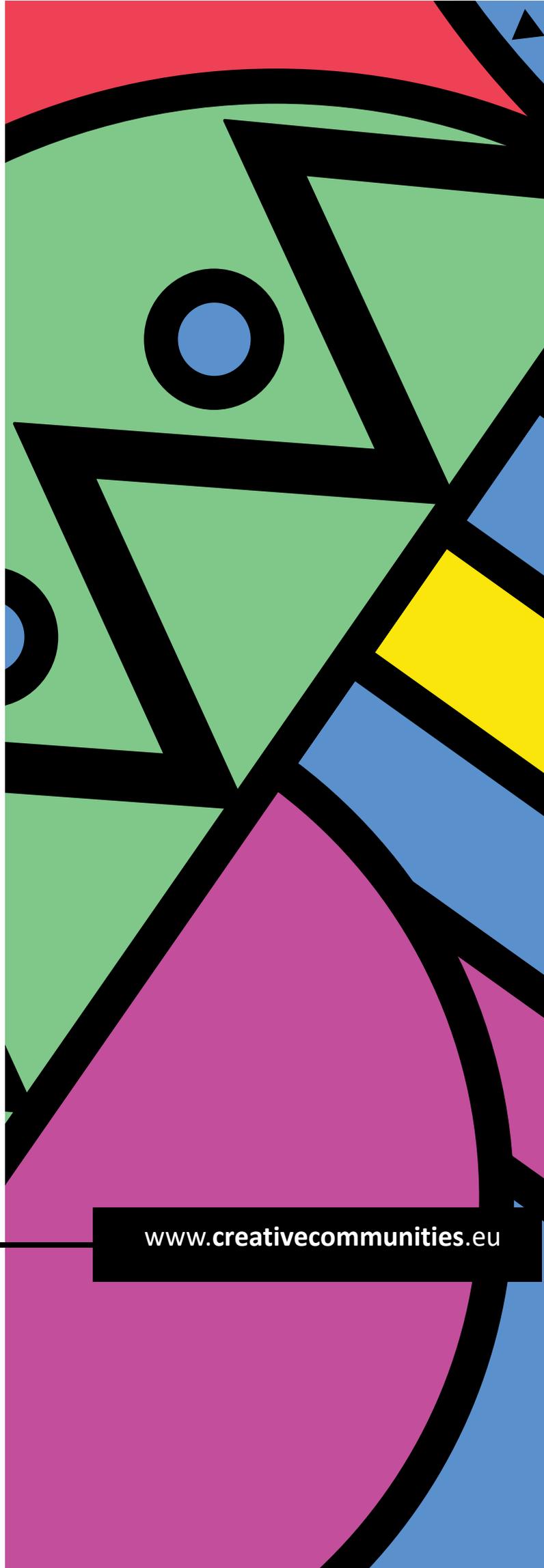




CREATIVE COMMUNITIES FIRST

GUIDE TO SUSTAINABLE AND REGENERATIVE DEVELOPMENT OF CREATIVE COMMUNITIES



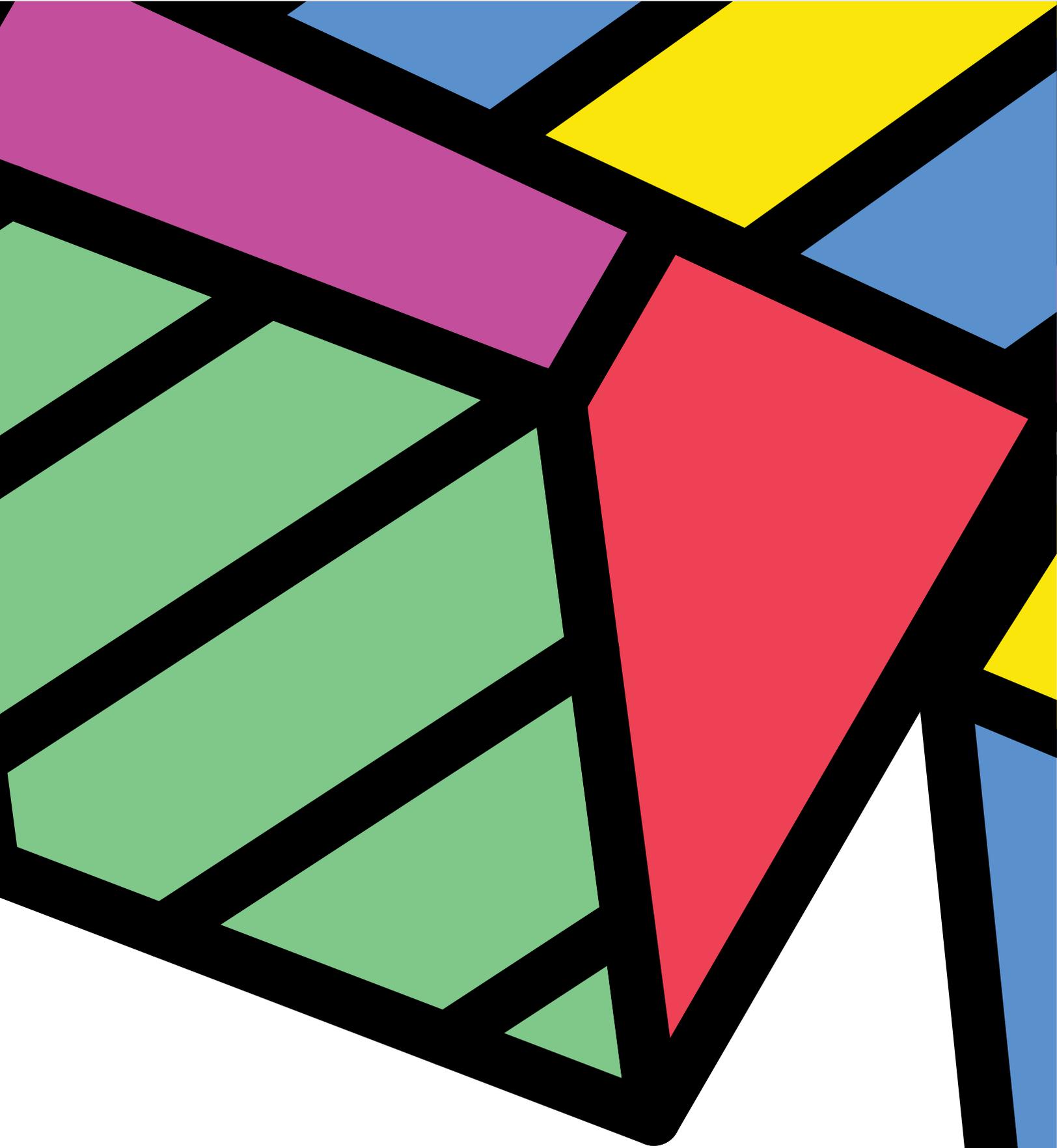
www.creativecommunities.eu

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Creative Communities
First



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01

INTRODUCTION



INTRODUCTION

About this Guide

COVID19 decimated the European creative economy and it needs all the help it can get to build stronger and more resiliently. Creative industries add hundreds of millions of euros to the European economies but in recent years hundreds of creative individuals and creative collectives have lost out on ways to promote and sell their work.

At the same time, European Universities the sudden shift to online and distance learning has led to their so-called “third mission” of Universities being lost. Creative Communities First was designed in response to these two issues. Its main aim is to support HEI educators to digitally transform their teaching methods to rejuvenate the small, local, creative communities in the process.

THE GUIDE TO THE SUSTAINABLE AND REGENERATIVE DEVELOPMENT OF EU CREATIVE ECONOMIES AND COMMUNITIES POST COVID19 provides higher educators with rigorously researched, up-to-date knowledge on the impact of the COVID19 crisis on creative economies and a set of transferable solutions which can be deployed to sustainably develop and regenerate creative communities post crisis.

How will it be used? The Guide will primarily used by the HEI sector. Creative Communities First seeks to promote the civic engagement and responsibility of the HEI sector to reach out and use the resources at its disposal (staff and students) to contribute to positive civic, economic and societal change. CCF empowers students to become civic and social engagers/innovators and spur them to co-create solutions for a sector that COVID19 has taken from them.

The guide is designed to be used as a key teaching

and reference tool to prepare HEI students for creative sector e-service learning.

It will outline some of the problems facing the creative sector and it will present some creative and regenerative projects which students have either been involved in or could be involved in. All of the case study projects chosen have been selected for their replication and transferable learning potential.

WHO CAN USE THIS GUIDE?

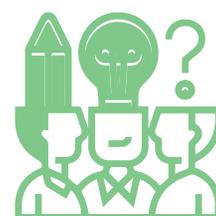
CCF project has three main target groups

Creative Communities First meets the needs of three main target groups and benefits them in the following ways:

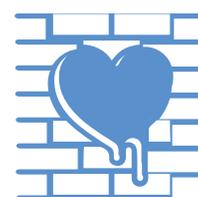
HEI educators will benefit from a new combined digital pedagogic approach (e-service learning + online hackathon) which advances their so-called “third mission” and provides an immersive and applied learning experience for their students.



HEI students will benefit from new innovative digital learning experiences that will excite and engage them. They will acquire key 21st-century skills and attitudes such as collaborative problem-solving, interpersonal communication, critical thinking, and self-efficacy as they co-create creative industries solutions. They will engage in immersive digital learning (incorporating e-service learning + online hackathon) and apply their knowledge of (e.g. AR, VR, 3D printing) and apply it to co-create solutions to solve issues of creative industries communities.



