their participation in the digital transformation;
- Employing sensitive cartography and archiving as art and empowerment processes that transcend the limitations of usually employed archival information.

Tools for Operating at the Community Scale

Tools at the community scale are aimed at enhancing the collaboration between arts and culture practitioners and transnational structures, such as large-scale and organised civil society structures, policy at the regional and EU levels and large networks of activist practitioners, for the purpose of empowering the equitable integration of diverse citizen communities in Europe's digital transformation.

ENABLE PARTICIPATION

Equity, diversity and inclusion were identified by residents as key components in ensuring that the digital transformation garners positive impact for all European citizens regardless of their background. Non-participation of citizens in Europe's digital transformation, was perceived as a dangerous path which will inevitably lead to wide inequality margins which will be impossible to close after they have been consistently perpetuated over generations. Residents proposed the following tools for policy stakeholders to use in order to encourage and enable participation in Europe's digital transformation:

- Addressing the difficulty of changing or altering participatory aspects of technology due to its many layers;
- Creating triads of participation consisting of speakers (those who share authentic experiences), witnesses (those who observe dynamics, hold spaces for encounter and offer back opportunities), and listeners (those who listen with full presence and can ask clarifying questions);
- Allowing for participatory and inclusive dialogue that allows the collective intelligent of the group to emerge;
- Building decision based on collective contributions.

RESTRUCTURE DISTRIBUTION OF FINANCIAL SUPPORT

Residents identified unequal distribution of financing as one of the most challenging barriers blocking the integration of communities in Europe's digital transformation. Gatekeepers of financing have long created a system of unequal distribution, that perpetually favours communities and practitioners that are in positions of power and privilege to navigate the often complex and exclusive processes. Residents proposed a series of training tools and processes for policy stakeholders who are committed in changing the existing status quo:

- Rethink the architecture of capital and create innovative systems of distribution which use arts and culture practices as enablers of communities and practitioners to gain access to complex financing models;
- Involve communities and practitioners in the decision-making of both the structural priorities that funds address, as well as to whom these funds get distributed to. This participatory system of grant-making will enable funders to both identify promptly emergent issues faced by communities, as well as ensure that funds get distributed to those

stakeholders that are capable of making significant impact in their communities, since it will be the very beneficiaries that are making grant-making decisions;

- Address the colonial character of project-based funding and recognise it as a colonial endeavour that lacks responsibility and commitment towards communities;
- Deconstruct dependency of communities and practitioners from grant and create horizontal decision-making and distribution structures;
- Recognise advocacy, sustainability and continuity of impact as key factors in participatory grant-making processes.



Figure 13: 10 photocards were produced after the residency, one for each of the tools produced during the Residency. The photo cards are meant to convey and communicate the tools that the residents produced in order to tackle the digital transformation, and also through their visual format, communicate in a stimulating way the outputs of the residency. All the photocards are presented in Annex 6.6 of this report.

INCLUDE DIVERSE PERSPECTIVE IN POLICY-MAKING

Residents identified that policy-making in itself is an exclusive process which presents significant barriers to both arts practitioners as well as communities who wish to get involved in decision-making. They also highlighted a direct relationship between the level of exclusion with the level of policy-making, and identified that barriers geometrically increase the higher the level of policy-making becomes. Although they recognised that efforts are being made to involve diverse stakeholders in early stages of policy-making and agenda-setting, these were perceived as token efforts on behalf of policy-makers, with the intent of ‘community-washing’ otherwise adverse decisions. Residents suggested equipping policy- and decision-makers with the following training tools, that will enable them to include more diverse perspectives in policy-making processes:

- Recognise that arts and culture practitioners as well as communities are not responsible for ‘changing the world’ but rather for changing perceptions;
- Be more sensitive to local nuances by avoiding creating policies which are generic;
- Cultivate intimacy with all involved stakeholders by empowering their sustained presence in policy-making processes;

- Identify the local value systems and be prepared to challenge both old as well as emergent ways of making decisions;
- Work with questions, rather than prioritizing quick and often superficially created responses;
- Address the lack of community and inclusive perspectives, by enhancing sustained dialogue with local stakeholders, that ground local perspectives in policy-making;
- Recognise the invincibility of politics in community-based projects, and work with arts and culture practices to bring relevant policy-changing concepts to the surface.

4.2 Transnational Assembly of Arts & Culture Practitioners

As part of work package 5, ARTSFORMATION was anticipated to proceed to the establishment of the ARTSFORMATION Assembly, a transnational community of arts and culture practitioners aimed at collectively capturing, comparing and responding to the challenges faced by diverse communities in integrating and thriving during Europe's digital transformation. The aim of the Assembly was to exemplify an implementable and scalable model for arts-based participatory governed communities, where diverse motivations, philosophies, and practices can be unified under a set of shared arts-based perspectives and values, and systematically transform how practitioners, organisations, institutions and policy-makers approach their engagement with communities they are working towards empowering in Europe's digital transformation. Although the Assembly was anticipated to reach practitioners, beyond the ones engaged in the residency or other WP5 tasks (e.g. T5.3 Arts-based Participatory Interventions), the residents were enabled and empowered to create a safe space where the Assembly could be tested and evaluated in-person, prior to expanding it in an online environment. Furthermore, the in-person presence of residents in Lesbos-Greece, was seen as a unique opportunity in the post COVID-19 era, to use participatory, collective, actions-based and hands-on research, to explore *how a community of arts and culture practitioners could structure and leverage their collective capacity in inflicting systemic change towards the equitable integration of diverse communities in Europe's 21st Century Digital transformation*. Residents were invited to identify issues across the three (3) methodological scales (Direct, Institutional and Community Action) that they saw as critical to the Assembly's use and relevance for a multitude of stakeholders such as their peers and networks, civil society, enterprises, institutions and policy-makers. Residents worked both individually through reflection and self-evaluation (e.g. zines), as well as through participatory co-creation, as highlighted in the Methodology Section of this report. The outcomes presented below are the product of post-analysis of the resources produced by residents, their discussions, engagement and participation during the residency.

Membership – Direct Action Scale

Membership to the Assembly would be spearheaded by the participants in residency and other ARTSFORMATION tasks, but it was envisioned and encouraged to transcend the boundaries of the project, and attract participants with a multitude of diverse backgrounds and expertise both

during as well as after its duration. Different options for enabling membership in the Assembly were extensively discussed and analysed, each with its own set of limitations, challenges and opportunities. The membership mode decided is pivotal to the function of the Assembly, as it addresses both neutrality as well as accessibility in tech-supported communities of practice. From the one end, enabling all-inclusive membership without the application of filters, can be considered equitable, supportive and accessible. At the other end, practitioners who are engaged in direct activism alongside marginalized and often prosecuted communities, can find their digital identities breached and data infringed. A middle line can be achieved through a cascading system of referrals between peers, which equitably infrastructures membership by creating a safe space formulated through a peer-to-peer and network-of networks referral system. Referred membership has the benefits of gradually expanding the base of the Assembly, ensuring that accessibility remains open, and simultaneously trust is built by maintaining individual and collective accountability of members and the Assembly as a whole. It was envisioned that the direction that membership would take, would also be put forward to the Assembly community to discuss and make decisions upon, in regular (e.g. annual) intervals, so strategy and policy could be easily adjusted to suit the community's evolving needs. From the outset of its formation, membership in the Assembly is set as a tool that will create a community which is supporting learning, and a network which supports and gets supported by relevant networks.

Sustainability & Resilience – Institutional Action Scale

The sustainability of the Assembly beyond the lifetime of ARTSFORMATION, was identified as an issue to be prioritized, as it represents the single greatest threat to its longevity. Residents brought forward their horizontal experience and insights of communities experiencing marginalization due to lack of physical spaces and online resources and project outputs getting redundant due to the termination of funding after the formal duration of projects. Financial independence and resilience was seen to be unraveling colonial funding structures, as the community got to be the owners of means of production. Residents saw the Assembly as an opportunity to '*demolish the dependency from the grant structure (Resident Cycle B)*, and create horizontal processes for funding. This entails creating a participatory grant-making framework for funding where members of the Assembly take on responsibility for conducting the entire grant-making process. The participatory grant-making process is made possible by the spurring of the digital transformation, which enables virtual co-creation and decision-making to be conducted entirely online without facing the danger of having a process which is opaque and therefore questionable. Assembly members should be responsible for identifying funding priorities stemming from the needs of the membership and communities, and draft open calls which are diverse, equitable and inclusive in both content as well as application process. The evaluation of proposals is conducted by Assembly members who are decided prior to each call and are different across the different funding schemes and streams which ensures representation, participation and impartiality. A key element of the process is that applications are visible to the entirety of Assembly membership, and the entire community can read them, evaluate the insights and apply the findings in their own practice. This key step in retaining transparency throughout the grant-making process, is seen as pivotal in ensuring a high-capacity environment for learning between community members and peers. This is contrary to the present predominant model of funding in

which applications remain private, learning between applicants and community members is not fostered and also creates questions on the impartiality of funding scheme and decision. The participatory grant-making model adopted by the Assembly is relevant to a list of diverse funders, and a list of potential candidates was created during the residency which includes foundations, civil society operatives, local government offices as well as social enterprises and research centers. Potential funders will be contacted by residents, the Assembly, ARTSFORMATION partners and their allies, both during the course of the project, as well as after its conclusion. Online and in-person meetings will be pursued in testing the efficacy for collaboration. There are a number of benefits to an online participatory-grant making Assembly can offer funders as well as policy-makers:

- It enables policymakers and funders to gather concrete and significant insights from their communities, as priorities and implementations are guided by their insights, input and feedback;
- The impact of funding is greater, as the Assembly is distributing funds without intermediaries and at a much lower rate than bureaucratised grants;
- The Assembly is internationally the first community of practice operating in the intersection between arts and culture, digital transformation and participatory grant-making.

