

# **4Cs – From Conflict to Conviviality through Creativity and Culture**

## **Final Evaluation Report and Recommendations**

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## Introduction

The interim evaluation report and recommendations made by the author in December 2020 was based upon: Attendance at the meetings of the 4Cs project consortium on 22 – 23 June and 09 September 2020; review of the original project proposal, conceptual framework and framework of analysis; review of the web platform communications, activities and content; and overall status of the project (Appendix I). Recommendations were made especially to encourage the consortium to ‘develop a framework of analysis and new shared language for the (very) diverse projects and initiatives in order to effectively engage and communicate with audiences to transfer knowledge gained and the (best) practices developed’, and, the 4Cs partners were advised to take ‘a position...on how the consortium views participation in contemporary arts practices and how a redistribution of power helps address conflict within and without the consortium’s own institutions and with whom it has worked during the 4Cs programme.’ Therefore, this final evaluation looks at two interweaving aspects of the projects:

- How the interim recommendations were applied and if these actions strengthened the project.
- The overall achievements and/or limitations of the project’s original objectives and projected impacts. See Appendix II which gives the objectives and impacts written into the original project proposal accepted by Creative Europe.

At the meeting in June 2020, the lead partner (FCH, Universidade Católica Lisboa) requested an extension to the 4Cs project as the situation with the SARS-COV-2 virus pandemic had severely disrupted activities. An extension was granted by Creative Europe, with the project period terminating on 31 December 2021. This was announced to the partners at the meeting in September 2020. This allowed the final Summer School to take place in Lisbon in June 2021, the launch of four new film programmes, three multi-chapter exhibitions, one Arts Lab and an additional artist’s residency during 2021.

## The diverse activities, events and outputs of the 4Cs project

The 4Cs project, comprising a consortium of educational institutions and arts-based museums and galleries from Denmark, France, Germany, Lithuania, Portugal (lead partner), Spain, Sweden and the United Kingdom enabled access to diverse audiences within Europe but, through their own glocal networks, a genuine international exposure

beyond Europe with participation from 63 countries.<sup>1</sup> Representation was especially good from Africa, the Middle-East, India, Australia and South America. Over 330 named participants actively worked directly in the 4Cs project.

The web platform provided the main communication vehicle for the 4Cs project. In summary, at 22 November 2021, the following activities were online:

ACTIVITY	NUMBER/NOTE
Arts Lab	1
Conferences	5 + the final conference, Convivial Cultures in Lisbon, June 2021
Film programme	9
Mediation Labs	7
Multi-chapter Exhibition	10
Residencies	14 blog posts, 10 residencies
Summer School	1
Workshops	6 blog posts, 5 workshops
Map	Documents countries, participants, events and year
Blog	229 posts (75 in 2021, 72 in 2020, 48 in 2019, 26 in 2018 and 8 in 2017)
Participate	A continuous open call for people to contribute to the project
Digital Library	20 publications (most from FCH UCL)
Press Material	51 downloadable documents (26 from FCH UCL)
Publications	47 (most from FCH UCL and Fundació Antoni Tàpies)

Table 1. Key data on activities within the 4Cs project.

<sup>1</sup> See <https://www.4cs-conflict-conviviality.eu/map>

## Evaluation of the original Work Packages, and their implementation

### Work Package 1 Management. Project administration

Description of the work package with associated local partners updated from the original application.

#### Work package 1 – Management

**Leader:** FCH-UCP (PT)

**Partners:** Tensta Konsthall (SE); SAVVY Contemporary (DE); Royal College of Art (UK); Fundació Antoni Tàpies (ES); Vilnius Academy of Arts (LT); Museet for Samtidskunst (DK); ENSAD (FR)

**Associated local partners:** Culture+Conflict (UK); Gulbenkian Foundation (PT); Rua das Gaivotas 6 (PT); The Imperial War Museum (UK); Klaipėda University (LT); Plataforma de Apoio aos Refugiados (Platform for Support to the Refugees) (PT); HANGAR (PT); Gasworks (UK); The Showroom (UK); TATE Modern (UK); Betonsalon (FR); Penord Ricard (FR); MAAT (PT)

#### Summary

The project counts on the wide experience of prior successful international cooperation, which links the FCH team to each of the partners in a strong and sustainable way. **With an effective implementation of the project's activities, the coordinator will pursue a structured account management and all partners will participate at every step of the work programme.**

Outputs:

- O1.1.1 - Definition of the project's visual identity (M3)
- O1.1.2 - Meeting minutes (M1; M15; M47)
- O1.1.3. - Evaluator's reports (M16; M31; M47)

The project identity was co-designed with the partners, materials made available to ensure consistent branding and communication of the project and its activities. Press material was made available via the web platform. Overall the 4Cs lead partner, FCH UCP, provided a consistent programme of visual identity that facilitated visibility of the project in the partner institutions, their activities, the web platform and all official publications.

I understand that minutes of meetings were kept, partners taking turns to note the minutes and circulate them.

This evaluation report is M47; M31 summarised the June 2020 meeting and was discussed again at a meeting in September 2020. An evaluation was made at M16 but a formal report was not produced.

## Work Package 2: Interaction with the community: Audience development

Description of the work package with associated local partners updated from the original application.

### Work package 2 – Interaction with the community: audience development

**Leader:** FCH-UCP (PT)

**Partners:** Tensta Konsthall (SE); SAVVY Contemporary (DE); Royal College of Art (UK); Fundació Antoni Tàpies (ES); Vilnius Academy of Arts (LT); Museet for Samtidskunst (DK); ENSAD (FR)

**Associated local partners:** Culture+Conflict (UK); Klaipėda University (LT); Rua das Gaivotas 6 (PT); The Imperial War Museum (UK); The Liddell Hart Centre at King's College London (UK); PAR - Plataforma de Apoio aos Refugiados (Platform for Support to the Refugees) (PT)

### Summary

One of the main concerns of 4Cs is **audience development**. 4Cs has set as one of its main priorities to **engage and encourage the involvement of local communities that do not usually attend cultural and artistic events in order to expand the project's scope beyond its programmed confines**. This cooperation project will include activities intended for the general public, organised in conjunction with local partners (cultural institutions, museums, etc.) in the countries involved.

### RESIDENCIES Outputs:

- O2.1.1 - 10 videos documenting the residencies
- O2.1.2 - 1 research survey on emigration and immigration in relation to the Curonian Spit (peninsular) linking Kaliningrad (RU, formerly Königsberg) and Klaipėda (LT, formerly Memel) after World War II
- O2.1.3 - 4 artistic projects for the exhibition described in Work Package 4
- O2.1.4 - 9 artistic productions resulting from the residencies
- O2.1.5 - 2 online projects for the Summer School (Activity 2.1)

### WORKSHOP Outputs:

- O2.2.1 - 5 videos documenting the workshops

- O2.2.2 - Research findings (data, images, etc.) for the “handbook of good practices in mediation of conflict situations through artistic practice, creativity and culture” and the research papers, which will be available at the online platform described on “Work Package 5 – Communication Plan”.

All texts will be available for free, in open access, in the online platform.

MEDIATION LABS Outputs:

- O2.3.1 - One “handbook of good practices in mediation of conflict situations through artistic practice, creativity and culture” (to be published and distributed for free at the online platform as described on “Work Package 5 – Communication”.

The handbook will be available for free, in open access, in the online platform.

## RESIDENCIES

A total of 14 posts on the Blog describe the residencies implemented, <https://www.4cs-conflict-conviviality.eu/residencies/posts>, with the majority taking place in between 2018-2019 inclusive. The Lithuanian partner, Vilnius Academy of Arts, Nida Art Colony, was particularly active in the Residencies programme.

The research survey on emigration and immigration in relation to the Curonian Spit (peninsular) linking Kaliningrad (RU, formerly Königsberg) and Klaipėda (LT, formerly Memel) after World War II is presented here,

[https://issuu.com/briai/docs/190723\\_migrants\\_book\\_issuu](https://issuu.com/briai/docs/190723_migrants_book_issuu)

Each residency was framed by the invited artist, their oeuvre of work and local context. What emerges is a fascinating account of how conflict is viewed as a necessary friction to bring attention to situational forces. Conflict is not the same as violence, notes Aimée Zito Lema in her residency video, in an interview with António Sousa Ribeiro, it is a necessary part of conviviality in society, a healthy society. This notion of conflictual conviviality runs through the work embodied in many of the residencies.

While residencies generated their own localised exhibitions and outcomes, and some are documented with videos, work outputs also contributed to the Multi-Chapter exhibitions rolled out across the partner network.

Two Masterclasses, run by FCH UCP (PT) and RCA (UK) supported the Convivial Cultures Summer School in June/July 2021.