Creative communities (of artists, craftspeople, writers, film-makers, and software designers, etc.) will benefit from a transfer of innovation from HEI designed to help them mitigate COVID19 and sustainably develop/regenerate their outlooks and business models in preparation for the future.



“

CCF positions HEI's to become future universities which embrace open innovation, their third missions and create places (both physical and virtual) where university and industry are co-located and collaborate on projects that solve real-world problems. Future Universities are precincts of innovation that actively apply research for community impact and broker relationships between entrepreneurs and mentors, supports and funders.

”



02

IMPACT OF THE
COVID19 CRISIS
ON THE
CREATIVE
INDUSTRIES IN
EUROPE



THEN AND NOW

How Covid19 has impacted Europe's creative economy

According to the Rebuilding Europe, the cultural and creative economy before and after the COVID-19 crisis January 2021 Report, Europe's cultural and creative sector was hit harder by the coronavirus crisis than every other industry except aviation.

In **2019**, before the pandemic hit, Europe's cultural and creative sector was a fast-expanding powerhouse employing about 7.6 million people, more than twice as many as the telecoms and automotive sectors combined and 700,000 more than in 2013.

Its annual turnover of €643bn had grown by 2.6% a year over the previous six years to represent about 4.4% of the EU's overall GDP, said the report's authors, the accountancy firm EY, generating a surplus for the bloc of more than €8.6bn.

Between 2013 and 2019, the 10 cultural and creative industries (CCI) sectors experienced varied but constant growth rates: more than 4% per year for video games, advertising, architecture and music; and between 0.5% and 3% for audiovisual (AV), radio, visual arts, performing arts and books. Only the press suffered (-1.7%) due to the difficult transition between print and online revenues.

In 2019, the five largest EU-28 countries (France, Germany, Italy, Spain and the UK) accounted for 69% of CCI total revenue in the EU, but the strongest growth came from Central and Eastern Europe. Over 90% of CCI companies are small- and medium-sized enterprises, and 33% of the workforce are self-employed – more than twice as many as in the European economy as a whole (14%).

In **2020**, the cultural and creative economy lost approximately 31% of its revenues. The shockwaves of the COVID-19 crisis are felt in all CCIs: performing arts (-

90% between 2019 and 2020) and music (-76%) are the most impacted; visual arts, architecture, advertising, books, press and AV activities fell by 20% to 40% compared with 2019. The video games industry seems to be the only one to hold up (+9%).

The crisis has hit Central and Eastern Europe the hardest (from -36% in Lithuania to -44% in Bulgaria and Estonia).

Fast forward to 2022/2023, we can see that the creative industries sector has overcome the worst and it has rebuilt stronger and is now more agile and resilient than before. But what has led to this recovery? In this section of the guide, we explore how the pandemic hit each of our partner countries – Lithuania, Ireland, Finland, Germany and Denmark. We hear from people in the sector and we profile some of the supports (government or otherwise) that helped prop up the sector in difficult times.

Then in the final section of the guide (O3) we explore case studies and innovations of interesting projects, programmes and initiatives that were born of the crisis. We examine the impact and outcome of the problems and solutions that led to their genesis. We present these in a short concise manner with key insights and learning along with suggestions for how these types of initiatives can be built on in future – particularly in HEI settings and in the context of creative sector service learning which we are trying to promote with this project.



COVID19 IMPACT ON CREATIVE ECONOMIES – North West Ireland

Excerpt from: Measuring the Creative Sector in the Galway, Mayo and Roscommon Region a consideration of the impacts of COVID 19

The Creative Economy in the GMR region is dominated small, often micro (single person) enterprises. At the same time, these enterprises pursue a wide variety of business models, with no one defining the sector as a whole. These can range from non-profit models and creative individuals pursuing project-based work to large scale organisations with global supply chains and branch plant models. One thing that all organisations share is the desire to be creative. Indeed, for many of these micro enterprises, profit making is not always the primary goal; rather, simply remaining a sustainable business producing creative output is the only goal.

Job losses: Regarding COVID19 impact, the OECD estimates jobs at risk across the creative economy to range from 0.8% to 5.5%. The venue based / audience facing sectors are most exposed. In Ireland, the estimated impacts range from a predicted fall in GDP of between 10 (EY, 2020) and 13% (ESRI, 2020), as many as 220,000 could be lost permanently.

Ernst and Young's report commissioned by the Arts Council in early summer 2020, estimated the loss to the Arts Sector in Ireland as between -34.6% and -42% with an analogous decrease in jobs of between -14.9% and -18% (comparable figure for the rest of Irish economy -7%). The Department of Business, Enterprise and Innovation issued a coinciding report where they highlighted the total collapse in performance opportunities and a dramatic loss of income as a result. They estimated the 800 people in the Audiovisual subsector being laid off as productions ground to a halt, with an estimated loss of earnings of €20 million. The same report also projected a falloff in related industries such as tourism at -€5 billion for 2020. At the same time, they noted the potential positives for the technology sector in Ireland.

Sales losses: When asked about the predicted difference in sales for 2020 relative to the previous year, creative enterprises predict a fall off of 18%. At the other end of the spectrum, we a small percentage of respondents predicting increase in sales of 100% and above. These respondents are enterprises that define themselves as animation and gaming, with others

identifying as design operations.

Education and Training: Businesses operating in the creative economy actively transfer knowledge to others in the region and contribute to skills development. More than half (55%) of respondents of the 2018 survey indicated that they were involved in education, mentoring and training activities. The type of activities most common (46%) were giving talks, training or workshops to the public or students (in schools, colleges or universities). Creative sector enterprises are also engaged with the education sector to help update and shape courses in line with current needs. Based on their findings, 15% are involved in these activities. Entrepreneurs also actively share knowledge with other businesses and emerging talent. According to the survey, 13% had provided mentoring or advice to other businesses and 14% had provided internships. More than 50 hours were devoted to education and training activities in the past year by 44% of respondents.

SWOT analysis: Data on the above graph relies on surveys carried out in 2014 and 2017 as well as 30 interviews with creatives from the west of Ireland over the same time period. It is interesting to see “Digital” being positioned as both a threat and an opportunity.

Strengths

Weaknesses

Place	Environment	Physical Infrastructure
Authenticity	Openness	Coherence
Attractiveness	Urban/Rural	Representation
Collaboration	Quality of Life	Space
Collaboration & Co-production		Digital Infrastructure
Digital	Exports	Tastes
Environment	Experience	Housing
	Cross Sector	Digital
		Support
		Place
		Finance

Opportunities

Threats



More insights on the Irish Context

An Ernst and Young report commissioned by the Arts Council in 2020 estimate the loss to the Arts sector ranges from -34.6% and -42%.

According to research undertaken by the Western Development Commission the estimated impact of Covid 19 in the Galway, Mayo, Roscommon region impacted negatively on value -€69.6m, sales €-47.8m and the loss of 742 jobs

The Arts Council report made recommendations for the sector including

- A coordinated regional and national approach to survival of strategic arts organisation
- Expansion of commissioning schemes
- Expansion of bursary schemes
- A Taskforce to create new partnerships
- Professional development schemes
- Education and diversification

There is no doubt the sector was heavily impacted by the pandemic. Below are some personal anecdotes from members of the creative community directly affected.

"We have cancelled the culmination of years of work. Closing was swift; re-opening fully is not possible and partially will be complex. We have addressed our commitments and challenges and are moving forward with dynamism and care. We need financial stability in 2021 to reach into the lifeblood of our County."

—Sarah Searson, Director, The Dock, Carrick-on-Shannon



"From a team of 15 we are now just 3 working from home. We endured severe cuts during the recession and funding had never restored; the coming recession presents us with an existential crisis. The challenges of reopening while keeping artists, staff and public safe are complex and worrying for an organisation with no resources to spare."

—Emer McGarry, Director, The Model

"The 2020 Iron Mountain Literature Festival has been cancelled, with a very direct impact on the writers and musicians scheduled to take part (loss of fees, engagement with community, publicity and book and CD sales)and a gap in a community link between literary, environmental and music events."

—Vincent Woods Festival Director



"it was difficult, but it forced you to go online, because everybody has to go online. I know some artists were in the middle of projects, those projects would have ultimately ended up with an exhibition, in a gallery somewhere. And they then have to turn that into kind of like an online gallery. So, artists and sculptors were doing sculptures and they had to invest in doing some very high quality photography or sculptures or get them to a website to present as opposed to having a gallery showcasing artists work."

-Stuart Lawn, Director, Fab Lab



COVID19 IMPACT ON THE CREATIVE INDUSTRIES IN LITHUANIA

The pandemic was a major health, economic, political, as well as social shock to Lithuania. The country's response could be divided in two parts. The first wave of pandemic was dealt with relatively well, Lithuania was praised as a good example of how to tackle the crisis. In the Sustainable Development Report 2020 by the Organisation for Economic Co-Operation and Development, published in late June, Lithuania was ranked fourth among the best performers in dealing with the pandemic. However, the second wave of the pandemic took a much heavier toll on Lithuania. In mid- December, Lithuania was named as being the worst affected country in the world.

When the COVID-19 crisis started, all events, concerts, festivals were cancelled, theatres, museums were closed, and so were the galleries. Due to the COVID-19, a large part of the field of culture, art and creative industries lost the opportunity to work and receive income.