Structure & Governance – Community Action Scale

Structures of decision-making and governance which are controlled by technology executives, biased AIs and algorithms, were seen as the leading cause for mainstreaming colonial power structures within digital communities and platforms, including social media. The structures, whose viral reach geometrically increases in relation to their corporate scale, were utterly seen as responsible for reproducing and expediting colonial social constructs, gender and racial inequalities and biased hierarchies, similar to the ones met in the physical realm. Rigid procedures of participation and engagement in digital platforms, are exclusionary to non-viral communities whose issues deviate from the mainstream and cannot be monetized by enterprises. Gender and racial diverse communities are seeing their engagement and participation marginalized in relation to mainstreamed content creators, a further barrier to the already adverse landscape they incur when attaining digital skills and literacy. In conjunction, a direct relationship is identified in the deterioration of internet health and European democracy, as the rise of extreme nationalist political parties across Europe create physical and digital realms where privacy, openness and inclusion are not the norms. As an antidote to the inequalities spurred from lack of equitable participation, engagement, presence and impact from diverse and all-inclusive communities, the Assembly was seen as an online space where equitable participation, democratic governance and inclusive representation, intersect for empowering marginalized communities of the physical realm to find and elevate their voice in the digital realm. To achieve that, 'leading with care' was crystallised as the motto that should lead the various governance structures of the Assembly. The Assembly's horizontal structure, should be infrastructured by various governance bodies serving different functions which are transparent, borderless and interweaving in how they exercise their duties as opposed to control. The flexible governance structure is easy to customize and adjust to the community's needs and is aware to see and address the colonial

power structures, inequalities and biases it is in danger of potentially reproducing. The governance structures should be easily identifiable, approachable and remain easily penetrable by new and existing members, with gender and racial diversity seen as key for encouraging equitable participation and representation. The following roles and structures were identified as the most relevant for the initial development of the Assembly:

Advisory Board: An Advisory Board consisting from both ARTSFORMATION partners and residents was identified as an effective structure to govern the operations of the Assembly during its initial stages of development. In order to ensure stability, the Advisory Board should be mandated for a minimum of three years. Following the termination of its mandate, the Advisory Board positions will be put up for election, and the entire Assembly is anticipated to vote but also be eligible to nominate themselves and their peers for election.

Consultants: Consultancy roles should become available to arts and culture practitioners that have or will participate in ARTSFORMATION project functions, such as the residency, arts-based participatory interventions (T5.3), workshops, etc. The consultants should be brought in as representatives of the cohort that engaged in the ARTSFORMATION function, and communicate the issues that were raised during their engagement and participation, in the creation or development of tools and deliverables which will be used by peers and communities of practice.

Towards a transnational Assembly of Arts & Culture Practitioners

Taking on-board the recommendations of residents for engagement with the development of the Assembly, following the residency, ARTSFORMATION brought onboard three residents -representing their respective residency cycle-, as consultants to the design and development of the online ARTSFORMATION Assembly platform. The residents were: Katrine Pedersen (Cycle A), Marios Isaakidis (Cycle B) and Samar Zughool (Cycle C). The residents were brought on-board in order to share insights from their exchange and co-creation with their peers into the design of the Assembly platform, and operated as consultants in the development, as a working team in its design and as a focus group that could test ideas and functions during set-up. The consultancy ensured that issues regarding membership, structure and governance, as well as sustainability, were conveyed in the design and functionality of the online Assembly. The consultancy process took the form of 11 online meetings, in which the three residents together with ARTSFORMATION partners, developed structural aspects of the Assembly. The meetings were held on the following dates: 26/07/22, 29/07/22, 02/08/22, 05/08/22, 09/08/22, 15/08/22, 16/08/22, 19/08/22, 23/08/22, 08/09/22, and 28/09/22. Meetings were video-recorded and minute meetings were kept and archived. The entirety of the sessions and the material produced, was handed to the developer of the online Assembly platform, to integrate the insights of the consultations into its design and functionality.

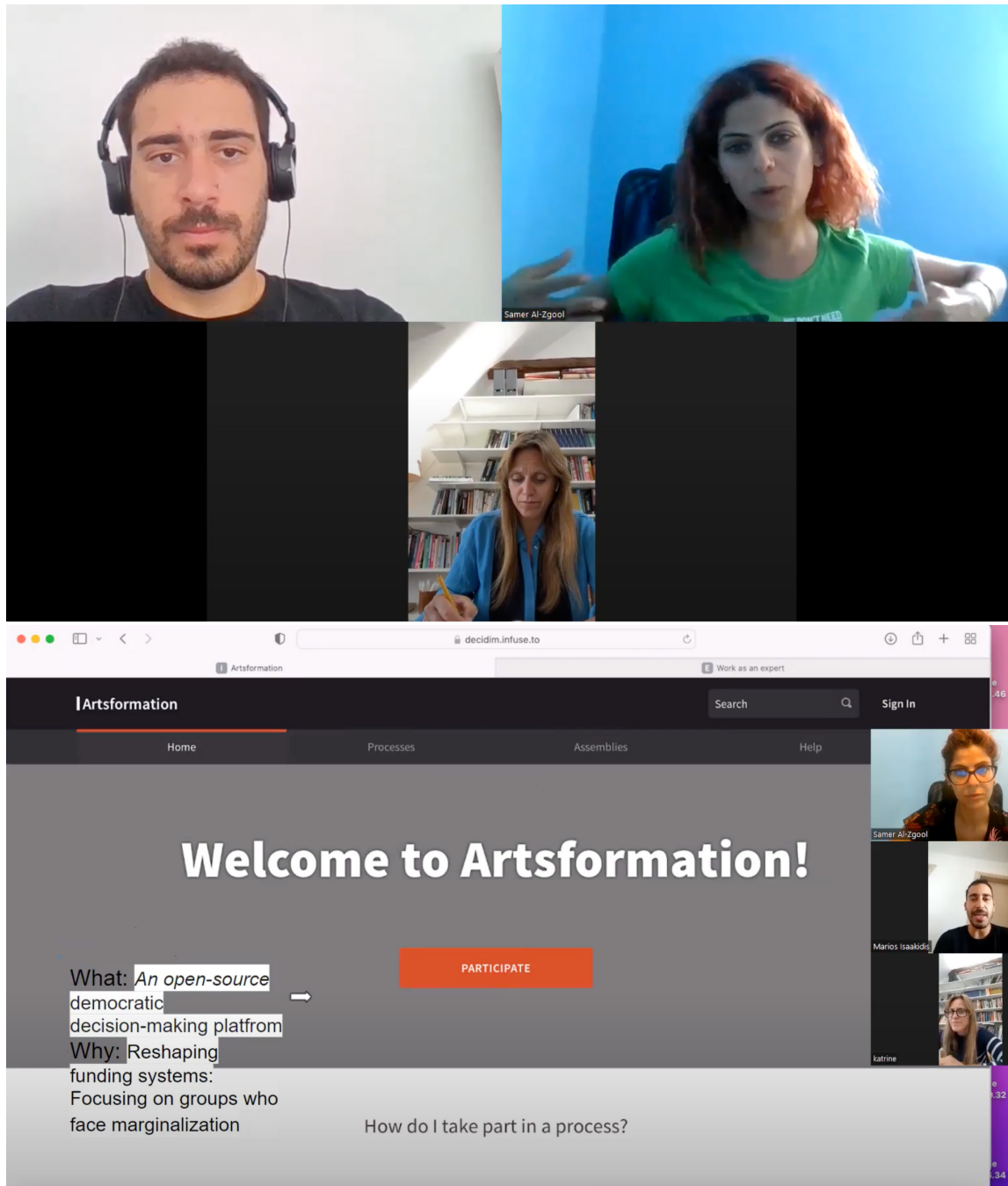


Figure 14: Screenshots from two of the twelve video-recorded meetings held between residents, for the purpose of transferring their insights and knowledge from their engagement in the residency to the design of the online ARTSFORMATION Assembly platform. Photo by LATRA

Following the set-up of the online Assembly by the developer, it is envisioned that the platform will be presented, discussed and evaluated by residents as well as a growing community of engaged participants. Due to its gravitas for the ARTSFORMATION project, the Assembly has a dedicated task assigned to it, which includes events, research, analysis and publication of a report dedicated to its design and development throughout and beyond ARTSFORMATION.