## WORKSHOPS

Six workshops were implemented, <https://www.4cs-conflict-conviviality.eu/workshops/posts> detailing various types of gatherings, activities, discussions and more. Outputs varied from recordings, extensive handbooks documenting the workshops to fieldwork with co-creation activities and a conference. Documentation is extensive, including videos of live events and films shown. Responding to the SARS-COV-2 pandemic, artist Nithya Iyer produces Notes from Atopia, a change from the work she had originally programmed, embracing digital contributions from a global audience through a specially created platform, <https://www.4cs-conflict-conviviality.eu/post/notes-from-atopia>

## MEDIATION LABS

The seven Mediation Labs in Denmark, Portugal, Spain and Sweden provided a real opportunity for project-orientated participation and outreach to audiences within and beyond the institutions. ENSAD in Paris is a particularly good example of an institution engaging marginalised individuals and communities through celebrating crafts for social exchange but all the partners forged new for a for convivial exchange, a pre-requisite to locate conflict in a positive environment where different forms of knowledge and experience can be heard, respected and embraced.

The Mediation Labs handbook, reaching almost 500 pages, is a compendium of reflections and actions from the Mediation Labs and Workshops plus other contributions from invited artists, writers and academics. It provides a rich and essential documentation to the activities carried out by different institutions in different cultural settings. In doing so, it situates the approaches, methodologies, activities and outputs in specific contexts but gives diverse thinking and actioning structures that can be modified and applied elsewhere in Europe and further afield.

## Work Package 3: Training and education: Capacity building

Description of the work package with associated local partners updated from the original application.

### Work package 3 – Training and education: capacity building

**Leader:** Vilnius Academy of Arts (LT)

**Partners:** Tensta Konsthall (SE); SAVVY Contemporary (DE); Royal College of Art (UK); Fundació Antoni Tàpies (ES); Vilnius Academy of Arts (LT); ENSAD (FR)

**Associated local partners:** Culture+Conflict (UK); Gulbenkian Foundation (PT); Rua das Gaivotas 6 (PT)

#### Summary

4Cs brings together theory, applied research, artistic and cultural education, mediation, programming and management.

The project leader, FCH-UCP, founded in 1972, has a long history of **training and education**.

With this collaborative transnational project, which joins academic partners with profiles in teaching and applied research (FCH-UCP and the Vilnius Academy of Arts) with professional partners working in the artistic and cultural field with profiles in applied research, artistic and cultural education, mediation, programming as well as arts management (Tensta Konsthall; SAVVY Contemporary; Royal College of Art; Fundació Antoni Tàpies; and Museet for

Samtidskunst), **we will enable young researchers, students and artists in different career stages to enrich their professional skills and embrace new opportunities on the European labour market while working effectively for a more united and convivial Europe.**

#### CONFERENCE Outputs:

- O3.1.1 - 5 books with the results (papers and essays) of the 4 conferences
- O3.1.2 - 5 videos documenting the conferences

The books and the videos will be available for free, in open access, in the online platform.

#### SUMMER SCHOOL Outputs:

- O3.2.1 - Publishing of 40 research papers;
- O3.2.2 - 6 videos (documenting the 6 days of the Summer School);
- O3.2.3 - 5 interviews (artist-in-residency in Lisbon; researcher-in-residency in Lithuania leading the master class in Lisbon; Isabel Capelo Gil (FCH-UCP); Carles Guerra (Fundació Antoni Tàpies); and Hedvig Wiezell (Tensta Konsthall);
- O3.2.4 - 2 online projects (artist-in-residency in Lisbon; researcher-in-residency in Lithuania leading the master class in Lisbon).

All these materials will be available for free on the online platform of the project.



Four conferences were initiated between December 2017 to June 2021 in France, Germany and Portugal and the Summer School, with its conference “Convivial Cultures”, was staged in Lisbon, Portugal in June 2021. Each conference provided a platform for presentation of ongoing practice-based research, dialogue and international networking. All publications are available on the web platform and contain rich information for arts- and design-based institutions (galleries, museums, universities) that wish to better understand the contemporary landscape for tackling issues of conflict through creative practices. The conference publications can be said to represent the current state of the art for arts- and design-based practices addressing conflict through creative practices.

#### **Work Package 4: Transnational creation and presentation of work**

Description of the work package with associated local partners updated from the original application.

##### **Work package 4 – Transnational creation and presentation of work**

**Leader:** Royal College of Art (UK)

**Partners:** Tensta Konsthall (SE); SAVVY Contemporary (DE); Royal College of Art (UK); Fundació Antoni Tàpies (ES); Vilnius Academy of Arts (LT); Museet for Samtidskunst (DK)

**Associated local partners:** Culture+Conflict (UK); Gulbenkian Foundation (PT); MIMA (Middlesbrough Institute of Modern Art) (UK)

##### **Summary**

- 4Cs will develop activities that follow a transnational mobility strategy, through which **artists and cultural producers will be allowed to cooperate internationally;**
- **present works in diverse cultural contexts;**
- **reach new and wider audiences through international exposure;**
- **access new markets;**

This will be achieved through the promotion of intercultural exchange and dialogue.

MULTI-CHAPTER EXHIBITION Outputs:

- O4.1.1 - up to 8 commissioned artistic projects
- O4.1.2 - 8 chapters / exhibition catalogues
- O4.1.3 - 1 online publication resulting from the 8 chapters in the 8 languages of the

#### project

The online publication will be available for free, in open access, in the online platform.

#### FILM PROGRAMME Outputs:

- O4.2.1 - 1 curatorial text with an analytical synopsis per selected film.

The text will be published and distributed for free, in open access, in the online platform.

## MULTI-CHAPTER EXHIBITIONS

This was a flexible format offering each institution to ground an exhibition related to the umbrella theme, “the transition from Conflict to Conviviality” but allowed artists from residencies and outputs from other activities to flavour the final thematic of each multi-chapter exhibition, <https://www.4cs-conflict-conviviality.eu/multi-chapter-exhibition/posts>. Across the partner consortium, the contributors generated diverse works but a consistent feature was to generate new lexicological expressions that help talk about conflict and conviviality; by example: collective co-ownership; communalism; individual and collective memory; turning upside down “anti-terror” measures; plurality of design actions: valorising collective creativity; the power of social bonds; the nature of hospitality and hostility; spectrum; decolonising oneself; history as “unrealised possibilities”; and, perception through the power and mutability of storytelling. Shifting language is shifting focus, involving others and generating fresh possibilities to move beyond conflict towards new relations.

## FILM PROGRAMME

The Film Programme <https://www.4cs-conflict-conviviality.eu/film-programme/posts> provides a different medium for generating engagement and dialogue, being led by the overall curator of the Programme, Azar Mahmoudian and various artist-filmmakers. As Mahmoudian notes, being an immersive experience, collectively watching a film on the big screen is becoming rarer today as people watch films directly through their digital devices. Her programme, Sensible Grounds, offers up new challenges to our perceptions about the nature of conflict, its historicization and the need to re-visit those histories to explore an expanded version of the present by confronting “infrastructures of denial” and “neo-reactionary authoritarianism”. Moreover, the film programme was also able to respond to events such as the George Floyd Uprisings and Black Lives Matter events in the USA and internationally.

Similar to other activities of the 4Cs project, the Film Programme created fresh lexicological phrases that help in shifting perspectives and perceptions. For example: “What needs to be undone, unworked, abolished, commoned, decolonised, destituted?; multiplicities of violence that communities are exposed to today; commonality, solidarity, camaradie; re-thinking camaradie; radical imagination; interaction between affective politics and cinema; intergenerational and intercultural encounters; feminist struggles; cinematic space as a medium of testament...a refuge, a holding space; re-envision worlds; the conditions of chronic struggle; and, notions of passage. This sensitisation of the viewer, equipping them with a new vocabulary seems critical to elevating the dialogue beyond mainstream mediation.

At the time of writing (02.12.2021) the film programmes implemented at Roskilde (Denmark), Berlin (Germany) and Paris (France) were still to be uploaded to the web platform.

### Work Package 5: Communication Plan

Description of the work package with associated local partners updated from the original application.

#### Work package 5 – Communication Plan

**Leader:** FCH-UCP (PT)

**Partners:** Tensta Konsthall (SE); SAVVY Contemporary (DE); Royal College of Art (UK); Fundació Antoni Tàpies (ES); Vilnius Academy of Arts (LT); Museet for Samtidskunst (DK); ENSAD (FR)

**Associated local partners:** Culture+Conflict (UK); Gulbenkian Foundation (PT); Rua das Gaivotas 6 (PT); The Imperial War Museum (UK); The Liddell Hart Centre at King’s College London (UK)

#### Summary

In order to guarantee the impact of the project, both within the local communities but also nationally and transnationally, it is of utmost importance to establish a collaboration spirit within the project consortium. Sharing information, lessons learned in a transparent and efficient way, using the core competencies of each partner and thus taking advantage of its synergies will be crucial.

The Project Leader will pursue a structured internal communication strategy with the partners through periodic meetings both in person and online (via e-mails, Skype, and a shared Dropbox) during the implementation of the project. This communication strategy will ensure that all the partners are well informed of the next steps and on track in terms of priorities and objectives of the work plan and about the activities that are being carried out by each partner.

In order to communicate and disseminate the activities and publications that are part of this project

three complementary strategies for external communication will be developed for the following target audiences:

Local communities;

National public;

Transnational public.