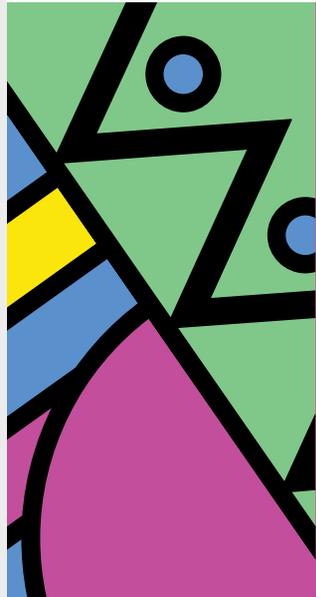
According to the collected data, already during the first month of pandemics more than 5,000 events were cancelled due to the emergency caused by the COVID-19, in which not only employed but also freelancers lost their jobs. The value of refundable tickets for cancelled or postponed events was almost 8.1 million Euros in one month.

During the pandemic years, Lithuanian creative industries focused on digital content. E.g., museums increased their digital content, started actively use the social networks and other video platforms (such as separate YouTube channels of institutions). Remote lectures, video tours, virtual exhibitions, digital games (such as the Kahoot app, or other specially designed apps) were used to maintain the educational content. There was a shift to distance learning activities, which individual school children classes were able to order

(and this option remains to this day). The events (exhibition openings, conferences, joint projects) were transferred to the virtual space and remote format.

The Lithuanian government took special measures to reduce the consequences of the pandemic in the field of culture. These measures covered a wide spectrum from emergency aid (one-off compensation payments to self-employed creators, subsidies to cover the losses of organizers of cancelled and postponed cultural and art events, support for periodical cultural publications) to long-term support and continuity of creative activities (individual grants for creators and cultural organizations, a funding program that promotes the development of new products and services).

In 2021, artists submitted 5 times more applications to the Lithuanian Council for Culture compared to 2020. Additional measures were applied by Lithuanian Business Support Agency and other government organisations to support creative industries sector.

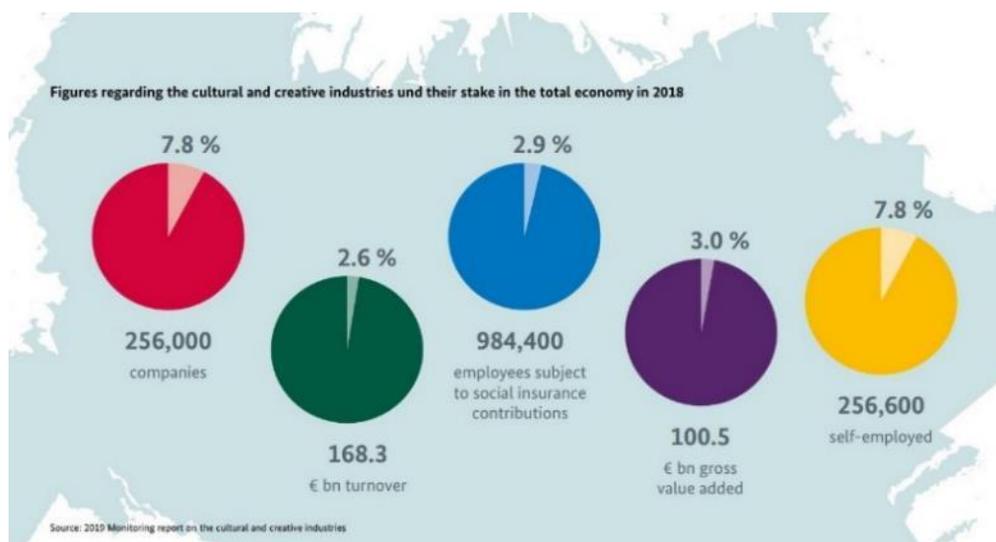


In Lithuania the rate of cultural employment rose in both 2020 and 2021 by 0.4 and 0.6 percent accordingly. A testament to the supports put in place and the creative resilience of the sector to find new ways to work and grow in unprecedented times.

COVID19 IMPACT ON THE CREATIVE INDUSTRIES IN GERMANY

“The Corona crisis is the biggest challenge in the history of the European Union. Culture and tourism are among the worst hit” – Angela Merkel

Creative and cultural industries in Germany range from the literary, cinematographic and music sectors to design, architecture, arts and performative arts, advertising, software and video games. When the COVID-19 pandemic outbreak in 2020, nearly 1.2 million people were employed in these sectors, working as the core labour force of enterprises, organisations, institutions and start-ups (Federal Ministry for Economic Affairs and Energy; 2020)



Until 2019, the gross value of the services and goods produced by all the creative sectors combined amounted to nearly 106.4 billion euros (Federal Ministry for Economic Affairs and Energy; 2020). The impact of COVID-19 stunted the rise of these industries in the country causing, just in 2020, an overall loss of -15.3 billion euros. Sectors such as performing arts (-81%), music (-44%), film (-41%) and visual arts (-39%) paid the biggest price.

In order to limit the economic setback caused by the pandemic, administrations and municipalities around the country developed a variety of support measures. They include direct and indirect benefits such as grants, loans and tax relief (Blumenreich; 2021). On top of this, several programs were implemented to support the affected industries as well as to encourage citizens and civil society to actively support artists, self-employed professionals and more generally art and cultural institutions through donations and funds (Blumenreich; 2021).

On the other hand, in such times of crisis, artists and professionals from the creative and art sectors managed to create different opportunities such as in the case of German photographer Katja Stuke, who stated: “It’s the first time I did something staged in the studio. And that’s absolutely a result of not being able to travel, and not being able to go back to Japan, and forcing me to maybe continue with this dialogue, and find a way to create new images.”

Katja Stuke, Photographer, Germany

ANT!FOTO Bar, Vitrine, May 2019, Katja Stuke & Oliver Sieber.





COVID19 IMPACT ON THE CREATIVE INDUSTRIES IN FINLAND

Cultural and creative industries are one of the industries most affected by the COVID-19 pandemic in Finland. However, measuring the overall effects is very challenging, as many effects cross boundaries of different industries. In addition, the effects were unevenly distributed within the cultural and creative industries (CCI). Especially in the event industry, the effects were considerable, while the gaming industry appeared to be the survivor. The following examples illustrate the differences within the CCI in Finland. The regional gathering restrictions and the three-week total lockdown presented exceptional circumstances in spring 2020 having a significant impact on the events industry, when the organization of live events and meetings was restricted. Restrictions within CCI also indirectly affected many other industries, such as tourism.

On the other hand, the gaming industry was more resilient against the economic effects. The gaming industry benefited when people started spending more free time in their home environment, which for example increased downloads of games and gaming in general. (Neogames 2020.)

All in all, the pandemic highlighted structural challenges within the CCI's operating environment, such as the unavailability of suitable funding instruments and the vulnerability of operations in general. However, CCI are already facing new challenges due to the upcoming energy crisis, which will affect the entire Finnish economy. The challenges have not yet been overcome.

Job losses - In 2021, the Ministry of Education and Culture (Finland) commissioned a report on the effects of the COVID 19 pandemic on the cultural sector. About half of the communities operating in the sector reported layoffs or suspensions of salary payments. One of the key results of the study was the weak position of freelancers and the self-employed during the pandemic. The report also revealed that the creative industries were losing skilled labor due to uncertainty in the industry. (Finnish Government 2021.)

Sales losses - The loss of earnings and sales have been commonplace for many operators in the creative sector. In the years 2020-2021, around half a billion euros of various corona subsidies were granted to the cultural sector in Finland

(Grön 2020). However, according to the same report by the Ministry of Education and Culture, up to 88% of individual respondents estimated that their livelihood had weakened. In addition to this, as many as 93% reported the cancellation or reduction of job opportunities. (Finnish Government 2021.)

Education and training Although digital technology was used innovatively in education, the effects of the COVID 19 pandemic on education and training have also been significant. It turned out to be particularly difficult to organize practical training in multidisciplinary collaboration during the pandemic due to various restrictions. Other significant challenges were caused by, for example, internships and employment after studies. In addition, the pandemic is known to have had a significant impact on students' well-being.

Future - In Finland the entire industry needs tools for sustainable renewal, taking into account multidisciplinary collaboration and sufficient financial resources. Finland's Ministry of Education and Culture (Ministry of Education and Culture 2022) has published Working group proposals for the government term beginning in 2023. The proposals include, among other things, the following

- to increase the financial resources for arts and culture in the national budget
- to increase cooperation and multi-channel funding between central government, local government and the private sector
- developing funding instruments and support schemes cultural and industrial policy
- to guarantee social rights, sufficient social security and fair terms of employment for freelancers.
- guarantee all Finns equal opportunities to enjoy culture.

“

Pink Eminence Ltd was one of the financial victims of pandemic because of the lockdown. One of our main business areas was providing marketing and communication services for events and cultural venues and institutions. Part of the event ecosystem! That part of our business died almost immediately when museums were closed and events were either cancelled or postponed to future. We did benefit from some covid time support from public sources. Eventually the personnel working with those tasks got new jobs, which was great. They did not need to be unemployed. Our other business area, consulting, supported the company survival through that time even if I, as the owner had to squeeze my own income heavily for some time. Pink Eminence changed. It is now a consulting business in culture, events and creative field. That was a change that redirected the business after covid.