5. Conclusion

5.1 Residency follow-up

A number of activities were designed for following up the in-person conclusion of the residency. The activities had the following objectives:

- Maintain an active and open relationship with the participating residents
- Continue spearheading the learning between residents
- Transfer the learning outcomes of the residency to other research areas and topics covered in ARTSFORMATION
- Communicate the outcomes and outputs of the residency to a wide network of shareholders and interested parties in order to inspire uptake of the outcomes and future research
- Raise awareness on the outputs of the residency amongst the ARTSFORMATION community and the wider public

The activities planned are listed below:

1. **Virtual meet-ups:** Virtual meet-ups are planned to be implemented between December 2022 and the end of the project lifetime which is planned for September 2023. During those meet-ups all the residents and facilitators will be invited to participate. The meet-ups have the objective of presenting the online ARTSFORMATION Assembly platform and encourage its uptake as well as its use and promotion by residents amongst their peers and networks. The online ARTSFORMATION Assembly platform is anticipated to function as a participatory, decision-making and co-creation platform, through which the residents will have the opportunity to bring to the fora issues related to their work on the digital transformation and continue their peer-to-peer to co-creation this time online, and with the participation of an international cohort of their peers.
2. **Info-kit emails:** A series of emails will be sent to residents throughout 2022-2023 which will share with them information and knowledge produced during the residency, as well as opportunities stemming from other ARTSFORMATION activities. This will include an info-kit on how to use the online ARTSFORMATION Assembly platform, where to access the online database of the resources produced, where to download all reports produced by ARTSFORMATION, as well as information and data regarding their engagement in the 2023 Transmediale festival, which they will contribute to in-person.
3. **In-person meeting in the 2023 Transmediale festival:** In order to foster the online interactions of the online Assembly, ARTSFORMATION will organise (as part of WP5, Sub-task 5.2.4) an in-person meeting in the 2023 Transmediale festival, where a selected cohort of residents will host and facilitate a public discussion which is aimed at creating public awareness on the Assembly's mission and mandate, and advocate for on-board-ing new members in the Assembly, including potential funders.
4. **Social media & web dissemination:** European Alternatives are planning a set of activities to disseminate the outcomes of the residency including:

- Interview with a member of host and producing organisation (LATRA) about the results and aftermath of the residency
- Interview with one of the residents, Samar Zughool, about the Assembly
- Interview with the facilitators Claire Sivier and Tian Glasgow about their experience of the residency, notably about the facilitation and exercises used during the residency.
- Sharing resources stemming from the residency (e.g. A short summary version of this report and interviews) via ARTSFORMATION social media and website.

5.2 Evaluation by residents

Following the conclusion of the residency, an evaluation form was shared with the residents, in order to gather their feedback, insights and learnings. The process was seen as pivotal in learning from the experience of the residents as means of improving future participatory and co-creation offerings (both in the context of ARTSFORMATION as well as in other EU-funded projects) and informing the future research and recommendations stemming from the implementation of the residency. A total of 30 evaluation forms were sent, equal to the number of residents participating across the three residency cycles. Based on the 26 evaluation forms received back from residents, the following insights were gathered:

- 100% of surveyed residents expressed that they were 'very satisfied' with residency logistics (including arrangements for travel, accommodation and ease of communication with hosts). In their comments, residents expressed their desire for the residency to have lasted longer, and also to have allowed one additional 'day 0', where residents would have had the opportunity to become better rooted with the local context of Lesbos.
- 90% of surveyed residents were very satisfied in regards to the residency facilitation (5% were satisfied, and 5% found it O.K). Residents commented positively on the embodied practices, open approach including elements of co-curation, focus on creativity, artistic practices and emotional well-being facilitated during the residency. They also had a positive outlook on the flexibility of the facilitation, that allowed for new perspectives and topics to be discussed.
- 85% of surveyed residents found that the topic of digital transformation was adequately and sufficiently addressed, while 80% felt that the topic of decolonisation of digital transformation was adequately and sufficiently addressed.
- 100% of surveyed residents found that the residency helped them in sufficiently increasing their network, benefited from the capacity building offered and enabled them to listen to and contribute to new narratives and perspectives, while 90% of surveyed residents found that the residence helped them to promote their practice and work and reach new audiences through their peers.
- Participants identified a number of positive aspects within their residency experience, such as (i) *being part of a new network with diverse people and having generated new questions*

that can help cement these connections that can possibly lead to new possibilities , (ii) the feeling of belonging to the community thinks about the same problems in regards to digital democracy and equity (iii) becoming more aware about group dynamics and the implicit practice of participatory processes and (iv) finding clarity in the uncertainty of a process with other people in person is just something I didn't experienced for a long time because of the pandemic .

- Participants identified a number of areas that they found challenging during the residency such as the 4D embodied mapping exercise in relation to decolonial practices, that *generated many uncomfortable questions and experiences that were at times disruptive* , and also had to *work intensively throughout the residency to position themselves adequately within the group and process* , a sentiment that was often attributed to the *intensive format of the residency* .

5.3 Conclusion: Recommendations & Future Research

Stemming from observations and insights gathered during the residency process and post analysis of its outcomes, a set of recommendations are presented which are geared towards organisations and projects, who wish to either directly involve arts and culture practitioners in the research and innovation of Europe's digital transformation, and/or increase the capacity development among Arts professionals for engaging with the digital transformation and its societal impact:

- **Allow it to happen:** Allow adequate and as much time as possible in the involvement of practitioners, as this will enable them to thoroughly understand and engage in the research and innovation process, and offer insights which are of high value capacity.
- **Keep it diverse:** Bring in practitioners with a diverse disciplinary spectrum of practices they employ, as different methods can be applied to resolve different challenges, and the greater the array of solutions available, the greater the impact that can be achieved.
- **Keep it equitable and inclusive:** Practitioners should come from a diverse spectrum of EU countries, as the continent does not have a uniformed transition in the digital transformation. Practitioners working in urban centres as well as rural areas should be pursued as they will provide different narratives and insights. It is also of paramount importance to bring in a cohort of practitioners which has equal representation in terms of race, religion, gender and socio-economic background, as the intersections of these characteristics are representative of different communities within the EU.
- **Start from the community:** In order to utilise outcomes and outputs of research and innovation for the benefit of relevant communities, the process needs to start with ensuring that practitioners engaged in the process are sufficiently embedded in the respective communities, and that those involved do not form an echo-chamber where singular ideas are promoted. In order to achieve that, open call and invites for practitioners need to ensure that they reach the relevant audience, and that process requires that diverse communities and networks of practitioners are involved in their promotion, communication and dissemination. This ensures that practitioners who would otherwise not have the opportunity to be

reached by the project, have the opportunity to hear about it from their peers, and it also maintains equitable opportunities within the digital transformation, as part of the intended audience might lack access to digital means.

- **Keep it analogue:** Practitioners have experienced digital fatigue in the post-COVID-19 era, combined with a need to re-energise their public and social lives. In-person experiences and engagement benefits significantly from using analogue methods whenever possible, as it allows practitioners to remain present throughout the process. The additional benefit for practitioners, is that through their increased engagement and presence in the process they get to form closer relationships with their cohort, which utterly reflects positively on their neworksing.
- **Facilitate community building:** Emphasis should be placed in participants going through their engagement in the project, as a united front. This will ensure that a significant level of peer-to-peer knowledge exchange is achieved, and a safe space is created to accommodate the learning. Despite cohesion between participants is encouraged in order to streamline learning between them, it is also of paramount importance to remain respectful of individual opinions, voices and perspectives, so that every participant remain heard. To achieve the building of a community from different participants, emphasis should be placed in the process by the dedicated facilitators, who should encourage community-building at all levels of the experience.
- **Trust starts in the beginning:** Organisers should ensure that participants retain an open communication channel with prospective participants, throughout the entire process, starting from the open call/invite and extending to the final evaluation form they receive. Participants should be treated with dignity and their concerns and questions should be responded to promptly and thoroughly. Language in all information and learning material that participants receive should remain inclusive, and organisers should pay attention in resolving challenges and issues promptly and transparently with making every voice heard.
- **Continuously evaluate:** Projects and organisations responsible for them, need to ensure that outputs and outcomes produced during co-creation sessions can be sustained in the aftermath of the workshops. That can be achieved through follow-up calls with participants, open and public sessions where outputs are presented in a multituted of stakeholders, as well as a sustained effort to involve participants across functions of the project. This will ensure that the knowledge produced can be applied across different challenges and amplified through the involvement of practitioners in its sustainability. It will also play a contributing factor in systematically evaluating the results of the process, and make adjustments to suit context and time-specific settings.

Future Research

The residency presented ARTSFORMATION with a unique opportunity to conduct direct, hands-on action research and innovation in topics it researches across its various work packages, such as the tools used by practitioners in empowering marginalised communities to tackle challenges

stemming from Europe's digital transformation, and how these practices can be further expanded and supported through the development of a peer-to-peer supportive Assembly network. Below the authors present a number of steps ARTSFORMATION will take towards further developing the outcomes and outputs of the residency, as well as recommendations on how other projects can utilise and further expand the research produced:

- The outcomes and outputs of the residency will continue to be employed and utilised by various shareholders involved directly or indirectly with ARTSFORMATION, such as project partners, task and activity participants (e.g. Assembly, Arts-based participatory interventions), research community, etc.
- Residency outputs and resources will be published and openly accessible in the online Assembly, in the ARTSFORMATION website, and will be promoted in relevant online media, as well as relevant EU-funded projects.
- The resources will continue to be developed and revised through various functions and opportunities offered during ARTSFORMATION, including in online and in-person meetings of the Assembly as well as in relevant public workshops and/or conferences.
- Bilateral and multilateral meetings with top-tier shareholders (e.g. researchers, civil society, funders, enterprises, policymakers), to inform on the utility of the resources produced and how can be integrated and utilised in an array of different contexts.