For each of these target audiences, segmentation models will be applied to select specific media to disseminate 4Cs activities and outputs in line with the characteristics of the target audience. The online platform, which will continue functioning after the implementation phase, will work as a repository for all the activities and outputs of the project, as well as host specific outputs that will be created for it. The evaluation reports (intermediate and final) will also be shared in the platform to give access to academics, artists and professionals who may want to use the lessons learned for their own projects. The online platform will foster multilateral interaction and encourage future cooperation, new partnerships and initiatives to ultimately ensure the project's continuity beyond the funding period.

#### COMMUNICATION STRATEGY

Channels of communication:

The following channels of communication will be used across the project in order to reach as many people as possible in order to maximise its impact:

Television and radio (local/national/international)

o News

o Entertainment

o Cultural

Press

o Free and paid newspapers (local/national/international)

o Magazines (local/national/international);

o Journals (local/national/international);

o Posters (local and national);

o Mupies (local);

o Flyers (local);

o Catalogues/publications (local/national/international)

Internet

o Websites;

o Project's online platform

Social media

o Facebook

o Instagram

o Twitter

o Blog

There will be different communication strategies depending on the target audience:

For the local communities

Several promotional materials will be distributed, namely brochures, merchandising and publications. Contacts with local media (press, radio and television) will be established through press releases, interviews and reviews, in all countries involved. The dissemination will also be guaranteed on the streets by posters and mupies.

For the national public

The national media (press, radio and television) will be contacted by each partner in order to publish press releases, interviews and reviews about the project.

All partners involved will be responsible for the local and national implementation of the media strategy and the management and maintenance of local media partners in order to ensure the Culture Programme's visibility and guarantee an integrated, consistent and transnational dissemination of the project's common identity, activities and outputs.

For the transnational public

The online platform in combination with the social media (facebook, instagram, twitter and blog) will ensure that communication and dissemination of the project transcends geographical barriers and reaches a wider audience.

## ONLINE PLATFORM

Contents of the online platform include:

- A growing archive of case studies: project partners and users will be invited to propose and add projects to this section during and after the end of the project;
- A repository of relevant information on projects happening in the eight partner institutions during and after the timeframe of 4Cs (in the news section);
- The outputs described in the Work Packages such as:

o Evaluation reports (Evaluation carried out during Intermediate and Wrap Up Meetings);

o "Handbook of good practices in mediation of conflict situations through artistic practice, creativity and culture" (Mediation Labs; Workshops);

o Online version of the multi-chapter exhibition catalogues (Exhibition);

o Research Papers (Summer School; Conferences);

o Videos and photographs documenting the activities;

o Artistic projects produced for the platform (Residencies; Summer School);

o Research survey on emigration and immigration (Vilnius Residency);

o Interviews (Summer School).

All materials will be available for free, in open access.

## COMMUNICATION STRATEGY

### Internal communication

This evaluator attended three meetings of the partner consortium for the 4Cs project. The overall impression was that the lead partner, FCH UCP, kept partners informed of meetings, deadlines and other communication issues although it was clear that partners had autonomy over how they reached out to audiences in their locations. Sharing of information about ongoing activities was achieved, although it was also clear that some bureaucratic issues related especially to the Creative Europe protocols and procurement of artists for the Residences needed airing earlier to help provide better guidance. Partner institutions that implemented most of their project activities in 2017 – 2019 were less engaged towards the end of the project. Changes in personnel in the partner institutions also introduced new challenges to communicate the evolution of the project, especially as so many activities were initiated at different times by the partners.

### External communication

Press, internet and social media all used to good effect to promote the 4Cs project. For example the Blog on the online platform has 229 posts, and Instagram account has 652 posts, 1119 followers and 804 following (at 23.11.2021). Audience reach is more difficult to assess, especially the differentiation between reaching local communities, the national public (for each partner country) and the transnational public, although on the latter the 4Cs project is represented across 332 participants in the project activities across 63 countries, a significant achievement. Certainly many activities carried out within the institutions and their partner/collaborative networks, reached out to local audiences. Many institutions noted that the longer-term funding of the 4Cs project helped provide continuity to building links with local communities and extending existing networks.

## ONLINE PLATFORM

The main objectives and aims of developing the online platform were met. Audience reach is more difficult to assess. Navigation through the web platform permits easy

access to the original diverse content and the abstract summaries of each activity give a clear description. There are substantive resources online in the Blog, Digital Library and Publications sections of the web platform. The web platform has been used by all the partner institutions to promote their collective approach to applying arts- and design-based practices to encourage convivial discourse related to particular issues of conflict. It has also been a valuable resource in teaching and training programmes associated with the 4Cs project. However, while the questions raised by the individual activities are well presented, it remains more challenging to understand what these activities were actually doing in relation to the overall objectives of the 4Cs project – in particular – who were the participants and the beneficiaries of the activity?; who were the target audience(s)?; what was the overall concept of each activity *and* its intended impact? To understand these questions the reader has to dig into and synthesise the content. At the time of writing (30.11.2021) content is still being uploaded to the web platform including blog posts, publications (summarising outputs of activities) and more.

## Work Package 6: Evaluation

Description of the work package with associated local partners updated from the original application.

### Work package 6 – Evaluation

**Leader:** FCH-UCP (PT)

**Partners:** Tensta Konsthall (SE); SAVVY Contemporary (DE); Royal College of Art (UK); Fundació Antoni Tàpies (ES); Vilnius Academy of Arts (LT); Museet for Samtidskunst (DK); ENSAD (FR)

**Associated local partners:** Culture+Conflict (UK); Gulbenkian Foundation (PT); Rua das Gaivotas 6 (PT); The Imperial War Museum (UK); The Liddell Hart Centre at King's College London (UK); PAR - Plataforma de Apoio aos Refugiados (Platform for Support to the Refugees) (PT)

### Summary

The transparent flow of information and exchange will be guaranteed by the means of ecommunication (e-mail, Skype, Google Docs, Dropbox) and regular meetings in order to monitor the progress of the project.

**Mid-term and final evaluations will be carried out in coordination with all partners. The evaluation system that will be created in the first steps of 4Cs will measure the immediate, medium-term and long-term results within its objectives, priorities and the**

**identified target audiences. It will include both quantity and quality indicators.**

**Transparency, shared responsibility and institutional trust will steer the cooperation.**

The project will count on the support of an external evaluator.

EVALUATION Outputs:

- O6.1.1 - Assessment toolbox kit (M4)
- O6.1.2 - Mid-term evaluation report (M16)
- O6.1.3 - Final evaluation report (M48)

The SALTO-YOUTH Toolbox was envisioned and discussed as a possible toolset to use during early implementation of the project but it was never formally adopted. Instead, various tools were discussed in the early phase of the project for making interviews, the videos of the activities and questionnaires.

The Mid-term evaluation report is given in Appendix I. Key recommendations included:

- Developing the original conceptual framework and shared language
- Developing a framework of analysis for the diverse outputs
- Revisiting the intended impacts in relation to the targeted audiences

It is possible that some of these recommendations came a little late in the overall phasing of the 4Cs project because this was a project proposal with very clear timetable, specified activities and communication of those activities where the “doing” and “delivering” drove the partners forward but where little time remained to stand back to make the some of the developments recommended.

However, the Handbook brings together a critical series of activities – the Mediation Labs and Workshops – and, in itself, helps develop an important knowledge base for approaches, methodologies and tools to use conviviality to address conflict within different societal histories, locations and communities.

This report is the Final evaluation report (M48) and can hopefully act as a springboard for taking the outputs of the 4Cs project into future Creative Europe or other funding programmes.

### **Meeting the original objectives of the 4Cs project**

The following objectives reached a high level of achievement during the project:

- **Testing innovative approaches to audience development** through a series of



mediation labs and workshops (following a principle of proximity) that will inform the development of a “handbook of good practices in mediation of conflict situations through artistic practice, creativity and culture”;

- **Stimulating capacity building through the development of professional and research skills**, competences, know-how and good practices between different partners with different experiences in their historical pasts of conflicts and reconciliation;
- **Organising transnational cultural activities** - conferences, residencies, workshops, mediation labs, a summer school, a multi-chapter exhibition, an itinerary film programme, and an online platform – **that support the circulation of European cultural and artistic production** in a moment of conflict;

Objectives that were met satisfactorily:

- **Motivating transcultural dialogue** while raising the public’s awareness with regard to the promotion of different cultures, including minorities and refugees, residing in European countries;
- **Encouraging international cooperation, career development and interaction between theoretical and practical knowledge through training and education** with a series of activities including staff-swap between partner institutions;
- **Developing the awareness and participation of audiences** that usually do not attend art exhibitions and cultural events;
- **Elevating the potential of the social role of European art and cultural institutions** in mediating conflict and post-conflict situations, at training, educating, and programming levels;
- **Supporting the values of Europe**, a project of peace and conviviality for the exercise of responsible citizenship;
- **Motivating transnational cooperation** for the consolidation of a European project that is facing a moment of profound crisis;

Objectives that were only partially realised:

- **Facilitating access to career opportunities** to artists and researchers in different career levels;
- **Stimulating interest in, and improving access to, European cultural and creative**

**works** that reflect on the current European scenario, which is faced with trials and challenges posed by diverse war theatres;

- **Contributing to a lasting change of attitude and informed exercise of citizenship.**

### **Sharing of reflections from the partner institutions Final project meeting**

At the meeting on 17 September 2021 partners were asked to formally present their reflections under the following headings: Challenges (management, political, artistic levels); Audiences; Impact on the organisation.