”

Outi Raatikainen, CEO Founder, Pink Eminence Oy Ltd

“

My Company Toimintavoima Ltd. produces services based on theater methods, drama work, inclusive and applied artwork. Throughout the 10-year history of my company, I have also had a second job simultaneously. The years have therefore been different in terms of turnover even without COVID-19, but the pandemic forced activities to a minimum. I had to cancel and postpone coaching sessions. On the other hand, the trainings remained, but they were carried out remotely. A day job elsewhere saved me, because without it I would have been in big trouble.

- Piia Kleimola, Entrepreneur, Toimintavoima Ltd.

”



Piia Kleimola in her character as Kuppari-Hanna (Kymijoki Antologia-project)



COVID19 IMPACT ON THE CREATIVE INDUSTRIES IN DENMARK

According to OECD the cultural and creative sectors are, together with the tourism industry, among the most affected by the current COVID-19 crisis due to the sudden and massive loss of revenue opportunities. This is especially the case for more fragile players such as smaller companies and freelance professionals. At the same time, culture and creativity is ever more important for society. Cultural content contributes to mental health and well-being and is especially important when people are becoming more isolated during the contact and travel restrictions of society. For this reason, sustainable business models during and after the initial crisis are imperative, and the current challenge is to design public support instruments that alleviate the negative impacts in the short term and help identify new opportunities in the medium term for different public, private and non-profit actors engaged in cultural and creative production.

In Denmark, several companies move faster towards digitalization and their challenge here is how to transform so that their traditional customers will be also involved in newer digital solutions. As an example, a local company, Useum, that places itself as 'an app company' by making digital solutions for museums, experienced an openness from international partners which chose these new digital solutions and now the company is experiencing that its business is thriving.

03

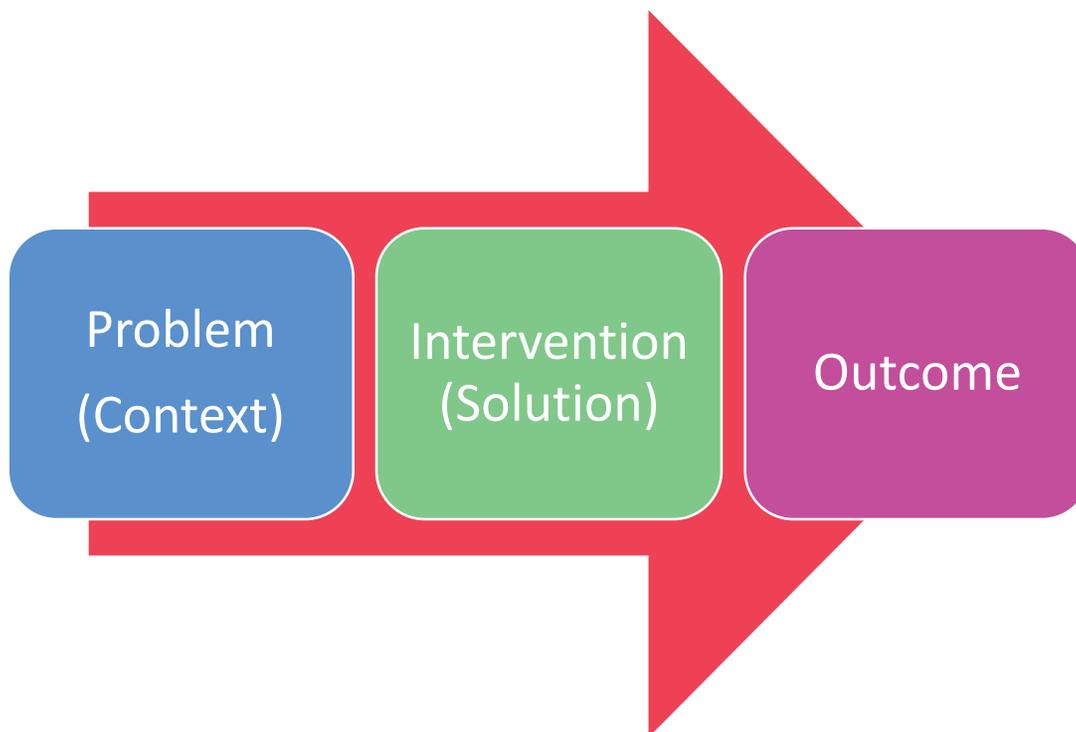
BEST PRACTICE
CASE STUDIES OF
SUSTAINABLE AND
REGENERATIVE
CREATIVE SECTOR
PROJECTS



ABOUT OUR BEST PRACTICES

In this Guide, we present our best practice case studies for Regenerative Creative Community Solutions. Our case studies are short, compact, concise and focus on regeneration of creative communities. To ensure our case studies are practical in their development and presentation, we have framed them using the PIO methodology.

PIO stands for **P**roblem-**I**ntervention-**O**utcomes.



Most of our case studies have been initiated or involve HEI educators and students, other case studies are presented because of their potential to be replicated in HEI settings in the future – particularly for their relevance and applicability to a service or e-service learning approach.

We review the outcome and impact of each case study across the three core sustainable development themes – social, environmental and economic. Interestingly, in many cases the case studies create impact across the three themes.

See next page for an “at-a-glance” overview of our 23 case studies.

CASE STUDIES AT A GLANCE

Case Study	Country	Students/ Youth involved	HEI/educators involved	Social Impact	Economic Impact	Environmental Impact
Dance for the Dawn	LT	Yes	Vilnius Tech	Contribution to a community event	Increased regional economic activity	Insights into environmental stewardship
pOrtal	LT	Yes	Vilnius Tech	Social connections	Global recognition	
Hack4Vilnius	LT	Yes open to all	Vilnius Tech	Social solutions	New business ideas	Smart solutions
Odyssey72	LT	Yes	Vilnius Tech	New films for all to enjoy	Finance, skills development	Many films focused on climate change
Samsung Rocket	LT	Yes	Vilnius Tech	Student empowerment	Stronger University/ Business Connections	
Special Led Display For Danske Bank	LT	Yes	Vilnius Tech	Student empowerment	Stronger University/ Business Connections	
Flying House	LT	Yes	Vilnius Tech	Student empowerment	Stronger University/ Business Connections	
Junk Kouture	IE	Yes	Secondary schools	Youth empowerment	New talent pool	Waste recycling, upcycling
Artist in the Community Scheme	IE	Potentially	Create Ireland	New community arts projects	Paid work for artist	
Mayfield Arts Centre	IE	Yes	CIT	Support for community org	Increased exposure for the centre	
Simon Community	IE	No	No	Support for homeless	Innovative/Creative fundraising	
ANAM Festival DCU	IE	Yes	DCU	Social Cohesion	Supports local business	
Berlin (a)live	DE	No	No	Support for artists/creatives	Support through donations	Smart Solution
1to1 Concerts	DE	No	No	Support for artists/creatives	Fundraising	
Vaccination Center Bottrop Covid	DE	No	No	Access to art and arts benefits	Revenue for creatives	Could lead to a reimagining of non-art places
United We Stream	DE	No	No	Space for artists	Fundraising	
World in motion – band	FI	Yes	Sibelius Academy	Social Cohesion	Supports local business	
Creative Ports Sustainable Design Lab	FI	No	No	Better way of life	Support business innovation	More environmentally friendly cities
Voimala - The Well-being Power Plant	FI	No	No	Increased wellbeing		
Kouvola Theatre	FI	Yes	XAMK	Skills development	New product development	
Harbour Studios NI	UK	Potentially	No	Job creation/skills development	New economic opportunities	
University of Copenhagen	DK	Potentially	University of Copenhagen	Art for inclusion	Body of work with market value	

CASE STUDIES FROM LITHUANIA





DANCE FOR THE DAWN AT THE BURNING MAN

Vilnius Gediminas Technical University | VILNIUS TECH

PROBLEM: Represent Lithuania at the Burning Man Festival 2017. Burning Man is the biggest festival in the world described as an experiment in community and art with the main focus on creativity. Every year over 70 000 participants from all over the world erect a temporary city in the Black Rock Desert in Nevada.

SOLUTION: The artistic-technical installation of the Lithuanian team presented at the "Burning Man" festival of technical creativity. "Dance For The Dawn" installation is a joint project of Burning Man LT and VILNIUS TECH "LinkMenų fabrikas" team, which was worked on by a group of engineers, photographers and video masters, designers and Vilnius Tech students. This installation is one of seven representing Europe and is among 75 projects funded by the festival organizers, selected from 550 applications submitted by artists from around the world.

The author of the installation idea is Karolis Misevičius. The idea was born to him during a festival in the Nevada desert while meeting the sunrise. This piece

symbolizes unity and harmony. Trusting the Sun is a return to pagan roots and values, which were reflected in the artistic theme of the Burning man festival, Radical Ritual.

Watch to learn more: [Burning Man 2017: Dance For The Dawn - YouTube](#)

OUTCOMES: This service learning project took the Vilnius Tech students on a journey across the world. It showed them what can be done when a group of committed people worked together. Karolis approached the engineers and designers of VGTU "LinkMenų fabrikas" with a proposal to jointly implement the project. In winter, they already had the first drawings, and in early spring they found out that our application won the Burning Man Art Grant and received partial funding for the implementation of the project. There were many moving parts, not only in the sculpture but also in making this fantastic project a great success.

pOrtal – A BRIDGE TO THE UNITED PLANET

www.portalcities.org

PROBLEM: Pandemic travel restrictions caused distance between people and nations

SOLUTION: Benediktas Gylys foundation together with students, researchers and staff from VILNIUS TECH “LinkMenu fabrikas” and Vilnius city municipality built an art installation – pOrtal in two cities – Vilnius and Lubin. pOrtal is a visual bridge and new wave community accelerator that brings people of different cultures together and encourages them to rethink the meaning of unity.