The outcomes, outputs and resources of the residency can be of relevance and importance to shareholders who engage in work related to Europe's digital transformation, such as the decolonisation of digital practices and online environments, the digital integration of diverse and often marginalised groups and communities and employment of artistic and cultural practices to expedite an equitable transition during 21st Century European transformations. Future research is encouraged to be undertaken in what is the uptake and application of artistic practices in decolonising Europe's digital transformation, and how communities of practice decide to self-organise and structure their movements. Part of that future research will be covered in the two reports which will be published by ARTSFORMATION, as part of the deliverables for WP5.

ANNEX 6.1: TERMS OF REFERENCE DOCUMENT

Annex 6.1 details the terms of reference document that was distributed publicly and formed the basis of the open call for the residency. The document can also be downloaded in the following link: <https://artsformation.eu/news/open-call-resistance/>



RESISTANCE



ARTSFORMATION invites you to apply to the RESISTANCE Residency hosted in Lesvos-Greece. The Residency will bring together professionals from the fields of art and culture in a dedicated space where they can express their voices in shaping the future of Europe's digital transformation through their practice.

The Residency will enable multidisciplinary professionals to challenge established power structures and empower the communities they serve in cohesively responding to 21st Century digital transformation challenges.



A few words about ARTSFORMATION



ARTSFORMATION is a research and innovation project exploring the intersection between arts, society and technology. We aim to understand, analyze, and promote the ways in which the Arts can reinforce the social, cultural, economic, and political effects of Europe's digital transformation. ARTSFORMATION investigates the potential of the Arts to intervene in critical social issues, with a view to remedying a range of abusive and exploitative aspects of digital technologies, such as labor politics, privacy and education. With ARTSFORMATION we aim to support and be part of the process of making our communities resilient and adaptive in the 4th Industrial Revolution through research, innovation and applied artistic practice. The project is implemented by Norwegian Business School (Norway), Copenhagen Business School (Denmark), Trinity College Dublin (Ireland), Waag (Netherlands), LATRA (Greece), KEA European Affairs (Belgium), Transmediale (Germany), FACT (United Kingdom) and European Alternatives (France).



Residency Theme: RESISTANCE

Decolonising Europe's Digital Transformation

These are testing times for our European community. As we are slowly emerging from years-long lockdowns, it is evident that during the pandemic, governments chose to support corporations and the financial elite rather than communities and people. Together with vulnerable and marginalized communities, the virus also decimated the capacity of arts and culture empowering them to rise. For the first time since World War II, arts and culture practices had to shut their doors, postpone projects, cancel events, and purge frontline services for socio-economically excluded groups who do not have means to alternatives.

The dispersion to our homes gradually gave way to segregation, and the hopes that the pandemic could act as a change agent quickly gave way to the reality that it acted like an accelerant. We had to learn how to make the economy run without being in the office, and work from home accelerated six years. Students had to learn without being in class, and remote education accelerated eight years. Citizens' needs had to be met remotely, and online public services accelerated ten years. Every facet of our lives experienced profound digital transformations, however the digital literacies and competences which were critical for maintaining equitable outcomes, were unequally distributed across Europe's citizens.

A selected few, expanded the privileges that position them at the helm of society, and asymmetrical capacities were created between citizens living not just in different European countries, but across neighborhoods, communities and streets. In the name of public health, adversary forces who have long fought against democracy, freedom, equality, human rights and dignity, found an opportunity to curb civil rights and freedoms, turning our continent, communities and commons into civic deserts. Citizens were forced into their homes, and their only domain of resistance became the digital sphere. Established power structures took advantage of the civic vacuum left by the digital transformation and colonized the opportunities for change.

ARTSFORMATION seeks to change this narrative.



Residency Theme: RESISTANCE

Decolonising Europe's Digital Transformation

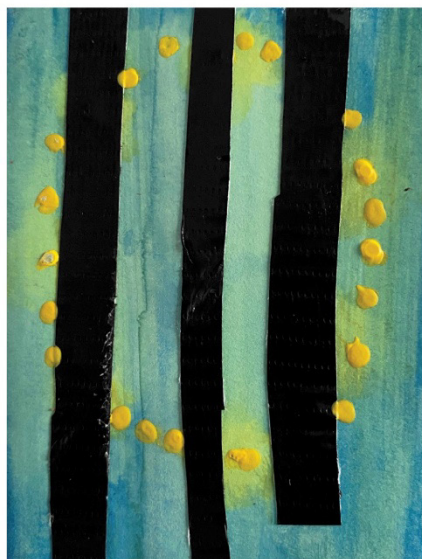
We strive to support, enable and develop the capacity of arts and culture practitioners, researchers and frontline operatives to respond effectively and decisively to the challenges that society's digital transformation created for Europe's communities, with a particular focus on those with a vulnerable, marginalised and socio-economically excluded background. We believe that arts & culture have the capacity to invigorate communities and civil society into creating a united advocacy front strengthening active citizenship and social cohesion at a community and European level. This is a moment of opportunity to systemically reconstruct a resilient civic fabric and shared democratic space, capable of inducing systemic change and reframing the present narrative of survivability to one of sustainability and resilience.

Through this open call ARTSFORMATION invites multidisciplinary and diverse professionals from the arts, culture and creative industries to become part of this vision, by joining the RESISTANCE Residency. The residency offers a safe space of encounter, dialogue and co-creation for the birth of an ecosystem that amplifies the voices of artists and cultural practitioners, and returns power to excluded communities for the purpose of systemically changing the digital hierarchies that deprive them from access, opportunity and means.

RESISTANCE residents will be invited to collaboratively ideate and co-create unconventional training tools for peers, policy makers, businesses, and the public to tackle digital and social inequalities arising from the digital transformation. Residents will engage in participatory action, peer learning, and civic engagement as mechanisms for social change. This will streamline the formation and mobilisation of a European artistic community which proactively responds to digital transformation challenges. Each residency cycle concludes with a public exhibition in Lesvos, where the artistic outputs, tools, and toolkits developed will be presented to key stakeholders and the public.



Purpose of the Residency



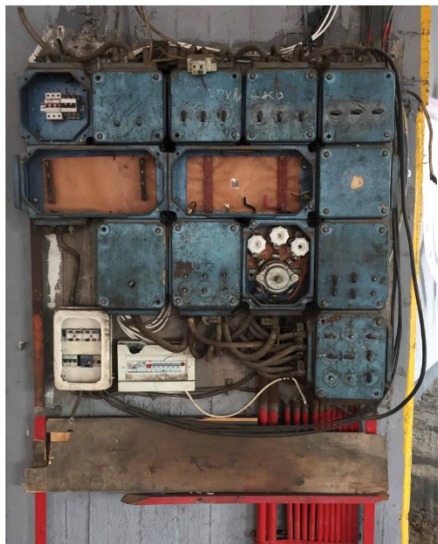
The purpose of the Residency is to provide a dedicated space for Arts and culture professionals to express their voices in shaping Europe's digital transformation. Residents will be invited to collaboratively ideate and co-create unconventional training tools for peers, cultural institutions, policy makers, businesses and the public, to tackle digital and social inequalities arising from the digital transformation. Residents will engage in participatory action, peer learning and civic engagement as mechanisms for social change. This will help in streamlining the formation and mobilization of a European artistic community which proactively responds to the challenges of the digital transformation.

Successful applicants are anticipated to benefit from:

- Expertly facilitated peer-to-peer co-creation sessions;
- Dialogue and debate with inspiring arts & culture practitioners;
- Access to an EU-wide trans-disciplinary professional network;
- Safe environment to self-reflect and test new ideas;
- Debate how arts and culture can shape Europe's digital transformation;
- Fully-covered expenses to attend the Residency in Lesvos-Greece.



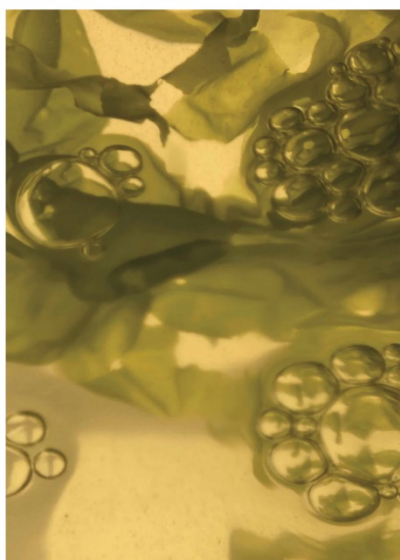
What are we looking for?



The Residency is aimed at bringing together a multinational and multidisciplinary cohort of arts, culture and creative industries professionals. The core theme explored by the Residency is the intersection between Arts & Culture practices with Europe's 21st Century digital transformation. Therefore practitioners and researchers working on socially engaged arts, digital transformation, data & privacy, equity & inclusion, intersectionality & decolonisation, alternative economies & commons, democratic innovation, civic education, migration, gender and LGBTQIA+ issues are encouraged to apply. We have highlighted just some of the disciplines and interests we are looking for from participating residents. Applicants are encouraged to motivate their participation in the application form and bring diverse perspectives into the residency forum and discourse. Artsformation will strive to create a residency environment which is diverse in terms of gender, race, age, sexual, political and religious orientation.