This was a four-and-a-half-year project, from mid-2017 to 2021 where internal institutional changes and the external geo-political climate required re-alignment of aims within certain partner institutions.

It was noted at the final meeting in September 2021 that very few of the original staff from the partner institutions involved in the preliminary 4Cs project meeting were present, with the exception of the lead institution FCH UCP. The continual turn-over of staff on short-term contracts at all the partner institutions presents a genuine challenge for continuity on this extended project. Furthermore, some knowledge transfer within and across the partner institutions may have been lost through this phenomenon of staff turnover. While some of this loss of knowledge seems to have been prevented by management from the partners, it is difficult to assess what this situation did to this particular project, especially since building networks of consistency and trust is a key ingredient to creating capacity to effect change.

The rise of populist politics across Europe with a shift to a right-wing political agenda created a deteriorating environment for marginalised people, especially refugees, asylum seekers or migrants seeking work. In particular, the Brexit situation created particularly unique challenges for the Royal College of Art, London, the UK partner. The SARS-COV-2 pandemic had a dramatic impact on the project forcing the cancellation of some activities and an overall reduction in activities for 2020. Extending the project period to 31 December 2021 allowed recovery of some planned and new activities but momentum on the project was lost at a critical time. Movement of people for staff-exchanges, residencies and event work was very very difficult during the pandemic restrictions and challenging even afterwards. For example, in presence

participants at the Summer School, *Convivial Cultures* in June 2021 was low, although was compensated by a good turnout online.

Common observations of particular significance from the participating institutions at the meeting on 17 September 2021 include:

#### CHALLENGES (Management, political, artistic levels)

- Smaller institutions were challenged by the administration and reporting levels due to lack of staff
- Staff changes through the project meant loss of knowledge, dialogue and nuanced understanding of the activities' impacts.
- Staff salaries at some partner institutions were much lower than artists' residency fees creating an anomaly in the fairness of the applied funding.
- The bureaucratic difficulties in including non-European artists and contributors were high (normal environment – eligibility, payment issues, political reasons - plus in the latter phase of the project, the impact of SARS-COV-2 pandemic regulations).
- The capacity of institutions was challenged through this project. For example, how to mobilise extremely different cultural actors, foster active participation, activate different co-working opportunities and to experiment.
- Finding common ground – not so much conceptually – but on management issues as rules change from institution to institution and from country to country.
- Brexit impacted especially on the UK partner, the RCA through creating uncertainty in visas, tax payments, and the general climate of negative attitudes to migrants and others.

#### AUDIENCES

There was a tendency for the educational institution partners to focus on core audiences – post-graduate students, researchers, artists, curators, arts management professionals – and to a lesser extent on external audiences such as NGOs, local communities, schools, refugees and migrants, although ENSAD was an exception here with good outreach abilities. For the contemporary arts-based museums and galleries their core audiences were art-related public but most institutions also noted that the 4Cs project allowed

them to effectively reach out to associations, groups and communities that were beyond that established audience.

The mid-term period of the project also allowed extended relationship and network building locally and/or regionally by each institution. The varied formats to the activities – exhibitions, workshops, Mediation Labs, conferences and so on – facilitated reachout to new audiences and new collaborators.

## AIMS 2017-2021

There was a suggestion from the lead partner, FCH-UCP, that although conflict was addressed throughout the 4Cs project that perhaps the nature of the conflict shifted or, as they noted Appadurai predicted in the kick-off meeting in Berlin in 2017 that the project might move from conflict to conflict via conviviality. Conflict is a dynamic entity.

Some partner institutions were able to stay consistent to their aims within the overall 4Cs project, others had to adjust significantly as national geo-political conditions changed. This was very much the case for the RCA that wanted to focus on the UK's colonial legacy and its impact on contemporary debates over migration and national belonging but Brexit shifted the goalposts, as did the Black Lives Matter protests, so content became responsive to these shifts making an opportunity out of the unforeseen change.

## IMPACT ON INSTITUTIONS

All partners reported being able to create activities within the framework of the 4Cs project that challenged the institutions to act differently. This often involved:

- Self-reflection and raising awareness in the institution as to its levels of inclusivity and representativeness with society at large and especially with marginalised people and communities.
- The diversity of activity and event formats enabled access to widening audience involvement from the academic, municipal and art-related sectors.
- The 4Cs project involved exposure to research, new methodologies and approaches (driven by migration, decolonial issues etc) to extend knowledge sharing, discussion of concepts (for example, citizenship, cultural heritage, silent universities).

- The 4Cs project opened-up opportunities for artists to collaborate with diverse communities, generate new works and, for some, over an extended period of time.
- The 4Cs project enabled the initiation of new and/or consolidation of existing networks, locally, regionally and internationally.

### **Overall relevance, development and impact of the 4Cs project**

There is clear evidence of the diverse, extensive and well executed activities of the 4Cs project having positive local impacts but also as a means to build European and international networks focused on exploring how issues of conflict are being, and can be, addressed through creative practices. Furthermore, at the level of the partner institutions and the corresponding networks created under the 4Cs project it is clear that the ability of arts- and design-based practices to address notions of conflict through conviviality helped generate new approaches, methods, practices and capacity within the partner institutions, associated partners, their networks and participants in the numerous activities. Widening audience participation was noted by all of the institutions. This capacity development was especially notable in the partners of the educational institutions as they exposed postgraduate, doctoral and post-doctoral students to these emerging practices. These practices helped re-position conflict as a societal norm that can be better navigated through generating awareness, encouraging participation and situations where different people can exchange in an environment of conviviality.

### **Lessons learned during the implementation**

The institutional capacity of the partners to navigate the bureaucratic demands of the protocols of a Creative Europe project varied, with the larger institutions better equipped to deal with these time-demanding protocols, especially in relation to inviting contributors to the project who originate outside of the European Union. High turnover of staff at some partner institutions indicates that the continuity and efficacy of these medium-term projects is a continuous challenge that speaks volumes about the precarity of the arts-/design creative sector employment.

The success of the outreach activities at partner institutions to marginalised or hard-to-reach audiences, especially migrants and refugees varied dramatically. The institutions need to reflect what needs to change to better facilitate those connections (see recommendation below).

Institutions learnt that they must address structural issues, ranging from hiring and keeping staff, changing student recruitment practices and re-directing or changing the curriculum.

### **Estimate of possible long-term results**

Achieving a common framework of analysis proved elusive during the 4Cs project. The variance in size of partner institutions and their capacity, different starting conditions at the beginning of the project and different entry points into the notion of conflict in the different cultural locations all contributed to each activity being very different from the next. This also makes it difficult to assess the impact during the project and post-project. However, the communication reach of the project was extensive (63 countries) and involvement of 332 participants across all the activities indicates an exposure to dialogue, knowledge building and dissemination that is significant. New capacity to tackle the topic of conflict was co-constructed by the 4Cs partners but for continued long-term impact this knowledge has to be retained within the institutions by funding more permanent staff whose main remit is to ensure that this knowledge is retained and new activities initiated to expand the practices that best address conflict.

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Institutional change or transformation requires that the capacity (people, knowledge, approaches) is maintained through recruiting staff who deal specifically with the issues of conflict, as conflictual situations are growing in our contemporary European societies.

### **Recommendations**

#### **Actions in the near future**

A number of actions can ensure retention and extension of the capacity to address “conflict through conviviality and creativity”:

- The partners should link with each other and with new potential partners encountered during the 4Cs project to submit further applications for Creative Europe funding to help further develop effective approaches, methods and practices
- In order to facilitate transformation towards more inclusivity and be active contributors to resolving conflictual situations, the partner institutions should assess their status quo through mapping their awareness of intersectionality<sup>2</sup> and

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<sup>2</sup> Intersectionality is a term created by Black Feminist legal scholar Kimberlé Crenshaw where her analysis of antidiscrimination law (Title VII of the Civil Rights Act, USA) showed that race, class and gender are interlocking systems that, when experienced together at the intersections reveal disadvantaged individuals who are discriminated against by the system. Crenshaw, Kimberlé. (1989). “Demarginalising

their position in the matrix of domination.<sup>3</sup> This will help reveal the institution's status quo and its capacity and/or gaps in engaging with the audiences that experience quotidian situations of conflict, exclusion or oppression.

- It is essential to develop approaches and a toolset that can better measure the impact of these types of project. The 4Cs project has a substantive online activity and publication presence that can also be re-visited to develop such a toolset but should also take guidance from other projects addressing participatory processes through arts- and design-based practice.<sup>4</sup>

### **To stakeholders of countries dealing with conflict situations, especially the refugee crisis**

There are over 47 publications produced by the consortium of the 4Cs project partners. Many contain valuable advice. The Mediation Labs and Workshops Handbook, an extensive 480 pages, provides significant inspiration for those wishing to find innovative ways to engage marginalised and underrepresented peoples, including those who have recently arrived in host countries and cultures. The documentation is extensive and detailed providing descriptions of approaches, methodologies, processes and outputs.