SOCIAL AND ECONOMIC OUTCOMES: The pOrtal gave people a means to travel, escape and connect during a period of time it was very difficult to do so. It has served as a hope to be able to connect again; it served as a mean to promote tourism in the Lithuanian capital city, as well as to disseminate activities implemented by Lithuanian engineers. More than 160 publications appeared in the USA, Australia, Singapore, Indonesia, China, Belgium, Germany, Austria and many other countries, and the news about the Vilnius project reached an audience of more than 700 million readers.

The focus of major news channels was very useful in presenting Vilnius as a progressive city where innovative projects are born. The idea of the portal to bring people from different countries and cities together has moved people in different parts of the world exhausted by the pandemic, restrictions and remoteness.





Hack4Vilnius – Vilnius city hackathon

www.hack4vilnius.lt

PROBLEM: Vilnius wants to become an even healthier, cleaner, smarter and sustainable city and the challenge was set

SOLUTION: Each year Sunrise Valley Science and Technology Park (Lithuania) together with Vilnius city municipality and other partners organises a hackathon that provides the ideas how to improve the life in the city. The idea allows creators to present their ideas, to learn, to create start-ups and to innovate Vilnius city. During the pandemics no events were allowed, and this caused many problems, including decreased motivation of the creators. Hack4Vilnius is a three-day hackathon designed to promote innovation in Vilnius. The aim of the hackathon is to generate ideas that help to solve the problems of the capital and the businesses operating here, and to offer alternative and innovative solutions to them. Hack4Vilnius is a great opportunity for all to use your creativity, knowledge and abilities, broaden their horizons and make many new acquaintances!

All participants are free to join the hackathon. They can either come with their team and idea or find their team during the hackathon. The event is organised at VILNIUS TECH which encourages more students to join the event.

OUTCOME: Hack4Vilnius in 2020 enriched the city with 19 new ideas that solve the problems of city pollution, car congestion, sustainable neighbourhood, leisure planning, tourism and other problems in Vilnius.

The remote event brought together more than 150 participants (programmers, business developers and others) who were assisted in developing and implementing the solutions by 16 professionals from various fields, venture capital funds and city organizations.

During the exceptional pandemic period, smart solutions are needed like never before – and the successfully implemented online events show that anything is possible.

Odyssey72 (ODISĖJA72)

PROBLEM: In 2020, the cultural and creative economy lost approximately 31% of its revenues.

SOLUTION: To support the recovery and to promote culture, in 2021 the Lithuanian Council for Culture launched a special funding scheme (scholarships for artists, compensations, project funding, grants) to ensure the continuity of culture and creative activities; public access to culture and art. In response to the effects of the spread of coronavirus (COVID-19) and the circumstances surrounding it, a total of almost €22 million in 2020 was earmarked to reduce their impact on cultural and artistic organizations and creators. ODISĖJA72 was one of the projects funded. It is a unique filmmaking challenge, where each team has to create a short film during 72 hours. The best filmmakers are awarded with valuable prizes that help them in their future audiovisual endeavours. Participation is not restricted in terms of age, education or place of residence, therefore everyone is welcome to take on the challenge: experienced filmmakers, audiovisual arts enthusiasts and even young aspiring creators.

The 72-hour film-making challenge takes place at the VILNIUS TECH. 1 university team gets a free ticket to participate in the festival. Other students can participate with their teams and learn on various film topics.

ECONOMIC OUTCOMES: After the pandemic, tickets to the premiere of the films were sold out in two days, and as many as 39 teams from all over Lithuania wanted to take part in the challenge. 20 of the best films selected by the commission were shown during the premiere.

The films created were judged by a competent commission and the winners were awarded prizes worth more than € 20,000. Film and music video director Saulius Baradinskas, cinematographer jury of Odyssey72. This festival encouraged young creators to improve their skills and to become professional producers/artists





SAMSUNG ROCKET

www.shorturl.at/cgvW2

PROBLEM: Make a rocket-shaped soapbox rocket in just three weeks with a maximum weight limit of 80 kilograms for Samsung.

SOLUTION: In this unusual but fun project, Vilnius Tech students of architecture, creative industries, mechanics and electronic faculties, mobile engineering department and the creativity, and innovation centre "LinkMenu fabrikas" joined up with the Galaxy S10 Rocketmen team of the technology company Samsung for the Red Bull soapbox race in Kaunas in 2019. The solution involved Digital production technologies were used to create the rocket model. In order to fulfill the vision, a 3D model was created, and the structural components of the chassis were designed. In the metal workshop of Vilnius Tech "LinkMenu fabrikas", the base of the "soap shop" was constructed according to the design drawings. The foam was used for the production of the rocket body, which was cut out according to the 3D model drawings, polished, and placed on the already-made "soap" kart. The body of the rocket acquired a bright aesthetic image with the help of special paint-spraying technology.

Video: [Samsung Rocket gamyba VILNIUS TECH „LinkMenu fabrike" – YouTube](#)

OUTCOMES: This project gave the Vilnius Tech students an opportunity to take a project from idea to design, development and testing. It afforded them the opportunity to work with others in a multi-discipline way across all stages of the project life cycle. The students had to work with Samsung team to come up with a unique solution while also delivering paying attention to project brief specifics, e.g. vehicle weight and time to completion. More than 70 teams participated in the race in Kaunas, including the Samsung Galaxy S10 Rocketmen team, which is ready to demonstrate its ingenuity and strength.

SPECIAL LED DISPLAY FOR DANSKE BANK

[News | Vilnius Tech "LinkMenų fabrikas"](#)

PROBLEM: "An idea to make a smart display as an open platform for software developers wasn't accidental. Every day at work we are creative and think outside-the-box. My colleagues and I came up with an idea how such display should look like, what functionalities it should have, and how we expect to use it in the future," says Gražvydas Šedys, Markets IT team project manager at Danske Bank

SOLUTION: Vilnius Tech Students were directly involved together with researchers and acted as service providers in the Creative industries area, for example, product design, industrial design, mechanic, and electronic engineering. This LED screen is a complex project that requires various technical and engineering solutions. The screen is manufactured using the latest rapid prototyping technologies. 3D printers, laser cutters, and CNC milling machines were used, so the screen production process took only three months.

Metal, plywood, organic glass, and LED strips were used for the production of the screen. In order to make this product not only innovative but also practical, the screen is easily disassembled into segments that can be assembled backward. The secret of expressive pixels is LED lights isolated in 33.3 mm square cells, which create a large pixel image.

OUTCOMES: The idea to make a non-standard interactive LED display came to employees of Danske Bank IT Group, and they trusted specialists and students from LinkMenų Fabrikas at Vilnius Gediminas Technical University (VGTU) with the project's implementation.

The new display was designed and made only in three months. This is a proof that university-business cooperation is not merely empty words. The project also shows the value that students can have to innovate and deliver on service-learning projects.





FLYING HOUSE by VGTU “LinkMenų fabrikas” and Tele2

News | Vilnius Tech “LinkMenų fabrikas”

PROBLEM: In 2018 it was announced that Tele2 clients would have access to the internet anywhere in Lithuania for free. The “Free Internet” service was to be provided as a gift to Tele2 clients who have at least three telephone numbers registered under one name. To promote the offer, Tele2 came up with the idea of a flying house experiment that would demonstrate the high coverage of the new service they were offering.

SOLUTION: The ambition to create a flying house required the VILNIUS TECH “LinkMenų fabrikas” team together with students to show their best competencies. Usually, a house is built to stand still for as long as possible, not to fly. But if it has to go up in the air, the whole structure has to be changed. And this means that conventional solutions are no longer suitable. For example,

when a house descends to the ground, ordinary windows will simply blow out, because the resulting point load changes the stresses and everything that is fragile breaks. Therefore, the main challenge of this project is to balance the safety and weight of the flying house.

OUTCOMES: The telecommunications company “Tele2” carried out this unusual experiment and with help from Vilnius Tech, they successfully lifted a house into the air.

In this way, they not only made the practically impossible, but also proved that the “Free Internet” works not only in any patch of land in Lithuania, but also in the sky. This time, the

“Innovation Office” team lifted the house into the sky, which successfully flew at a height of half a kilometre and landed safely.

As with many of the other student service-learning projects at Vilnius Tech, the project showed the value of engaging students in projects which help them to apply and use their learning in a practical way.

CASE STUDIES FROM IRELAND





JUNK KOUTURE

www.junkkouture.com

PROBLEM: The COVID19 pandemic is considerably affecting the appetite for careers in creative industries sector. The duration of the crisis has meant that many creatives have had to seek other employment.