Eligibility Criteria



ARTSFORMATION is launching a call for Residency applications for artists and cultural practitioners working in the entire spectrum of artistic, cultural and creative disciplines, and in the intersection between arts and other sectors.

The following eligibility criteria apply:

- Applicants must have completed their 18th year of age;
- Residency applications must be submitted in English;
- Applicants should have a good command of verbal communication skills in the English language;
- Applicants should be able to travel to Lesbos-Greece for the duration of the Residency;
- The Residency is open to applicants who can demonstrate an emerging or professional career;
- Residents can choose to represent themselves or participate on behalf of a duo, collective, association or organization they are a part of;
- The Residency is open to citizens of the European Economic Area (EEA), which consists of the Member States of the European Union (EU) and three countries of the European Free Trade Association (EFTA). Eligible countries are: Austria, Belgium, Bulgaria, Croatia, Republic of Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Ireland, Italy, Latvia, Lithuania, Luxembourg, Malta, Netherlands, Poland, Portugal, Romania, Slovakia, Slovenia, Spain, Sweden, Iceland, Liechtenstein and Norway. UK and Swiss citizens are also eligible.



Selection Process



Complete and eligible applications are pre-selected for review.

A 3-member jury composed of multidisciplinary professionals from organizations LATRA (GR), European Alternatives (FR) and Waag (NL) will evaluate applications.

Our mission is to ensure diversity in the selection process and the following criteria will be taken into consideration: Merit, experience, relevance of application to the Residency's theme, geographic spread, and gender balance.

A total of 28 Residencies will be offered.

In order to safeguard the health of participants against COVID-19, the 28 successful applicants will be broken down into 3 separate groups, each consisting of 7-10 residents. Although the Residency team will do its best to assign applicants to their preferred date slot, this might not always be possible due to availability and planning. The Residency team reserves the right to assign residents in groups and date slots based on available positions.

Only successful applicants will be notified.



Calendar



20th April, 2022	Launch of the open call
15th May, 2022	Deadline to submit applications
20th May, 2022	Results announced
6st-10th June, 2022	1st Residency cycle
13th-17th June, 2022	2nd Residency cycle
20th-24th June, 2022	3rd Residency cycle



Transportation

The Residency will cover the cost of a round airfare trip to and from the country of residence of successful applicants. The dates of the round trip should coincide with those of the Residency. The dates of arrival and departure are fixed by the Residency hosting team in consultation with each of the residents following their acceptance to the program. Should residents elect to travel to Lesbos using their own car and/or vehicle, this cost cannot be covered by the programme. The Residency will also provide local transportation services in Lesbos.

Accommodation & Subsistence

The Residency will cover the cost of a hotel in Lesbos for the duration of the Residency. The dates of accommodation should coincide with those of the Residency. Each resident will be offered a separate hotel room. Residents will be provided meals for the duration of the Residency.

Administrative Support

ARTSFORMATION will support Residents by booking their flights, accommodation and arranging for meals. Residents will also receive support in regards to travel instructions, local transportation and national regulations regarding COVID-19 measures.

Reception Conditions**Presence**

Residents are required to observe daily and continuous presence throughout the duration of the Residency. Due to the format of the Residency, successful applicants are not encouraged to travel alongside their spouse/partner or family. Please note that the Residency cannot make accommodations for third parties other than the residents. This includes transport, accommodation and meals.

Documentation & Legal Framework

A Residency agreement between ARTSFORMATION and each resident will be signed either prior or upon arrival. The agreement will focus on GDPR compliance. During the Residency, ARTSFORMATION reserves the right to document both the process and participants via photography, videography or audio means in a GDPR compliant manner. Residents should anticipate that interviews might be conducted, and used both for research as well as communication. The documentation process is integral to the Residency program. If applicants have reservations about the documentation process, they are encouraged to raise those in their application form.

**After the Residency****Residency Report**

A report of the findings of the ARTSFORMATION Residency will be compiled, including recommendations for capacity development among Arts & Culture professionals for engaging with the digital transformation and its societal impact. The public report will be disseminated to key stakeholders, and will include contributions from resident artists, who will also be presented and credited in the report.

ARTSFORMATION Assembly

Participating residents have the option of joining the online ARTSFORMATION's Assembly. The Assembly is ARTSFORMATION's evolving community of arts and culture practitioners, which captures and compares the challenges faced by local, regional, and national groups in integrating their Arts-based perspectives in tackling the digital transformation. Participants in the online Assembly will have the opportunity to participate in an in-person meeting during the 2023 Transmediale Festival in Berlin.

ARTSFORMATION believes that a comprehensive Residency experience includes both what happens *during* the Residency, as well as *after*. Therefore we have prepared a set of activities and outputs to complement the learning and experience beyond the lifecycle of the Residency.

Residency Exhibition

As soon as each Residency cycle concludes, process outputs (e.g. photographs, diagrams, toolkits, etc) produced during the Residency, will be presented and displayed in the space where the Residency is held in an open exhibition format. The exhibition will be open to the public, to key stakeholders and critically to the next cohort of residents. The intention is that the exhibition serves as a "knowledge bumblebee" between the different Residency cohorts, and each cohort has the opportunity to both learn from the outputs produced by their peers, as well as continue working on them. Residents are not expected to produce artworks for the exhibitions, nor contribute to the building of the exhibitions. All residents will be attributed in the credits of the exhibitions.



Application Form

The application form is completed online and your process cannot be saved along the way. For the convenience of applicants, the questions in the application form that are content related, are presented below. Applicants are advised to prepare their responses beforehand and then transfer them to the online application form. Please note that the application form, also includes personal and professional information data fields which are not presented below.

- Please introduce yourself with a brief bio (100 words max)
- Please provide us a brief description of the organisation you represent (100 words max)
- Please tell us about the local environment in which you operate in and provide us with details regarding local or transnational communities (citizens, peers, professionals) you are already working with and what is the level of your immersion within these communities (100 words)
- Are you currently working towards resolving a societal challenge and in case yes, please describe (100 words)
- Is your practice addressing challenges related to society's digital transformation? Please tell us how your work relates to building a better digital future (100 words)
- Please tell us about a project you have implemented that resonates with the theme of the residency and how does it do so (100 words)
- If you have been in contact with Artsformation or worked with one of our member organisations in the past, please let us know more (100 words)



COVID-19 Protection Measures

ARTSFORMATION is able to offer a total of 28 Residencies. However due to COVID-19 not all 28 Residents will attend the Residency programme at the same time. Instead, 3 groups of 7-10 Residents will be formed, and each group will attend the programme in-person at a different time slot. ARTSFORMATION will take all the necessary measures to safeguard the health of participants. The Residency programme will also comply with Greece's national protection measures against COVID-19. Please note that the residents who will attend the program in person in Lesvos-Greece will have to comply with the following national guidelines:

Residents must have completed the vaccination for COVID-19 at least fourteen (14) days before scheduled arrival and to present a vaccination certificate, issued by a public authority in accordance with the relevant legislation. The vaccination certificate includes the name of the person, the type of vaccine given, the number of doses and inoculation dates. The EU digital covid-19 certificate is also accepted.

OR

To present proof of recovery from COVID-19 by presenting a positive COVID-19 Antigen, PCR or RT-PCR test result issued at least 14 days and is valid up to 90 days there on. The first positive diagnosis must originate either from a public authority in accordance with the relevant legislation, or from reference laboratories of the country of origin or transit, public or private, provided that these private laboratories have been certified by the competent national certification authority of the country. Certificates of recovery issued from 30.06.2021 until 31.10.2021 remain valid up to one hundred and eighty days (180). Consequently, certificates of recovery issued from 01.11.2021 remain valid up to ninety (90) days there on.

OR

For non-vaccinated or non-fully vaccinated for COVID-19, residents are to display the result of a negative molecular test (PCR) undertaken up to 48 hours prior to the scheduled starting date and time of the residency. The test needs to display the name of the person, date when the test was undertaken and the result of the test.

Please note that all residents might be requested to undertake a rapid test in Lesvos-Greece prior to admittance in the premises where the residency will be held. The cost of those rapid tests will be covered by the project. Please also note that residents might be requested to wear protective masks in indoor spaces where the residency will be held. The cost of masks will be covered by the project.



ANNEX 6.2: RESISTANCE RESIDENCY APPLICATION FORM

Annex 6.2 details the application form that applicants to the ARTSFORMATION Resistance residency had to fill out in order to be considered as a valid applicant and a viable candidate. The application form was organised in two sections;(i) Personal Data and (ii) Content and Motivational Data.

PERSONAL DATA

1. Email Account
2. Telephone Number (incl. Country Code)
3. First Name
4. Surname
5. Sex
6. Preferred Pronoun
7. Age
8. Would you like to make us aware of any disabilities you have that might limit us from offering a comprehensive residency experience to you (Please do not include dietary constraints)?
9. Nationality
10. Please provide us with your country of residence
11. Please provide us with your city of residence
10. Do you apply as an individual or as a representative of an organisation/collective/partnership etc?
11. What is the name of the organisation you will be representing during the residency?
12. What is your job title within the organisation?
13. Please provide us with a weblink that represents your work. This might be your personal website or your organisation's website.
14. Do you have any reservations regarding the GDPR-compliant documentation of the residency process which will be undertaken by the ARTSFORMATION team during the residency (Please consult the Documentation & Legal Framework section under Reception Conditions found in the Terms of Reference)?
15. Do you want to subscribe to the ARTSFORMATION newsletter to keep updated of our upcoming opportunities and events? (In the event of your agreement, we will make use of the email account you provided in the beginning of this application form).