Other publications, coming directly out of conferences or other activities also provide inspiration for those wishing to initiate activities with marginalised individuals and communities. For example, the *Towards Sharing Common Futures* produced by ENSAD, Paris, provides legion examples of how institutions can re-orientate, become active and provide ways forward for better integration of individuals and communities that suffer from, or originate from, zones of conflict, with case studies of how designers work with migrants and refugees. A key contribution from anthropologist Alice Peinado shows the importance of using language to shift perceptions.<sup>5</sup> She suggests that the

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the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory, and Antiracist Policies” *University of Chicago Legal Forum* 1989, no. 1, article 8: 139-167.

<sup>3</sup> Patricia Hill Collins coined the term “Matrix of Domination” to describe race, class and gender as interlocking systems of oppression that through their operation distribute disadvantages or benefits. Collins, Patricia. (2002). *Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment*. New York: Routledge.

<sup>4</sup> See, for example, Douglas, A. (2018). ‘Redistributing Power? A Poetics of Participation in Contemporary Arts’, and, Zamenopoulos, T. and Alexiou, K. (2018) ‘Co-design as Coolaborative Research’, in Facer, K. and Dunleavy, K. Connected Communities Foundation Series. Bristol: University of Bristol/AHRC Connected Communities Programme.

<sup>5</sup> Peinado, Alice. 2021. ‘Redesigning social approaches towards new ways of belonging and being.’ *Towards Sharing Common Futures. Celebrating diversity for a more resilient and convivial society through design*. Curated by Anna Bernagozzi, Milano: Corraini Edizioni, 48-53.

terms “newcomer” and “newcomer expert” remove the negative language of migrants, asylum seekers and minorities. So, we can say that terminology such as “new locals”, “arrivals” and even “people in need” counter the language currently used to mediate and classify people that arrive in new places, situations and communities as a consequence of events and circumstances they have experienced elsewhere. This terminological shift is also ontological and epistemological as those arriving are positioned as bringing new knowledge, resources, experiences and cultural gifts. This is something Creative Europe should also bear in mind when they draft forthcoming funding programmes. We might also wish to revisit the term “refugee crisis” as it implies that it is a crisis for the recipient countries whereas *it is actually a crisis for the refugees themselves* who, in some cases, have lost family, friends, a home, a job and more.



## **APPENDIX I: Mid-term-evaluation report**

### **4Cs – From Conflict to Conviviality through Creativity and Culture Interim Evaluation Report and Recommendations**

Alastair Fuad-Luke, 31 December 2020

Prepared for Luisa Santos and Ana Fabíola Maurício, FCH-UCP (lead partner) and the 4Cs consortium

#### **Introduction**

From 2017 to the present day, the eight partners of the 4Cs consortium have engaged an impressive array of individuals, communities, organisations and institutions in their respective territories, across Europe and internationally. The extent and depth of the initiatives and projects is recognized by the author and seems to meet, in general terms, the proposal accepted and evaluated by Creative Europe. However it is not the intention of the author to evaluate how successful the initiatives and projects undertaken to date by the 4Cs consortium have been in addressing the objectives of the original proposal; this evaluation should be made at the end of the project, now officially extended to 31 December 2021 as a consequence of Covid-19 restrictions and other factors. Rather, this *interim* evaluation aims to stimulate the 4Cs consortium to consider how best to revisit the original conceptual framework, develop a framework of analysis and new shared language for the (very) diverse projects and initiatives in order to effectively engage and communicate with audiences to transfer knowledge gained and the (best) practices developed. This means that different actors and stakeholders involved in different cultural contexts with different notions and types of conflict should be able to effectively navigate and make sense of the work undertaken by the 4Cs consortium then apply approaches, methods and tools in order to catalyse transition of *their* conflicts towards convivial actions. Finally, it is hoped that this evaluation also enables the 4Cs consortium to reflect on the original objectives and intended impacts specified in the proposal and, if necessary, modify these and/or set new trajectories and ambitions for the final 12 months of the project in 2021.

## Developing the original conceptual framework and shared language

In the light of work *actually* implemented to date by the 4Cs consortium, the conceptual framework articulated in the proposal to Creative Europe<sup>6</sup> should be revisited along with its central definitions of conflict, conviviality and culture. The author believes other definitions need adding to the conceptual framework to strengthen its relevance to the initiatives and projects of the consortium and its partners, collaborators, stakeholders and shareholders. In particular, a position should be taken on how the consortium views participation in contemporary arts practice and how a redistribution of power helps address conflict within and without the consortium's own institutions and with whom it has worked during the 4Cs programme. In this regard the 2018 review of participation in contemporary arts by Anne Douglas within the AHRC's Connected Communities Programme<sup>7</sup> and Viviana Checchia's Forms of Action<sup>8</sup> are most relevant. Both publications reference the cultural critic Henry Giroux's concept of 'border pedagogy' ... 'devoted not only to the creation of new objects of knowledge but also to addressing how inequalities, power, and human precarity are rooted in basic institutional structures'<sup>9</sup>. In particular, the consortium should consider what kinds of participatory modalities were adopted by the actors, collaborators and participants (see next section) of their initiatives and projects. The consortium might also reflect on how they define 'action' in the context of the 4Cs, and how action sits with the concept of 'agonistic pluralism' (after Chantal Mouffe) cited in the original proposal<sup>10</sup>

## Developing the framework of analysis

Each initiative and project by the 4Cs consortium partners involved a range of actors (people who act – decide, plan, implement, mediate and communicate), collaborators (people who act with the key actors) participants (people who inter-act with the actors

<sup>6</sup> 4Cs - From Conflict to Conviviality through Creativity and Culture Submission to Creative Europe Culture – Cooperation Projects 2017. Ref. EACEA/45/2016, 21st November 2016, 5-8.

<sup>7</sup> Douglas, A. (2018) 'Redistributing Power?: A Poetics of Participation in Contemporary Arts' in Facer, K and Dunleavy, K. Connected Communities Foundation Series. Bristol: University of Bristol/AHRC Connected Communities Programme.

<sup>8</sup> Checchia, V. ed. (2017) FORMS of ACTION. Glasgow: Centre for Contemporary Arts (CCA). Published on the occasion of the exhibition Forms of Action at the CCA, Glasgow, 27 January -12 March 2017.

<sup>9</sup> Franceschini, Silvia. (2017) 'The Pedagogical Unconscious', in Checchia, V. ed. (2017) FORMS of ACTION. Glasgow: Centre for Contemporary Arts (CCA) 29. Published on the occasion of the exhibition Forms of Action at the CCA, Glasgow, 27 January -12 March 2017.

<sup>10</sup> 4Cs - From Conflict to Conviviality through Creativity and Culture Submission to Creative Europe Culture – Cooperation Projects 2017. Ref. EACEA/45/2016, 21st November 2016, 6.

and collaborators) and stakeholders and shareholders (people who have a stake or share or an interest in the initiatives and projects) [Note: You can set your own definitions here; these definitions are only as a suggestion]. Mapping the actors, collaborators, participants and stakeholders for *each* initiative or project by *each* consortium partner *while trying to empathically define their needs* (in the context of the 4Cs funded project and/or beyond) might suggest better ways to understand the linkages *between* the activities of the consortium, who has been contributing to knowledge generation, the (diverse) audiences and their engagement and how best practices can be documented and transferred. Furthermore, it might provide a better framework for understanding the impacts of the work in relation to different audiences.

Paying attention to the voices of the diverse cultural agents (e.g. curators, artists and others) engaged across the activities of the 4Cs consortium seems important. Their feedback should be solicited on their initiatives and projects and they should be asked to comment on the emerging framework of analysis.

### **Revisiting the original objectives and intended impacts in relation to audiences**

In the meetings attended by the evaluator (June and September 2020 – see sections below) certain tensions became apparent between meeting the needs of the institutions of the 4Cs consortium, the network of actors, collaborators and participants and, most importantly, the key audiences as identified in the original proposal, especially migrants, refugees and local communities<sup>11</sup>. So this seems to require a re-evaluation by the consortium as to their priorities in terms of stated objectives<sup>12</sup> and intended impacts<sup>13</sup>. For example: What are the priority objectives and aims in the context of each institution and the migrants, refugees and local communities that they have access to, or wish to/did involve and/or can affect? How important is it to assess the starting position of each institution and if, and how, that position has changed? It is important that the consortium formulates its own questions here to better understand what its activities and actions have been doing and how these could be directed more effectively in 2021, including the Summer School and associated events or activities.

<sup>11</sup> 4Cs - From Conflict to Conviviality through Creativity and Culture Submission to Creative Europe Culture – Cooperation Projects 2017, 9-12.

<sup>12</sup> 4Cs - From Conflict to Conviviality through Creativity and Culture Submission to Creative Europe Culture – Cooperation Projects 2017, 2-3, 15-16.

<sup>13</sup> 4Cs - From Conflict to Conviviality through Creativity and Culture Submission to Creative Europe Culture – Cooperation Projects 2017, 28-30.