SOLUTION: Junk Kouture is a sustainability and design contest, which incorporates fashion, art and engineering for post-primary school students. Participant's design, create and model fashion, made from recycled items. Junk Kouture has developed into one of the largest youth sustainability events in the UK and Ireland. Using only recycled materials, students embark on a nine-month programme of ideation, innovation, and creation, with the grand hope of qualifying for a spot on the Junk Kouture stage. "Overall, the way to view Junk Kouture is a platform that will influence and empower the next generation to reach their potential whilst creating meaningful change towards a more sustainable community for all of us in the future." Justin Cullen, Junk Kouture Executive Chairman

Although this is a post-primary rather than a HEI initiative, we find it very interesting and get the sense that the idea and concept would be transferable. Video: <https://youtu.be/U1xOQkPFhZy>

ECONOMIC, SOCIAL AND ENVIRONMENTAL OUTCOMES: With 15,000 Kouture designs created, 10 tours across the UK and Ireland completed, selling out 60 arena shows, Junk Kouture has been consistently evolving and has developed into a thriving platform for young people to express themselves and find like-minded people. Junk Kouture has opened up a future career path in the creative industries for many of the young people involved. Heather O'Connor, for example, went from Junk Kouture in 2012 to working with Ralph Lauren in New York and now designs for Diesel Ireland. Orla Hagen launched her own handbag line. Another winner, Gráinne Wilson, now works with Joanne Hynes. Young people have grown in confidence and learned new ways to creatively express themselves. The environment is the biggest winner with thousands of young students and adults each year

Artist in the Community

PROBLEM: Creativity is often something that is experienced on an individual basis. It can be hard to create and find opportunities for collaborative arts in social and community contexts.

SOLUTION: The Artist in the Community Scheme is managed by Create, the national development agency for collaborative arts, providing services for arts development and collaborative arts practice in Ireland. The aim of the scheme is to encourage intense collaboration between communities of place and/or interest and artists, culminating in an artwork or a project in which the members of the community group and the artists work together in order to realise an artistic project or an event.

It is essential that meaningful consultation take place between the artist and the community group, so that both parties are involved in deciding on the nature of the project. Group ownership of the art should be maintained at every stage.

The AIC scheme is open to artists from any of the following artform disciplines: architecture, circus, street art and spectacle, dance, film, literature (Irish and English language), music, opera, theatre, visual arts and traditional arts. Projects can take place in a diverse range of social and community contexts, for example healthcare contexts, prisons, community development organisations.

OUTCOME: Collaborative arts practice involves artists and communities working closely together, often over extended periods of time, to make art. It harnesses the experiences and skills of each person taking part to give meaning and creative expression to what's important in their lives.

By facilitating wider participation, collaborative art expands and diversifies public engagement with the arts, enriching its contribution to society.





Mayfield Arts Centre

www.mayfieldarts.ie

PROBLEM: Mayfield Arts Centre is a unique, dedicated arts space at Newbury House Family Centre, a community-based organisation working to improve and maintain the quality of life for all in Mayfield. With limited core funding available, Mayfield Arts Centre access to resources are a constant challenge for Mayfield Arts.

SOLUTION: In 2016, Mayfield Arts Centre identified a need to raise the brand awareness of the Arts Centre and to promote the benefits of the centre to the local community. They entered discussions on the possibility of a student live assignment with CIT. Jointly it was decided that the Master in Marketing Practice class of 2016/2017 would be a suitable cohort of students to work on the task set by Mayfield Arts Centre.

In relation to Mayfield Arts Centre, the MSc in Marketing students were given the following marketing challenges:

- To devise a brand strategy.
- To increase traffic to the website & increase sales from the online shop.
- To promote the creative team building service that they provide.
- To promote & gain media coverage of projects.

Students devised innovative marketing strategies that addressed each of the challenges presented to them. Those strategies were showcased to Mayfield Arts Centre both in written report format and in classroom presentations.

OUTCOME: After the engagement with the MSc in Marketing Practice students, Mayfield Arts Centre decided to implement the recommendations on their Creative Team Building and suggestions around their promotional material.

‘We found the experience very beneficial. We appreciated the student’s enthusiasm and commitment to the project. We will certainly be taking some of the recommendations on board.’ – Mayfield Arts Centre.

‘Mayfield Arts Centre were a pleasure to collaborate with. They set a project that proved particularly challenging for the students who were used to more clearly defined product problem. The result was a cohort of students who were highly motivated and engaged with the project, and who excelled in delivering solutions to Mayfield Arts Centre.’ – Dr Rose Leahy, CIT Lecturer.

Source: [CIT Extended Campus - Partner: Mayfield Arts Centre](#)



HOME by the Simon Community

PROBLEM: Simon Communities provide homeless, housing and treatment services and support to over 18000 men, women, and children. With regional centres throughout Ireland, responding to local needs and advocating policy change in their national office.

With less face-to-face events, fundraising through the pandemic has been problematic, putting an ever-increasing strain on service provision during a time where front line services are needed more than ever.

SOLUTION: In response to this real social issue. 41 artists contributed to the theme of “Home” in support of the Simon communities. The Art of home Exhibition put together a collection of 41 original fine art prints, with a 50:50 split between the artists and the Simon Communities. Works included etchings, linocuts, Japanese Woodblocks, screen prints and photo intaglio prints at €140 per item.

The solution was a collaboration between Graphic Studio Dublin and Simon Community. The Simon community has a steady flow of students who volunteer and/or are on work placement for social work/social studies. Others volunteer their time to assist with marketing, finance, and creative events like art classes and music classes for residents.

OUTCOME: 41 Artists, in exhibiting their work at the CHQ Dublin, a multitude of beneficial outcomes are noted: Increased revenue through fundraising event for the Simon Community, Depiction of home through the lens of the artist, Interconnectivity of home/community/belonging, E service learning – concept refinement through brainstorming and collaborating with the not-for-profit sector on exhibiting work

Resource: www.graphicstudiodublin.com/exhibition/the-art-of-home-exhibition
www.simon.ie



ANAM FESTIVAL – Dublin City University

PROBLEM/CONTEXT: In September 2017, DCU launched its strategic plan for 2017- 2022, 'Talent, Discovery and Transformation', which emphasised the University's intent to develop significant initiatives in the areas of creativity and culture. One of the plan's strategic goals outlines the University's ambition to develop significant cultural engagements with the communities in the region of the University and, in particular, to collaborate with them in the establishment of a North Dublin Cultural Quarter.

SOLUTION: With this in mind DCU has created ANAM – an annual flagship event within a broader programme of activities that will bring the North Dublin Cultural Quarter to life.

DCU opened its doors for the second ANAM festival in April 2019. Billed as a 'Celebration of Arts, Ideas and Creativity in North Dublin,' the event programme was curated and produced by Philip King's South Wind Blows team, creators of the popular Other Voices television show and festival.

Supported by Fingal County Council, Dublin City Council, IMRO and Neogen, ANAM 2019 boasted an impressive line-up of leading artists and musicians performing alongside DCU staff, students and people from surrounding communities. It included concerts, readings, films, masterclasses and discussions, with events taking place across DCU's Glasnevin, Drumcondra and All Hallows campuses. Watch 2019 video: https://youtu.be/0vrSjiqOX_c

OUTCOME: ANAM is an integral part of DCU's commitment to developing a North Dublin Cultural Quarter. The university is working to foster the creative and performing arts in DCU and the North Dublin region and to provide high-quality artistic and cultural experiences through public engagement opportunities, outreach programmes, visual arts initiatives, and both on-campus and community events.



CASE STUDIES FROM GERMANY



Berlin (a)live

www.berlinalive.de

PROBLEM: Berlin is known for its rich cultural scene. In the wake of the COVID pandemic, freelancers in particular need immediate financial support as many of them are facing financial ruin and desperately need help to survive in these uncertain times.

SOLUTION: The Berlin (a)live is an online platform created for solidarity and digital stage for cultural events. It is a joint project by the 3pc agency and the Berlin Senate Department for Culture and Europe. Cultural and creative workers are given the space to create an online event and find audience who would be interested to attend through live streams. In this way, artists and creatives get more attention not only for their projects but also to gain financial benefits. Beside the offer to publish an event, the platform also offers the opportunity to support artists and projects through donations. The Berlin (a)live platform believes that Culture is the glue that hold its society together. Although, the initiative started in Berlin and has a strong Berlin partner in the Senate Department for Culture and Europe – everyone in Germany is all invited to publish their events in the platform.

OUTCOME: Berlin (a)live provides a digital stage for art and culture. It is proof that Berlin is an expert at improvising. When its population was forced to stay at home, Berlin (a)live managed to bring culture back into people's lives. DJ battles, discussions, opera, performances, concerts and art show openings were all available as a livestream. It is a testament to the platform that it has continued after the pandemic.

The creation of a student led platform like Berlin (a)live would be a very interesting project for higher education students, particularly those with advanced digital, marketing and ecommerce skills to get involved in and replicate/create.





Sculpture and Art at Vaccination Center Bottrop Covid/B1-Remix

www.gereonkrebber.net/aktuelles.3.de.html

PROBLEM: During the pandemic, due to lockdowns, many museums, cultural events and institutions had to close their operations. This left many artists and sculptors with no places to showcase or promote their work leading to lack of sales.

SOLUTION: A pink human-like shape lies on the floor; something that looks like a bear's claw juts from a rock-like sculpture; a kind of half-pipe and large marble blocks offer glimpses of their insides.

This was all part of the work of Gereon Krebber, a sculptor and professor at the Düsseldorf Art Academy who transformed part of the large steel-and-concrete hall of the Bottrop vaccination center into a sculptural landscape.

Bottrop is not the only German city that presented artworks in a vaccination center: the Bavarian city of Straubing put up art by regional artists on the walls. Art can help get a grip on the mental stress caused by the coronavirus crisis, argued Krebber, adding, "But you can also walk past it and don't have to look at it. That's the nice thing about it!"

The project is a real example of how thinking outside of the box and making use of what is left or available can be a strategy to maintain the industry during crisis and even to regenerate it afterwards.