16. ARTSFORMATION will create a Private Facebook Group where all applicants can be added. The group will be used to share information on future opportunities (Residencies, Open Calls, etc) offered by ARTSFORMATION. If you consent to adding your personal Facebook Profile to the Group, please provide it below.

CONTENT AND MOTIVATIONAL DATA

1. I am an: (MULTIPLE CHOICE)

- Artist
- Activist
- Cultural Practitioner
- Curator
- Producer
- Manager
- Fundraiser
- Other: _____

2. Please select your interests: (MULTIPLE CHOICE)

- Digital Transformation
- Socially Engaged Arts
- Activism
- Data & Privacy
- Equity & Inclusion
- Intersectionality
- Alternative Economies & Commons
- Democratic Innovation
- Civic Education
- Migration
- Gender and LGBTQIA+
- Other: _____

- 3. Please indicate in an order of preference, in which residency cycle you would like to participate. Please note that due to limited availability, you might not be awarded your first choice, so indicate more than a single choice.**

[1st residency Cycle: 6th-10th June, 2022]

[2nd residency cycle: 13th-17th June, 2022]

[3rd residency cycle: 20th-24th June, 2022]

4. **Please introduce yourself with a brief bio** (100 words max)
5. **Please provide us a brief description of the organisation you represent** (100 words max)
6. **Please tell us about the local environment in which you operate in and provide us with details regarding local or transnational communities (citizens, peers, professionals) you are already working with and what is the level of your immersion within these communities** (100 words max)
7. **Are you currently working towards resolving a societal challenge and in case yes, please describe** (100 words max)
8. **Is your practice addressing challenges related to society's digital transformation? Please tell us how your work relates to building a better digital future** (100 words max)
9. **Please tell us about a project you have implemented that resonates with the theme of the residency and how does it do so** (100 words max)
10. **What are your motivations/expectations for participating in the residency: (MULTIPLE CHOICE)**
 - Participating and benefiting from the capacity building offered
 - Expanding my professional network
 - Listening to and contributing to new narratives and perspectives
 - I am looking for new partners, people to inspire and be inspired from
 - Looking to promote my practice and work and reach new audiences
 - OTHER
11. **If you have been in contact with ARTSFORMATION or worked with one of our member organisations in the past, please let us know more.** (100 words max)

ANNEX 6.3: BIOS OF SELECTED RESIDENTS

Annex 6.3 lists the bios of selected residents. The bios have not been edited or modified by ARTSFORMATION partners, instead they are listed in the manner that residents elected to represent themselves. The bios are organised according to the ARTSFORMATION residency cycle that residents participated in.

SELECTED RESIDENTS | CYCLE A | 6TH - 10TH OF JUNE 2022

Oyidiya Oji Palino I am a data scientist and activist with an anti-racist and decolonial perspective. I currently research and map projects and initiatives of resistance and reappropriation of technology, with a special focus on AI. I work as a collaborator for Espai Societat Oberta, a platform from the Open Society Foundation in Barcelona, coordinating events and writing content about my research. In the past I participated in a transformative leadership programme planned by Working on our Power, a European collective based in UK and Denmark, and I have worked actively in grassroots organisations from the African and Asian diaspora in Barcelona.

Vijay Patel My evolving interdisciplinary arts-based research practice explores migration, diaspora, displacement, memory and identity while centring the lived experiences of marginalised and intersectional political subjectivities. This focus grounds my professional and community-based work as I navigate various roles: mixed-media artist, workshop facilitator, cultural producer, programmer and curator. Founding member of InterStruct Collective and co-author of various projects, among others: *Unearthing Memories* (exhibition and curatorship, RAMPA, Porto, 2019) and *Ruptures in Cement: Decolonial tour* from Palacio de Cristal to Cordoaria (TransEuropa Festival, 2022). Fine Art graduate with Masters in Multimedia. Non-binary (grew up as cis-male), queer and British Indian living in Portugal.

Eliza Goldox is an artist and project initiator with an interest in collective dynamics and the use of digital reenactments as a tool for speculative thinking and social/ political reflections. Her solo and collaborative projects involve a variety of mediums with a focus on moving image, installations and new media. After studying in Germany, the US and the UK she lived in Berlin for 7 years during which she was active in the independent art scene and worked and exhibited in several art institutions there and abroad. Her special interest in collectivity is translated through her art initiative ZONA D, co-founded in 2012. In this initiative she directs and conceptualises non-institutional collective environments as a ground for experimental productions and processes. In 2018 she started working in the artist duo HUNITI GOLDOX together with Areej Huniti. In their joint practice they are interested in geopolitical realities, marginalised oral histories and contextual research with a special focus on water and mythology.

Katrine Pedersen is a writer and external lecturer at the IT University in Copenhagen. She teaches in digital sustainability and critical discourse analysis. She is the co-founder of ART+TECH Lab inspired by Institut de recherche et d'innovation, the Centre Pompidou in Paris, the Library of Africa & the African Diaspora in Accra, LACMA Art + Technology Programme in Los Angeles and the New School in New York. The Lab cultivates collaborations across disciplines such as art, industry and science. Past collaborations with SFMOMA, Musée Picasso-Paris, Mixed Reality

Laboratory – The University of Nottingham, Next Game, Rails Girls, Blast Theory, The Danish Film Institute et al.

Louise Staugaard is currently looking into new critical sensuous approaches seeking to develop methods for dismantling oppressive structures within the field. For the last five years she has collaborated with Katrine Pedersen at the ART+TECH Lab at ARKEN Museum of Modern Art. The Lab was founded with the aim of social and ecological inclusion. Challenging the dominant (white) narrative of tech by exploring and rethinking new technologies for our society through aesthetic methods and theory.

Eva Macali I was born in 1974 in Siena, Italy. I am an interdisciplinary artist working with painting, sculpture, sound, and video, often integrating them through installation and experimental writing. I develop personal projects as well as participatory and social projects. Over the years I have carried out institutional work of communication and research in national and international public bodies, as well as in advertising agencies and companies. My art projects have been exhibited in museums, foundations, and non-profit venues in Italy and abroad.

Lauren Lapidge I'm an artist, researcher and community organiser based in Athens where I'm active in social movements. I have studied Fine Art Practice at Goldsmiths, University of London and hold a postgraduate degree in Architecture at ESALA, University of Edinburgh. I'm currently researching and writing around the intersection of radical politics and networking technologies. Previously, I contributed to unMonastery, an open source initiative for living spaces inspired by monasticism and hackerspace design patterns and MAZI zone a DIY networking toolkit for location based collective awareness.

David Sarlos Vialog.io founder who has led successful research in mobile video innovations as Project Lead, including in decentralised social media. He has designed and led large-scale pilots for innovative technologies at events such as an A-list film festival with 80,000 attendees. He previously founded a successful theatrical distribution company, CinefilCo. Studied at the London Film School, member of the National Association of Hungarian Journalists, Apple Certified Final Cut Pro editor, presented at 2011 TEDxYouth conference, Budapest with the topic 'How will we access culture in 2020?'.

Jamie Allen investigates ecological, infrastructural, metabolic, technological, and institutional intersections through media and material artworks, experimental performances, lectures and writing. He likes to make things with his head and hands, most often in collaborations that acknowledge friendship and love as part of knowledge practices like art and research. Allen regularly participates in international research events, fieldwork and exhibitions at places like Savvy Contemporary, *Haus der Kulturen der Welt*, NYU Abu Dhabi, documenta14 and *Neue National Galerie*. Featured commissions take place with partners like Nikolaj Kunsthal, Walk&Talk Festival and transmediale festival.

Pavel Ruzyak is living in Prague, the Czech Republic. He studied at film school FAMU in Prague and at Babelsberg Film University in Germany, department of film directing, graduated in 2016. He has directed fiction films and documentaries, short and middle length. His films were screened in competition at international film festivals. Moreover, he has been selected to international film workshops, labs and pitches. He is currently working on his feature film project with a topic of contemporary teenagers. Apart from the artistic career, he has been active in

volunteering, social issues, youth politics and international relations. Pavel has also extended knowledge of languages and experience in multi-disciplinary collaborations.

SELECTED RESIDENTS | CYCLE B | 13TH - 17TH OF JUNE 2022

Marta Espiridião Graduated in Sciences of Art and Heritage (Fine Arts, Lisbon), has a post-grad in Contemporary Art Studies and Curating from the Faculty of Letters of Lisbon, a Master in Sciences of Communication in FCSH Lisbon, and is currently starting a Ph.D. program in Transart Institute with the research project "Feminist Killjoys: New Embodiments in Moving Image". Independent curator and researcher, created several independent curatorial projects, of which is highlighted "Bodies in Space - critical archive of non-normative experiences of the city" (Lisbon), a critical space to re-think the place of non-normative bodies within urban landscapes, how they relate to common surroundings, and in what ways the city exerts discriminatory violence over identities and bodies. In the last years curated many exhibitions and programs, like the collective exhibition and public program "Error 417: Expectation Failed" (2021-2), winning project of the curatorial competition "Expo'98 no Porto", Oporto Municipal Gallery; or "Sonic Materialities" (2020), an engagement program and exhibition of Andreia Santana, funding awarded by the Criatório Competition; and the exhibition of João Gabriel, "de noite todos os gatos" (2019), and was also responsible for the creation of the project "cool ain't cool anymore" (2018), a multidisciplinary programme that included two solo and one collective show, and an informal knowledge platform called 2cool4school. Writes about contemporary art for several outlets.