## **Reflections and recommendations from the June 2020 meeting**

These reflections and recommendations originate from the first contact of the evaluator (the author here) with the individual representatives of the 4Cs consortium partners. during the two-day zoom meeting attended on 22 and 23 June. Notes from the meeting were compiled by Michaela Crimmin, RCA - see Appendix 1 for the author's thoughts, suggestions and recommendations. Here are the key recommendations which interweave with those made in the sections of this report above.

Accessible language is essential to engage, encourage participation, build trust and communicate effectively. Developing a lexicon of terms, phrases etc with the key audiences will help generate ownership of

It is important the consortium develops together the approach and methodologies for analysing the activities and synthesizing the outputs and outcomes while understanding how that impacted on the 4Cs consortium institutions and the key audiences.

What really has been learnt and how is this learning best shared and communicated within the 4Cs consortium institutions and with the key audiences of the 4Cs programme? Developing a handbook of best practices might not only originate from the activities of the Mediation Labs but from the 'inreach' and 'outreach' activities of the 4Cs consortium.

## **Reflections and recommendations from the September 2020 meeting**

This was a short meeting of the 4Cs consortium partners via zoom on 09 September 2020 to update each other about ongoing and near-future activities. Key observations from the author's point of view included:

An urgent need to develop criteria for cross-mapping the diverse initiatives and projects. Acknowledging the value of people's difference and similar experiences in executing initiatives and projects, responses to the situations created by the Covid-19 pandemic and acknowledging the nature of the relations between the 4Cs consortium institutions and the artists they engaged.

There is a need to think out of the box for the artists residencies and staff exchanges between institutions not yet initiated. How can the Covid-19 situation be seen as an opportunity to implement works differently but still be focused on the overall objectives and desired impacts of the 4Cs programme?

## Reflections and recommendations regarding the web platform

The development of the web platform was a key part of the communications strategy to disseminate the activities of the project partners and other partners, collaborators or people contributing to the artistic and cultural outputs and potential impacts of the project<sup>14</sup>.

The rich and diverse content generated to date is acknowledged but the web platform lacks a coherent means for different audiences to easily navigate it in order to access relevant information and content. Reflecting on who the priority audiences are and the appropriateness of the visual, textual and other modes of communication for these audiences is now a *critical activity* for the 4Cs consortium. Revisiting the original audience classification in the proposal in the light of activities completed and in relation to better understanding the needs of key audiences seems urgent. For example, a curator from a cultural institution might find the logic of the menu enables them to access types of events and content that appeals to them and is organized in a way these professionals would understand. However, a professional from a social support organization to migrants or someone from a minority ethnic background might find that is looking for inspirational ways to deal with conflict might find it difficult to navigate easily to content that appeals or is of direct relevance to their needs. Accessible language is essential here.

Each project partner should identify a typical representative of the key audiences<sup>15</sup> they wish to reach through their activities and get them to comment on each section of the web platform as listed in the menu at the left hand side of the frame. This should allow the creation of different “personas” representing the key audiences. The needs of each persona should be clarified by feedback from each audience.

Accessibility of content could be improved if each article is tagged with specific keywords. Keywords can relate to categories of information that are of interest to the needs of the key audiences. This would require adjustments to the Content Management

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<sup>14</sup> 4Cs - From Conflict to Conviviality through Creativity and Culture Submission to Creative Europe Culture – Cooperation Projects 2017, Work Package 5. Communication Plan, 86-92.

<sup>15</sup> Key audiences are named in various sections throughout the web platform e.g. Residences “The art-based research residencies are aimed at researchers, artists, curators, writers, musicians, and performers working with the specific social, cultural, economic, and political contexts of each partner”; Conferences “In a premier interdisciplinary platform for researchers, practitioners, and educators, the conferences produce and exchange knowledge on conflict, conviviality, and creativity”. Identify the key audiences for a short feedback questionnaire or interview survey.

System according to the categorization and keywording of the articles – this exercise should be done across the project partner group and should be a priority for early 2021. As the partners have been compiling their contributions to the interim report on the project it is probably an ideal time to reflect on the organization and communication strategy for the web platform. Table 1 below raises issues regarding the web platform related to the different sections.

Menu listing	Notes and suggestions
<a href="#">Project</a>	<p>Revisit the original description of the project submitted to Creative Europe then reflect on what has changed throughout the lifetime of the project as content was generated. The description on the website should better reflect what the project has become not what was intended on paper. For example, the text “The 4Cs aims at responding to the challenges of migration, security, and freedom of expression by raising awareness about the role of creative and cultural work in the strengthening of European identity and European citizenship in a project of peace and conviviality” raises expectations for someone about to view the website, but is this where the project is today?</p> <p>Under Activities, follow the order of the list in the menu. Shorter descriptions might be fine here with more extensive descriptions under each section. Again, reflect on what has changed over the last 3 years.</p>
<a href="#">Partners</a>	<p>Clear and to the point regarding the organisations but would it be useful to give portrait images and brief descriptions of the <i>key</i> people involved for each partner then list members of each team. Rename as Partners &amp; their teams?</p>
<a href="#">People</a>	<p>While this page demonstrates the diversity of people involved in the 4Cs project, it does not clearly show the role(s) people had as partners, collaborators, co-producers or other kinds of contribution. How does the list of PARTICIPANTS differ from the category “Participants” on the <a href="#">Map</a> link? If the TEAM section is placed under PARTNERS above this appears to be a simpler arrangement. This section could then be called PARTICIPANTS.</p>
<a href="#">Calendar</a>	<p>Quick access to see the events of the current and past months. Consideration should be given to colour coding the events to reflect the type of activity e.g. conference, exhibition, workshop etc.</p>

<a href="#">Conferences</a>	OK, target audiences clear.
<a href="#">Film Programme</a>	OK, generally accessible.
<a href="#">Mediation Labs</a>	“The main goal of these mediation labs is to engage with the local communities, create and develop new audiences that usually do not attend art exhibitions and cultural events” – so this section appears to address the mediate of art rather than the mediation of conflict through art, though clearly some of the content is doing exactly that. Again, reflect on what the mediation labs have actually been doing and revisit the text.
<a href="#">Multi-chapter Exhibition</a>	This “distributed” exhibition permits partners to respond to their local/national cultural context and the framing of the 4Cs project. Seems to work well but consider how different audiences might want to access this content.
<a href="#">Residencies</a>	OK, again consider how different audiences might want to access this content.
<a href="#">Summer School</a>	OK, but how does the Summer School pick up on the knowledge generated by all the other events? Is the Summer School a chance to weave together different stories, best practices and emerging recommendations from the 4Cs project?
<a href="#">Workshops</a>	How do the Mediation Labs and Workshops provide different contributions to the Handbook? The Handbooks is for which audiences?
<a href="#">Map</a>	This shows the country participation according to four categories: COUNTRY, PARTICIPANTS, EVENT TYPE and YEAR on a world project. The main message is that the 8 project partners involved 57 countries and 249 participants but it is not clear how they were involved (through participation of cultural organisations, artists and/or other collaborators or partners and in what type of project they were involved.
<a href="#">Blog</a>	Blog posts are diverse and many but how does one navigate better? Can this be achieved by using tags, a word cloud and/or a way of



	categorizing and coding the very different kind of events that the 4Cs project has initiated and hosted. Can someone from a different audience (again categories can be made – are you a curator, museum or gallery director, community youth organizer, migrant?) be asked to “identify” themselves so that key posts can be presented through a filter?
<a href="#">Participate</a>	<p>Again, with reference to the key target audiences the options to participate (or “collaborate” at the text says) do not seem very directed or personalized to these audiences. The language and propositions here need to be more precise and “talk” directly to the kind of participants the project is aimed. This page needs a complete rethink once the consortium has agreed on their conceptual framework of participation (see above in this report).</p> <p>As the participation of different cultural agents and people from the special target groups (migrants, refugees, local communities) is a priority for the project then this call to participate might be better positioned at the top of the web page with a clickable button, rather than lost in the main menu.</p>
<a href="#">Digital Library</a>	The main questions of the 4Cs project should be repeated in the short introduction to the digital library. This section of the web platform is incomplete and poorly organized. There is an extensive section on Black History and Anti-Racism, publications listed from some institutions as pdfs or issuu platform publications but many of the partners have not contributed anything. This section needs a rethink. Can it be presented more as a reading room with selections from the project partners, artists and other collaborators i.e. elicit a wider contribution through participation.
<a href="#">Communication material</a>	This is mainly press releases and materials to publicise the events of the project, so probably better labelled Press material.
<a href="#">Publications</a>	Arranging the publications by a list of partner institutions does not do justice to the variety and relevance of the publications or assist the target audiences to find the most relevant materials. Again, this needs to be rethought.