SOCIAL, ECONOMIC AND ENVIRONMENTAL OUTCOMES: The vaccination centre installations shown how art can gain more strength and assert itself in the society as the artist experiences a counter-pressure resulted from such circumstances.

The exhibitions have provided artists and sculptors with revenue with many works on exhibition being sold as a result.

In terms of environmental impacts, Gereon Krebber's initiative is an example how non-places such as halls, former industrial sites, derelict buildings and adverse circumstances can be turned into opportunities with new creative life being breathed in.

Krebber: "I immediately loved the idea of showing my sculptures at the Bottrop Vaccination Center. What could fit the current situation better than a vaccination center?"

I like to use places that are remote from art. Just like the virus itself, my art often works "invasive", "out of place" and "precarious")"

1to1 Concerts

www.1to1concerts.de

PROBLEM: During the pandemic, cultural life more or less came to a complete standstill, or worse it was relegated digitally behind screens due to the restrictions and limitations.

The need for real personal contact and experiences was still felt needed, perhaps greater than ever, due to the lockdown and social distancing paradigm.

SOLUTION: The 1to1 concert initiative aims to create artistic places of power and raise funds for the solidarity support of musicians in need despite the current limitation and restrictions caused by the pandemic. As the name suggest, the 1to1 concert concept is described as a wordless one-to-one encounter of about 10 minutes taking place between listener and musician.

The venues used for the concerts are rather unusual. In addition to established concert locations, an art gallery, a quiet backyard, an empty factory building or an allotment garden have also been used as venues.

OUTCOME: Since its first establishment in early 2021, the non-profit initiative led by a flutist Stephanie Winker, scenographer Franziska Ritter and cultural mediator Christian Siegmund has spread its innovative and creative concept across Germany and even abroad. Similar concepts have been observed being implemented in Spain, France, Australia and India.

This would be a very interesting initiative to replicate across Europe. The CCF team would be interested to see how this concept could be reimaged by higher education students and what skills or innovations they could bring to this already successful concept.

Resource: <https://junge-norddeutsche.de/1to1/>





United We Stream

<https://youtu.be/2G-7EZUyTdc>

SOLUTION: The core to the initiative was a creation of a digital platform that provides free live streams from well-known clubs in Berlin on various online channels and the culture broadcaster ARTE. The platform streams live broadcasts of DJ sets, live music and performances, as well as roundtable discussions, lectures and films on topics related to Berlin club culture. Interested individuals can access the streaming and multimedia content via partner channels such as ARTE concert, rbb and radioeins, as well as via its social media, Facebook.

“Berlin declares its solidarity and brings the largest digital club to your home. If you are celebrating alone, then do it properly.” Lutz Leichsenring, Club Commission Berlin

Problem: As part of the music industry, clubs suffered from the pandemic due to the closure/lockdown measure. Berlin is long known for its “Club Culture” as it is the home to a diverse and extremely lively club culture landscape. The restrictions had not only affected the economic benefits of the club owners but also the artists whose music are presented in the clubs and music lovers who enjoy this type of art.

OUTCOMES: Within a year, the digital platform had managed to gathered 570.000 Euros and donated the fund to 66 clubs in Berlin. Worldwide, a total of 1,5 million euros was raised. The platform has brought together over 2000 disc-jockeys (DJs) to play in 425 locations around the world with more than 40 million streamers.

The project had not only given artists the space to continue their work but it has also established a channel that not only represents the entire spectrum of Berlin's club scene, but has also established itself as a global cultural platform.



CASE STUDIES FROM FINLAND





World in motion - band

World In Motion -yhtye: – Yhteisö ja taide (teak.fi)

PROBLEM/CONTEXT: The band project was born at a point where a large number of asylum seekers arrived in Finland and the co-operation facilities and meeting places were missing. The aim of the project was to create an artistic ‘third space’ (Bhabha 1994; Soja 1996), the content of which will be constructed together with the participants.

SOLUTION: World In Motion was based on creating new music through collective composing and arranging. Participants and students brought music and musical ideas to the workshops. Through improvisation and composing together, these rhythmic and melodic elements, lyrics, and folk melodies became new pieces of music.

Participants felt that the opportunity to dive into purposeful music making and performance was a motivating factor, which in turn reinforced the experience of belonging to a community of musicians.

Participants in the weekly workshops came primarily from reception centers for asylum seekers in the Helsinki metropolitan area. In addition to this, the band was joined by musicians who moved to Finland from different European countries, who were interested in working with asylum seekers and students and teachers of the Sibelius Academy, as well as the opportunity to get to know Middle Eastern music.

The students of the Sibelius Academy were bachelor's and master's students who participated in the World In Motion ensemble project as part of their studies.

OUTCOME: Exploring the building of collaboration and identity work in the World In Motion band was particularly interesting because the participants had different experiences and perceptions of how music could and should be done together. This was reflected, for example, in the different approaches to the union of artistic process and output, which in turn influenced participants' ‘perceptions of’ effective ways of working ‘or the distribution of decision-making within the group. Creative and participatory processes that emphasize improvisation and experimentation may be perceived, for example, as liberating, confusing, inspiring, chaotic, or adventurous in an unlimited area. Some of the participants would have longed for more work-guiding roles (and, in this sense, hierarchies as well), while for others, it was precisely everyone's influence and surprising processes that were the band's greatest contribution.

The different views were not related to the cultural background of the participants but rather to the different personalities and different experiences of studying music and performing practices. This observation supports an intercultural conception of identity rather than a multicultural conception of identity, in which identity is seen as a characteristic of a group tied to cultural and ethnic background.



Voimala - The Well-being Power Plant

PROBLEM/CONTEXT: In Eastern Finland, the need to increase the well-being of regional residents and organisations and to ensure the coping and availability of skilled labour in the region was recognised.

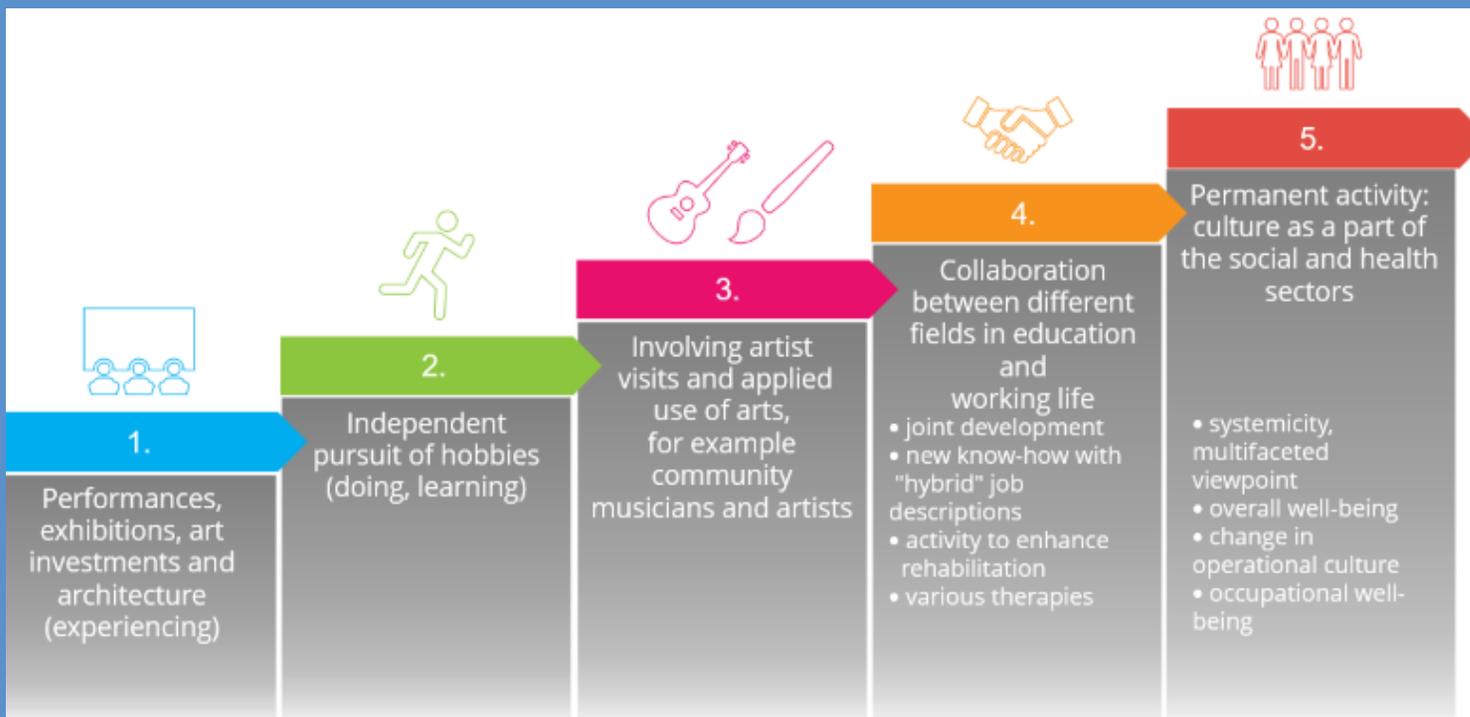
SOLUTION: The Well-being Power Plant develops comprehensive well-being services, advances the know-how related to these services, and strengthens the collaboration between research and development as well as education and work-life. Emphasis is on the collaboration between social, health, cultural, educational, child- and youth-work sectors.