Yoni Lefevre has extensive research experience as a Senior Design Researcher at STBY (2020 - 2022) working together with a variety of clients, stakeholders and participants for meaningful change. Before STBY, Yoni worked as a Research Associate for the Innovation School, at The Glasgow School of Art (2018 - 2020) in Scotland. She was involved in multiple research projects about the integration of Health and Social Care in Moray. Having worked as a freelance Social Designer (2014 - 2017), Yoni is able to adapt and emerge herself in different research contexts where she facilitates different co-creating projects with a variety of participants. Yoni has a Master of Research degree from The Glasgow School of Art (2018), and a Bachelor of Design from Design Academy Eindhoven (2013).

Katerina Gkoutziouli is a curator, researcher and project manager based in Athens, Greece. Her research focus is on art and digital culture exploring issues related to cultural identity, network politics, surveillance in and on the Internet, data-mining, big data and emerging AI technologies. She has worked as a curator, researcher, mentor, cultural consultant and project manager in public institutions and cultural organisations, such as the Athens School of Fine Arts, the Goethe-Institut Athens, the Athens Digital Arts Festival, the Municipality of Athens, the Athens Development & Destination Management Agency, the Benaki Museum, SIGGRAPH Festival, Bios-Romantso, etc. She is a Fulbright fellow. She is co-founder of VEKTOR Athens.

Katarzyna Staniszevska Korzeniewska I am a social activist, independent researcher and communication expert. I completed my PHD in political science at Warsaw University and I am also a graduate of law. As a lawyer, I concentrate on human rights issues and issues connected with the regulations of digital transformation. I am the co-creator and Vice President of Halo Kultura

Association (an NGO which runs a collaborative and inclusive space for over 50 artists in Northern Poland). I have co-authored books and research papers about the digitalization of culture. I am currently producing events, conferences and exhibitions. Previously, I was a journalist (news-papers and tv) and a lecturer of journalism at the University of Gdańsk.

Oana Moisil Journalism, poetry, nonfiction, music are what I do. My journalism is about the most vulnerable, from people in difficult situations to mountains of gold threatened with mining. My poetry is an observer of the inner turbulences. My nonfiction is an unfinished project - between 2018 and 2020, while working as a bartender in Paris, I kept a diary; now I'm trying to put it all together in a book about working in France as a Romanian woman, when I had also rediscovered my long West emigrated mother. My experimental music is poetry that I didn't know how to express otherwise.

Johanna Bratel I'm a Swedish landscape architect based in Copenhagen, working in the borderland between architecture and art, experimentally and exploratively mainly with the public space and power structures in the built environment. My practice includes installations, site-specific interventions and film- and photography-based work. I am the co-founder of the architect collective Dis/order that focuses on engaging communities in planning and design.

Luciarita Nunziata Classical Archaeologist and Research Assistant and PhD student in Science and Technology in Cultural Heritage at the Cyprus Institute, currently working on the Digital Transformation in Cultural Heritage. Over the last years, I lived in six countries and have been involved in several projects of international cooperation, which deepened my understanding of the main European cribs of cultural studies. I spent nine months as a volunteer for the European Voluntary Service in Education, Culture and Human Rights and as an intern at the Digital Repository at the BIAA in Ankara, where I became more engaged in protecting and promoting Arts and Cultural Heritage.

Marios Isaakidis is a hacktivist and PhD researcher at University College London developing technologies, mechanisms and policies that secure our freedoms in the Information Age.

SELECTED RESIDENTS | CYCLE C | 20TH - 24TH OF JUNE 2022

Samar Zughool started her journey as a performing artist and non-formal educator in 2004 in Jordan, where she used forum theater and its based techniques for public awareness-raising on reproductive health rights, human rights, and justice. In 2013, she worked through the Anna Lindh Foundation in Slovenia as an experiential trainer using dialogical arts for intercultural and critical learning. Currently, she is leading international and local programs where she co-creates community performances with people who identify as women and are migrants in Slovenia for citizenship beyond borders and out of gender and ethnic profiling. Her formal educational background is on the impact of social movements on public policymaking; she conducted her master's thesis on the role of women's rights movements in reforming public policies after the Arab spring in Jordan and Tunisia, which was awarded the Slovenian national award "Prešeren award for students" from the faculty of social sciences in Ljubljana in 2019. In her work, she focuses on the Mediterranean region; currently, she leads the #RiseForGenderEquality regional action that

employs art-based techniques for critical thinking toward gender equality, opt-out of profiling, and beyond borders.

Adi Lerer is an independent curator. In 2019 she completed an MA Exhibition Studies, Liverpool John Moores University. She is currently a PhD candidate at Visual Cultures, Goldsmiths University, researching methods of imbedded socially engaged curatorial practices and their utility in public funded art institutions. She curated art projects for asylum seekers in collaboration with British Red Cross Merseyside. Since 2020 she has worked as a curator on a several engagement programmes for refugees and asylum seekers at Tate Liverpool. Her practice is informed by 20 years 'experience as a performer and as project coordinator at the British Council and the National Gallery-London.

Vukasin Nedeljkovic is an artist and activist and independent scholar. Vukasin initiated multi-disciplinary platform Asylum Archive - based on his personal experience of seeking international protection in Ireland. Since the beginning of Pandemic, Vukasin extended the work and dis-course to another platform - Fortress Europe. www.asylumarchive.com www.fortresseu.com

Katrzyna Dybzyńska I am an internationally awarded writer published in Ireland, the UK, the US, Australia, Germany, and Poland (Channel, Mslexia, The London Reader). Polish Non-Fiction Institute graduate and BA-MA Researcher for Global Center for Advanced Studies. I have just completed a concept poetry book that explores power, resistance, and compliance dynamics. My writing centres itself around climate justice, migration, and overpopulation. I'm also very passionate about the narratives of uncivilization, indigenous cosmologies, and decolonization. I find poetry and storytelling powerful tools for exploring belonging. Hence, I have been running creativity and art therapy workshops, specifically in the migration context.

Kristina Hristova is a Bulgarian director and screenwriter. Her shorts were presented at Early Bird ISFF, Golden Rose FF, Marché du Film - Festival de Cannes, Festival del Cinema Cefalu, Student Cuts, etc. Kristina's scripts have been shortlisted at From Page to Stage FF and the pitching forum of In the Palace ISFF. While preparing new projects, Kristina works as a legal aid lawyer and translator. Being an avid explorer of paths unknown, she has written dirty comic tales and worked as an author of creative nonfiction.

Andreas Christodoulou I am an inclusion specialist that focuses in guidance of NGOs and training of educational institutions and companies in order to support, include & promote equity in vulnerable population. Currently I am the manager and founder of Road to Inclusion, secretary of social policy in Organisation of Young Scholars (ONE) and PHD candidate of Social Work of Frederick University.

Danislava Toshkova has a strong background in mass media as a journalist and PR manager. Her 10-year experience in the field includes working as a reporter, editor, field assistant, assistant director in leading media companies such as Bulgarian National Television and bTV. After dedicating a few years to cultural management, working with artists and arts organizations like Sofia International Film Festival, she became project manager for damar, a visual arts studio specializing in cover art and visual anthropology. Danislava is a founder of Reflektor, a mission-driven organization creating social projects through art, science and new media to foster social change.

Patrycja Plich is based in Arles, France and Leipzig, Germany. I'm working with symbolic organization of the space in the socio-natural landscape. In my artistic practice I use various media that interconnect in the frame of exhibition, publication or widely recognized performance. I use drawing, archives and wide research of data with their translating potential on the base of theoretical-philosophical reflection. I'm focused on the meaning of the translation of territory in multidimensional sense. The meaning of the critic mapping of real and imaginary territories is the unifying point of my works. It is supported by the direct activity in the field of environmental research on site.

Paulina Brelińska-Garsztka I am a freelance independent art critic, curator and graduate of curatorial studies at University of arts in Poznań, PL. I curated solo and group shows and worked with institutional collections in Poland. I am a member of Artistic Research Collective Czy badania artystyczne? Currently I work as an international projects and residency coordinator in Wrocław Institute of Culture being responsible for both national and international program of an institution.

Alice Pedroletti investigates the meaning of archiving as an art practice, focusing on identity and memory, and the relationship between artworks-viewers. Her projects range from architecture to urban planning, from geography to geopolitics: the attention is on the connection between photography and sculpture, installations and participatory projects. Alice's work mixes reality with digital and imaginative projects or future-oriented archives; some of her recent works explore the cognitive autonomy of thought in machine learning systems. She has been investigating the concept of islands: metaphorically, with deliberately ephemeral outcomes, and tangibly, living in complex territories in which the body is called upon to rediscover its direct relationship with the surrounding environment. She won the Italian Council IX Research Grant, program to promote Italian contemporary art in the world.