## **APPENDIX I: Notes on the 4Cs partners' meeting**

**22 and 23 June 2020 hosted by the Royal College of Art on zoom.**

**Attendees** (please note that not everyone was able to stay for the entire two days)

FCH|UCP: Peter Hanenberg, Adriana Martins, Luísa Santos, Ana Fabíola Maurício,  
Maria Duarte, Ana Cachola

Tensta Konsthall: Cecilia Widenheim; Hanna Nordell

SAVVY: Elena Agudio

Fundació Antoni Tàpies: Linda Valdes

Vilnius Academy of Arts: Egija Inzule; Monika Kalinauskaitė

*Museet for Samtidskunst*: Birgitte Kirkhoff Eriksen; Magnus Kaslov; Fillip Danstrup

ENSAD: Anna Bernagozzi; Ludivine Zambon

Royal College of Art: Michaela Crimmin; Peter Oakley; Emma Matthys

**4Cs Evaluator: Alastair Fuad-Luke** input highlighted in yellow.

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Luísa welcomed Alastair Fuad-Luke to the meeting.

During updates on each activity, a number of comments and clarifications were made:

### **Studio Visits and Staff Swaps**

Studio visits come from the partner's exhibition budget.

It is permitted to host more than one partner at a time, especially given the impact of Covid-19.

It is essential to complete each and all of the activities, including at least one Studio Visit to another country, although two were originally specified.

If travel is prohibited, Studio Visits may now have to be conducted online.

Fillip said future staff-swaps would benefit from the active participation and engagement of the guest partner in the host's activities. This might be in the form of a presentation or another type of active role.

Cecilia suggested planning and/or coordinating some of the activities between partners in order to benefit from the exchange of ideas, especially during Covid-19.

## Online Platform

Maria was thanked for all her support and her role in managing online data.

Contributions to the Blog continue to be very welcome, either from Partners or people in their networks.

There were a number of questions and ambitions for ongoing consideration:

- How can we bring in the participants, show co-production, and give a voice to co-producers, beyond listing them online?
- Who is the website for and how easy is it to use?
- How to make the website more interactive and more accessible?
- Elena suggested running an online radio station and inviting participants to contribute. This would allow different voices and languages. SAVVY has the technology and experience for this. She also proposed the use of podcasts.
- Alastair suggested considering using Creative Commons licensing for certain outputs to encourage others to expand upon the original works. See <https://creativecommons.org/>.
- The possibility of introducing map/graphics onto the 4Cs website was raised. An online map of the project's geographical reach (with all contributors listed) is already being produced.

It was agreed that the 4Cs website is a valuable resource as a legacy and archive, with a caution being that ongoing maintenance after the close of 4Cs will have to be factored in.

Alastair suggested building a lexicon of new words as a potential way of changing and progressing the dialogue. This would also add vibrancy to the website.

## Handbook

Please see the format for the final Handbook at the end of these notes, which was presented by Luísa at the meeting. Alastair suggested we looked for commonalities and differences within the activities carried out, as well as to highlight the mosaic of cultural backgrounds of each partner institution as a guideline in making the handbook.

## **Publications and Videos**

Fabiola and Maria asked Partners please to send all overdue documentation. They will be talking to everyone in turn about what is missing.

There was a suggestion to have one edited video of the highlights of the activities.

## **Summer School**

Luísa said that this is an annual event held by FCH|UCP, with the title for next year's Summer School being 'Convivial Cultures'. The audience will include junior and senior researchers and also be open to the general public. It will include the following:

- Up to six Keynotes. 4Cs partners are invited to suggest speakers and chairs for these.
- A parallel programme of papers selected from responses to an Open Call. 4Cs Partners are encouraged to disseminate information, to be circulated nearer the time. An award will be presented to the presenter of the best paper.
- There will be two Master Classes for MA and PhD students. 4Cs Partners are invited to propose running one of these if they are interested in doing so.
- In addition, there will be a private view of an exhibition of work by artist in residence Rouzbeh Akhbari; and everyone will also be invited to exhibitions and film programmes taking place in Lisbon at the time.

The Summer School will take place at the end of June 2021. If Covid-19 continues to restrict events it will be held online, with the partners' participation. The final partners meeting is due to take place at the same time but may be delayed until September 2021 if the 4Cs programme is suspended due to Covid-19 (please see below).

## **Final Partners Meeting and Reporting to Creative Europe**

The agenda for the final partners' meeting will largely be an evaluation of the 4Cs programme. It is currently planned to take place over two days following immediately after the Summer School. Luísa suggested that if we have EU approval to postpone the project, it would be best to delay the partners' meeting until September 2021. Lisbon will confirm the dates when they hear back from the 4Cs EU Project Officer.

In the final formal report to the EC there is no provision for addressing challenges and making policy recommendations. Therefore, a separate report will be submitted to cover these which **Luísa** will begin to prepare later this year. She **asked for views on format**

and invites comprehensive feedback to include: the identification of best practice; information on how the original aims may have altered over the four years; the challenges that have been experienced (for example on the difficulties of obtaining visas); and suggestions for policy change. Comments from co-producers, participants, and members of audiences are welcomed.

There was discussion about bureaucratic structures and to what degree these and embedded attitudes emanate from “secure institutional territories” that potentially impede freedom of movement, access and equality. How to fight systemic discrimination and the debilitating effects of capitalism? Monika raised an issue with terms such as ‘everybody’ since she felt this did not allow for difference. A multitude of perspectives have been involved and the imperative is to collect feedback and evidence from co-producers and participants.

In collecting evidence for the report, Michaela speculated on the possibility of having shared questions as one means of seeing where communality and also difference has taken place; with Alastair suggesting a ‘diverse scape’ (see below). The meeting agreed that there should be a relationship between the narrative and the technical and financial aspects, combining the political and the organisational.

### Further consultation

It was agreed to have a Zoom catch up and quick planning session in early September.

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## Questions, Reflection and Analysis

Alastair referenced the 4Cs aims (copied here from the original application):

*4Cs: From Conflict to Conviviality through Creativity and Culture (4Cs) is a transnational cooperation project that responds to a need amongst European cultural institutions that share a common challenge: to explore how training and education in art and culture can constitute powerful resources to reflect on emerging forms of conflict, as well as to envision creative ways to deal with conflictual phenomena, while contributing to audience development through active participation and co-production. The project wishes to advance the conceptual framework of intercultural dialogue and enhance the role of public arts and cultural institutions in the promotion of togetherness through cultural diversity and intercultural encounters.*

*The main priorities of this project are the following:*

[WWW.4CS-CONFLICT-CONVIVIALITY.EU](http://WWW.4CS-CONFLICT-CONVIVIALITY.EU)

FCH-UCP (PT)

SAVVY Contemporary (DE)

Fundació Antoni Tàpies (ES)

Museet for Samtidskunst (DK)

Tensta Konsthall (SE)

Royal College of Art (UK)

Vilnius Academy of Arts (LT)

ENSAD (FR)

*1) Capacity building: training and education*

*2) Audience development*

He acknowledged and commended the significant activity across the different parts of the programme and made a number of suggestions with respect to going forward into the final year of 4Cs, with an imperative to focus on dialogic reflection and analysis. The following questions and comments were offered for consideration across the Partnership.

Analyse and synthesise the activities. “Think together; share ideas.”

How to make sense of the quantity of material that has accumulated? How has the project progressed 4Cs ambitions? What are the key issues; where is the focus? Who are the main protagonists and can these be mapped for each project to build a common framework for comparison and analysis - the key actors and stakeholders? Who were the co-producers? Who were just receivers? How does the host/guest play out in each activity? With respect to the studio visits, for example, how were these selected? What was the scope and reach of the landscape? Define ‘cultural agency’ in terms of your own institution. Is there a common definition? What part has research played? How to manage complexity? What are the narratives/stories and how are they being told? What channels of mediation are taking place? There has been a lot of outreach, but what was it for and how does it meet the priorities of the project? It is not clear if it is/has been engagement, or impact.

How do you know audiences are being reached, and developed? Are they co-creators or co-receivers? How does an audience become part of change? What does the project enable and emancipate? How does the project become part of change? Is there a balance between remaining in your own place and going to those of others? Are you an activist with people outside your institutions? Who were the key actors in the activities? Who has been/is being part of the project besides the organisers and the artists/creators? And how was the selection of artists informed by the contextual and conceptual framework of the 4Cs project in relation to local needs, agendas, opportunities, audiences etc?

What has been learned? What has been particularly special? What were the downsides? What were the tensions? How do we know, that we, our organisations, the participants, and our audiences are being developed / changed? What was the starting point of the individual partner organisations in relation to the aims of the 4Cs project and how has 4Cs itself facilitated change (or not). How to challenge art and design-based practice? How transferable are the best practices? What commonalities and differences are occurring in the different parts of the project? Inreach as well as outreach: reflect on your own institution. How are you reaching, and potentially changing, your colleagues and institutions? Have attitudes changed? How is feedback given to your organisations? Is organisational change taking place?

*All activities can be reflected upon through the mediation of the actors/stakeholders involved, the setting chosen, the narrative of the activities, the mediation channels to disseminate the project and so on. For me these all connect to audiences, active co-creative, passive and other kinds. (Note from Alastair in the Chat line)*

Decide how to collect and collate material to account for change in the process of 4Cs. For example, use reflective diaries and notes. Alastair suggested asking co-producers what we/they had hoped to achieve; and then afterwards follow up with a question about how this related to their actual experiences, and to try and apply the same logic with audiences. To take into account local eco-systems, as well as wider general and shared contexts. Log attendance at events and other activities. With respect to publicity, we could literally build on Rancière's concept of the "distribution of the sensible" and think how our extended ecosystem/network of participants and co-producers can give publicity to the 4Cs project by allowing them to co-brand publicity.