At the background of the network of collaboration is the need to increase the overall well-being of the inhabitants of the area and to take care of the strength and availability of competent work-force in the region. The activity is based on adopting a comprehensive, systemic mindset. Professionals with integrated training are able to respond to the service needs of the future even better.

An important goal of the Voimala Consortium is social involvement; enhancement of pervasive well-being and its development in a network of several collaborators. The model of operation can be duplicated per se both nationally and internationally.

OUTCOME: VOIMALA has taken music, dance and visual arts into the everyday life of maternity clinics, kindergartens, schools, hospitals and service centres, and it has also taken into account older people and those at risk of social exclusion. According to Eeva Mäkinen, Development Director of the Network, "participation in culture is everyone's right".

Sources [Itä-Suomen Hyvinvointivoimala on valittu vuoden 2018 Taidekasvatusteoksi – Suomen musiikkioppilaitosten liitto \(musicedu.fi\)](#)
[Itä-Suomen Hyvinvointivoimala - \(savonia.fi\)](#)
[taidekasvatustalkoot](#)





Creative Ports Sustainable Design Lab

Creative Ports | TOOL 9

PROBLEM: The problem to be solved was the next city centers and greening the city centers. The problem is social, economical and environmental. Cities lack green areas, empty spaces are becoming a problem in shopping centers etc and the use of waste in a circular way still needs work to be done.

SOLUTION: Designers in different fields of the creative industry, from the Baltic sea countries, participated in a series of online workshops to solve these issues that all the different cities have in a different level. The project partners of the Creative Ports project facilitated and designed the workshop. Innovative ideas on how to utilize reclaimed materials in city design, how to fill empty spaces and how to green the cities were presented at the final workshop. Students were not involved in the workshops but they could have been. It would have been a great opportunity for them to utilize the expertise of professional designers and learn from them in cocreating sustainable solutions.

OUTCOME: Many of the projects could be easily turned into real life pilots when receiving funding from the cities and municipalities. The outcomes were innovative yet tangible. The project itself was a great way to demonstrate how innovation can happen cross borderly and even online. Online is not the best way but due to the current situation, it was the only option. The key learning from this project was that there should be continuity with the new created contacts within the designers for future projects.



Interactive Immersive Game Wall, Kouvola Theatre



PROBLEM/CONTEXT: In 2020, the Kouvola Theatre sought a creative way to mark their 60th anniversary. The theatre was founded in 1960 and the total number of yearly audience is some 40.000 spectators.

SOLUTION: Working as part of their CONTENTS FOR CROSS-CULTURAL EVENTS – C3E, XAMK staff and students were instrumental in the creation of an immersive game wall for youngsters at Kouvola Theatre. The game wall was developed in a co-design process. Collaborators included OiOi, Art Testers, Taiké Regional Game Artist Jaakko Kemppainen and Eskonlanmäki comprehensive school students specializing in hitech and drama. The theme of the game wall is derived from a farce comedy “The Comedy of a Bank Robbery”

The game wall experience is unique because it is an immersive 3D space with soundscape and a multiplayer aspect. Scoring high requires relying on the other group members and moving on swiftly from task to task in a fast-spaces environment.

Video: <https://youtu.be/kljqiEO-UGQ>

OUTCOMES: The development of the game wall provided a deep and active learning experience for all involved. Three narrative workshops were held with students of game design, design and coding. The characterization process was mentored by graphic designer, game designer Panu Vuoristo, fashion designer Esko Ahola, lecturer and dramapedagogue Heini Haapaniemi and Ivan Smirnov from the Smirnov School of Arts, Moscow in shared study modules between the UAS and university students.

In terms of best practice, the case study gives an idea of what students and staff can achieve in collaboration projects with others.

**MORE INTERESTING CASE STUDIES
FROM EUROPE**





Expansion of Belfast Harbour Studios, Northern Ireland

Context: Game of Thrones undeniably changed the perception of Northern Ireland as a filming location and the financial gains have been immense. Belfast Harbour Studios, across the lough from Titanic Studios where Game of Thrones was filmed, currently inhabits eight acres of Giant's Park and the challenge now is to build on the great exposure Game of Thrones has brought to Belfast and Northern Ireland as a top filming location.

Solution: CO DOWN construction group Graham has been awarded a £44 million contract to build the second phase of Belfast Harbour Studios. The tender has been awarded two years after Belfast Harbour commissioners secured planning approval to effectively quadruple the size of the existing 120,000 sq ft film studios at Giant's Park on the North Foreshore of Belfast Lough.

While the north missed out on the new Game of Thrones prequel series House of the Dragon, Belfast Harbour chief executive Joe O'Neill has said the level of interest in filming here remains strong. The Northman, starring Nicole Kidman and Alexander Skarsgard, is among the recent major productions to utilise Belfast Harbour Studios.

Students can be brought on board on the new project to see how the film industry works and to help in the areas of construction as placements. They can volunteer to help with the sets and help in the design process.

Outcomes: It has been anticipated that the enlarged studios could eventually facilitate another 1,000 creative industry jobs in Northern Ireland, representing a significant boost to the burgeoning film and arts sector here. It's thought the 20-month build will involve around 200 construction jobs.

Together in Difference: University of Copenhagen

Context: The University of Copenhagen has an international work and study environment based on values such as **democracy, openness and equal opportunities**. The University is an inclusive workplace that wishes to attract the most talented students and staff regardless of personal background. The University is keen to create a tolerant culture where everyone is treated equally, and where diversity is a strength, not a challenge.

Solution: Together in Difference: Reimagining identities, communities and histories through art is a project which examines how contemporary art contributes to the frictional negotiations of identities, communities and histories currently evolving with the increasing multiethnicity and cultural diversity of Europe. Its two sub-projects focus on artistic and curatorial practices, respectively.

Specifically, this project focuses how artistic and curatorial practices can address the societal conflicts created by the need to learn how to live together in postmigrant conditions of socio-cultural diversity. It examines how they can facilitate democratically engaging forms of participation, and how they can enable dissension and differences to be negotiated within the sphere of art and beyond.

Projects of this kind can offer students an opportunity to use to their artistic expression and depict their life experiences.

Outcome: The project considers how artistic and curatorial practices may contribute to greater inclusion and recognition of immigrants and their descendants as equal participants in democratic societies, e.g. by inventing new forms of visual representation and providing platforms from which to speak and for democratic forms of engagement.

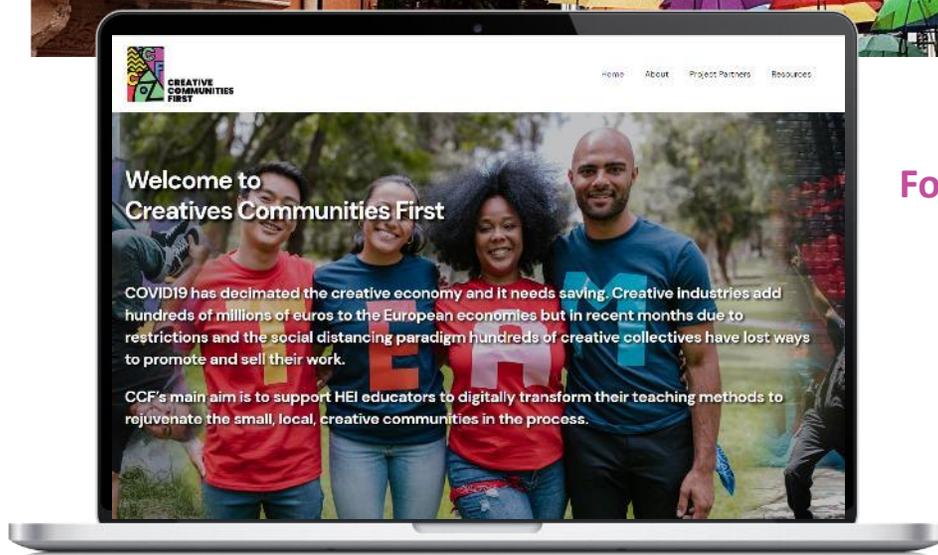
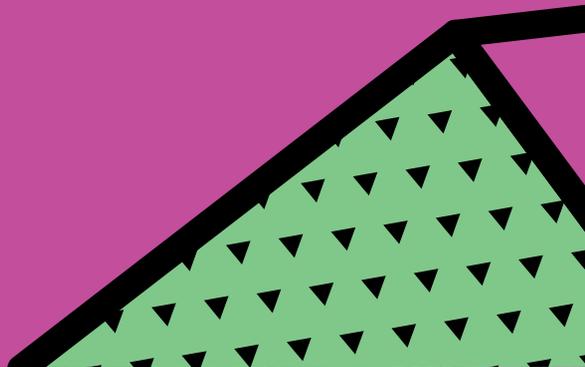


MORE GREAT RESOURCES

CCF DIGITAL OPEN INNOVATION AND EDUCATION PLATFORM – our high-performing digital education ecosystem which promotes and facilitates e-service learning and enables European collaboration and international best practice between the HEI sector and creative industry communities.

HEI PEDAGOGIC FRAMEWORK AND ONLINE HACKATHON GUIDE FOR CCF E-SERVICE LEARNING – our framework and hackathon provides a transferable and replicable model of HEI led immersive e-service learning (facilitated via the CCF DOIP and online hackathons) which has the power and potential to rejuvenate small, local, creative communities adversely impacted by the COVID19 crisis.

You can find these and more on www.creativecommunities.eu



Follow our journey here



www.creativecommunities.eu