Andree Martis I'm a sound and visual Portuguese artist based in London, exploring the relationship of body, mind, space and perception being intimate, transformative and revelatory to her audience. Achieved Master's Sonic Arts at Goldsmiths University of London in 2021. Working with multichannel ambisonics sound systems, experimental and ASMR. Her installations are deeply immersive-interactive, poly sensorial, through the senses with vibrant visual lights projections in space being produced within a fusion of analog video and digital generative visuals with contemporary technologies.

Martina Freyja Kartelo is a freelance performer, educator and tourism worker from Croatia. Most of her adult life she has lived and created as a nomad. She has BA in theatre acting, BA in management in tourism and MA in performing arts. Her works are solo productions as well as collaborative pieces. At the moment she is trying to figure out how to proceed forward being a professional artist in a sustainable way.

ANNEX 6.4: BIOS OF SELECTED FACILITATORS

Annex 6.4 lists the bios of selected Facilitators. The bios have not been edited or modified by ARTSFORMATION partners, instead they are listed in the manner that facilitators elected to represent themselves. The bios are organised according to the ARTSFORMATION residency cycle that facilitators participated in.

SELECTED FACILITATORS | CYCLE A | 6TH - 10TH OF JUNE 2022

Alice Priori is a practitioner of the Art of Hosting & Harvesting Meaningful Conversations. She has used this practice in initiating and coordinating the European CitizensLab, a community of diverse practitioners that investigate the emerging of new societal patterns and how activist and civil society movements can collectively work towards systemic change. Alice is interested in using her facilitator skills to create spaces for deeper listening and interconnections among people who want to collectively inquire and act towards the creation of more generative, alive living systems. She has the skills of change and process facilitation, project management, hosting online communities of practice, dance and embodiment, as well as initiating new pathways of work. Alice has worked in Italy, Palestine and now in Berlin.

Carolyn Goethel With an academic background in cultural studies and work experience in social enterprises, tech start ups and civil society organisations, I am a community weaver, facilitator and educational experience designer. I have worked on the topics of migration, sustainable food systems, local currencies, collective leadership and culture change.

SELECTED FACILITATORS | CYCLE B | 13TH - 17TH OF JUNE 2022

Christian Cherene and **Emily Gee** have held roles that have variously been categorised as curator, coordinator, manager, researcher, producer, developer, artist, but could also be described as accomplice, facilitator, caretaker, convener. Their work spans over 20 years and 20 countries and in collaboration with many, many people, who cannot be quantified. They are interested in contributing to the development of collaborative infrastructure for collectivities under conditions of crisis, and in how we live otherwise, in the cracks and gaps where we can find each other and in the processes of sharing the worlds we live through and the ones we might move towards. They seek to traverse the many tensions and risks of these spaces, developing methods of inquiry that centre softness, shared vulnerability, fluidity and opacity to support ourselves and others to contextualise our position, complicity, and capacity to act within where we are. They have worked in institutions and outside of them, in collectives, as individuals and as no ones. They are currently developing ongoing research in embodied and tacit forms of care, resistance and knowledge preservation, publication due 2025.

SELECTED FACILITATORS | CYCLE C | 20TH - 24TH OF JUNE 2022

Claire Sivier is a Black-British arts-based researcher, cultural producer, and facilitator working mainly with artists, young people and those from marginalised communities, delivering a range

of festivals and cultural programmes in the UK and internationally. In 2020 Claire completed a masters degree in Art & Design for the Public Space at Belas Artes, Porto where she developed a walking art methodology exploring the lived experiences of black female diasporic artists in Porto and has since founded Caminhada de Mulheres Negras (2021) - a hiking and outdoors activity group for black women and non-binary people. Claire is a guest lecturer at the University of Falmouth in diversity and inclusive practice (2020 - present) and is the co-director of There is an Alternative, an arts-based research social enterprise. As an artist, she is interested in the intersections of the black queer experience, ecology, rituals, unlearning, and afrofuturism. She is also a member of the InterStruct Collective; a network of researchers and artists working across socially engaged projects and decolonial practice based in Porto.

Tian Glasgow is a queer cis Black man who grew up in London. He founded the theatre company New Slang Productions in 2011. The thread running through Tian's work is social concerns such as race and class and how it affects communities. Most recently, Tian has been awarded the STUN x Lowry Associate Artist award to create his new piece Tomorrow is Not Promised in 2021 and secured Arts Council support for its R&D process. This was staged with support of the Lowry and Arts Council in 2022 in the Aldridge studio. Outside this, Tian is a Senior Creative Producer of theatre, arts and music events and workshop facilitator. Previously working on Company Three's #BlackIs..., Fertility Fest, Walthamstow Garden Party, The Sick of the Fringe: Care and Destruction Festival, Love Supreme and London Jazz Festival.

ANNEX 6.5: EVALUATION FORM SHARED WITH RESIDENTS

RESISTANCE Residency Evaluation

Dear Residents, thank you for giving us your feedback. It helps us improve and grow :)

What is your degree of satisfaction in regards to the Residency Logistics (incl. travel, accommodation, ease of communication, etc)

- ☐ Very Satisfied
- ☐ Satisfied
- ☐ It was O.K.
- ☐ Things should have been done differently

What could we have done differently to improve your experience in regards to logistics (travel, accommodation, communication, etc)?

Η απάντησή σας

What is your degree of satisfaction in regards to the Residency Facilitation?

- ☐ Very Satisfied
- ☐ Satisfied
- ☐ It was O.K.
- ☐ Things should have been done differently

What are the things that you particularly liked about the design and facilitation of the Residency?

Η απάντησή σας

What did you find challenging and how might we address this in future offerings?

Η απάντησή σας

What are you taking away from the experience?

Η απάντησή σας

What is a question / topic you would like to continue to explore?

Η απάντησή σας

Do you think that the topic of digital transformation was adequately/sufficiently addressed?

☐ Yes

☐ Not really

Do you think that the topic of decolonisation of digital transformation was adequately/sufficiently addressed?

- ☐ Yes
- ☐ Not really

Do you think the Residency helped you in sufficiently increasing your network?

- ☐ Yes
- ☐ Not really

Do you think you benefited from the capacity building offered?

- ☐ Yes
- ☐ Not really

Do you think the Residency enabled you to listen to and contribute to new narratives and perspectives?

- ☐ Yes
- ☐ Not really

Do you think the Residency helped you promote your practice and work and reach new audiences through your peers?

- ☐ Yes
- ☐ Not really

If you had the opportunity would you choose to participate in the Residency again?

- ☐ Yes
- ☐ Not really

Is there something else you would like us to become aware of in terms of your experience

Η απάντησή σας

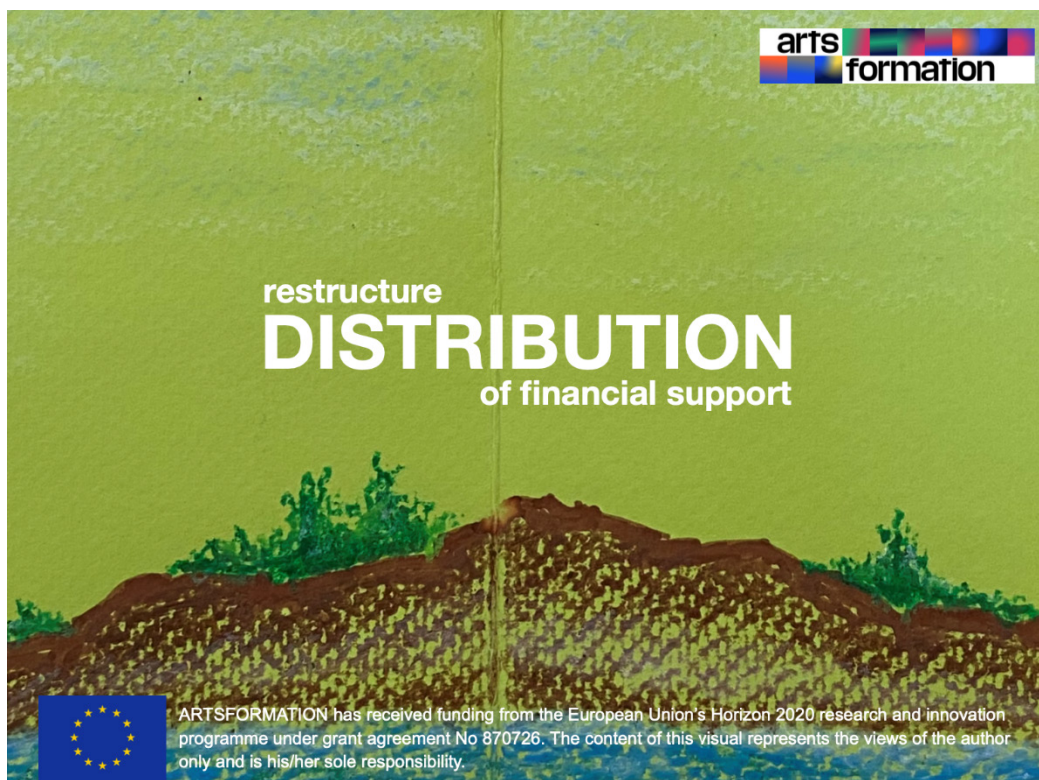


ANNEX 6.6: PHOTOCARDS OF THE TOOLS PRODUCED BY RESIDENTS











Project Information

FUNDED BY:

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PROJECT TITLE:

Mobilising the Arts for an Inclusive Digital Transformation

PROJECT ACRONYM:

Artsformation

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