Question resilience in the context of 4Cs, with a reflective ethnographic dimension. Acknowledge the different starting points – each institution is in an existing cultural context with a particular history. Are these leading to a preferable future? What are the “layers of the onion” that are being investigated? Alastair used the term ‘diverse scape’ as the project began, compared with it now. What were our different starting points and where have they led us? A suggestion doing an initial contextual mapping. Alastair suggested that for the last year of the project we should co-create activities that

accelerate our learning, drawing on effective practices from the first 3 years. This would demonstrate how cross-institutional practice delivers positive outcomes and impacts in direct relation to the key aims of 4Cs. Given the changes during the past three years including 4Cs staff changes, Covid-19, the BlackLivesMatter agenda, and Brexit among them, how have these affected ideas, activities and goals?

Alastair suggested using/referencing:

- Jacques Rancière's *The Politics of Aesthetics* – including Rancière's concept of “distribution of the sensible”, the articulation of modes of thought / perception / action / production - as lenses through which to look at our activities.
- Sherry Arnstein's ‘Ladder of Citizen Participation’, originally published in 1969, later reproduced in *The Citizen's Handbook*, which lists 8 steps: 1. Manipulation; 2. Therapy; 3. Informing; 4. Consultation; 5. Placation; 6. Partnership; 7. Delegation; 8. Citizen Control.

Which rung applies? In short, examine the ability to let go of power, have an equity of power. Reflect and point out differences.

- Claire Bishop, *Artificial Hells [Extended note after the meeting]*. Also look at Bishop's chapter in *Living as Form*, Nato Thompson, ed. 2012. Her chapter, entitled ‘Participation and Spectacle: Where are we now’, promotes the necessity of maintaining creative tension between aesthetic practice and social practice. She offers alternative frameworks to Arnstein's ladder to think the aesthetic and artistic simultaneously – the transversality of artistic practice as described by Felix Guattari or the constitutively contradictory nature of aesthetic regimes who mediate experiences through objects, again by Rancière].

## \* Handbook

### HANDBOOK OF MEDIATION PRACTICES – TABLE OF CONTENTS

#### INTRODUCTION

1. What does mediation mean / do for / in visual and culture studies? | Luísa Santos

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2. Text's title tba | Yemisi Aribisala



3. Text's title tba | Nav Haq
4. Text's title tba | Eva Barois de Caével
5. Text's title tba | Koyo Kouoh + Marie Helene Pereira (RAW)
6. Text's title tba | Amal Alhaag

## PART 2 – ACTIONS

### 2.1. WORKSHOPS

- 2.1.1. An Oceanic Feeling | Jul. – Sep. 2017, Fundació Antoni Tàpies
- 2.1.2. Cultivating Conviviality | Nov. 2017 – Feb. 2018, ENSAD
- 2.1.3. The Baltic Sea: A Liquid Memorial | Sep. 2018, VAA and Nida Art Colony
- 2.1.4. This Is No Longer That Place: A Public Discussion | Mar. 2019, Royal College of Art, The Showroom, and Tate Britain
- 2.1.5. Dwelling on the Threshold | October 2019, VAA and Nida Art Colony
- 2.1.6. Notes from Atopia | October 2020, Universidade Católica Portuguesa and Appleton Associação Cultural

### 2.2. MEDIATION LABS

- 2.2.1. The Silent University, Language Café | Sept. 2017 – Sept. 2018, Tensta Konsthall
- 2.2.2. "Penya" Tosquelles | Jan. – Apr. 2018, Fundació Antoni Tàpies
- 2.2.3. Celebrating crafts for social change | Oct. 2018 – May 2019, ENSAD
- 2.2.4. Portions of Share | March 2019, Universidade Católica Portuguesa, FOCO, Galeria Balcony, and Galeria Belo-Galsterer
- 2.2.5. Libertas. Da condição de pessoa livre - Vasco Araújo | Jun. – Jul. 2019, Universidade Católica Portuguesa and MAAT
- 2.2.6. What's on the news? | Sep. – Nov. 2019, Museet for Samtidskunst
- 2.2.7. Talk Tower for Feroz Farrokhzad, Ângela Ferreira | Oct. 2020, Universidade Católica Portuguesa and Appleton Associação Cultural

## APPENDIX II: Original objectives of the 4Cs project

REFERENCE DOCUMENT IS: 4Cs - From Conflict to Conviviality through Creativity and Culture Submission to Creative Europe Culture – Cooperation Projects 2017.  
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The core objectives of the project are:

- 1) To promote an innovative reflection on the role of Europe in emerging forms of conflict and in intercultural dialogue through creative practice (artistic, curatorial and other forms of **knowledge production**).
- 2) To stimulate capacity building through **career** and **professional development** of skills, competences, know-how and good practices to prepare a new generation of cultural agents able to respond to the challenges of 21st century's conflicts.
- 3) To promote the **circulation** and exchange between cultural agents and producers (artists, curators, researchers, policy-makers, mediators and educators) from within and outside Europe with a view to rethink Europe as a site of hospitality and conviviality.
- 4) To develop **new audiences and new audience practices** through the implementation of mediation processes based on proximity and conviviality.
- 5) To advance **intercultural dialogue, developing** and raising the interest of **new audiences** while enhancing the role and impact of European art and cultural institutions in the promotion of responsible citizenship in Europe.

The 8 partners of the project will organise a multi-chapter exhibition, 1 itinerary film programme, 1 Summer School, 5 conferences, 5 workshops, 5 mediation labs, 12 artistic and research residencies, and 1 online platform.

The project brings together 8 stakeholders in the field:

1. FCH-UCP (PT) - The School of Human Sciences at the Universidade Católica Portuguesa  
(PT) and its collaborative M.A. and PhD Program in Culture Studies (The Lisbon Consortium) – Project Leader

2. Tensta Konsthall (SE)
3. SAVVY Contemporary – Laboratory of Form-Ideas (DE)
4. Royal College of Art (UK)
5. Fundació Antoni Tàpies (ES)
6. Vilnius Academy of Fine Arts (LT)
7. Museet for Samtidskunst (DK)
8. ENSAD (FR)

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The detailed objectives of 4Cs include:

- **Testing innovative approaches to audience development** through a series of mediation labs and workshops (following a principle of proximity) that will inform the development of a “handbook of good practices in mediation of conflict situations through artistic practice, creativity and culture”;
- **Stimulating capacity building through the development of professional and research skills**, competences, know-how and good practices between different partners with different experiences in their historical pasts of conflicts and reconciliation;
- **Encouraging international cooperation, career development and interaction between theoretical and practical knowledge through training and education** with a series of activities including staff-swap between partner institutions;
- **Facilitating access to career opportunities** to artists and researchers in different career levels;
- **Organising transnational cultural activities** - conferences, residencies, workshops, mediation labs, a summer school, a multi-chapter exhibition, an itinerary film programme, and an online platform – **that support the circulation of European cultural and artistic production** in a moment of conflict;
- **Motivating transcultural dialogue** while raising the public’s awareness with regard to the promotion of different cultures, including minorities and refugees, residing in European countries;
- **Stimulating interest in, and improving access to, European cultural and creative works** that reflect on the current European scenario, which is faced with trials and challenges posed by diverse war theatres;
- **Developing the awareness and participation of audiences** that usually do not

attend art exhibitions and cultural events;

- **Elevating the potential of the social role of European art and cultural institutions** in mediating conflict and post-conflict situations, at training, educating, and programming levels;
- **Supporting the values of Europe**, a project of peace and conviviality for the exercise of responsible citizenship;
- **Motivating transnational cooperation** for the consolidation of a European project that is facing a moment of profound crisis;
- **Contributing to a lasting change of attitude and informed exercise of citizenship.**

## INTENDED IMPACTS

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### Impact

The partnership believes 4Cs will have a great **impact at local, national and transnational levels bearing in mind the interaction between diverse actors, the expertise of partners, and the variety of audiences** that may be reached through this 4-year project. Despite partners' specificities, proposed activities are transversal, and sharing best practices through the manifold means for disseminating materials (no matter the audiences involved and the diversity of conflict situations to be addressed) guarantees the local, national and transnational impact of the project. Since the online platform represents a privileged means of communication between partners and constitutes a repository where all the outputs will be available in open access during and after the completion of the project, the wide reach of the project is guaranteed.

Taking into account the implementation of the foreseen activities along the project, it is likely that more than 800.000 people will be reached. Below are provisional indicative numbers in terms of audience:

- 8 countries where the various 4Cs initiatives will take place (Portugal; Spain; France; Germany; United Kingdom; Denmark; Sweden; Lithuania);
- +800.000 foreseen number of people including:
- Heavy users – academics and professionals in arts and culture (45%);
- Light users – general interested individuals (10%);

- Occasional visitors (5%);
- Look-alikes and absentees – potential future audience (5%);
- Stakeholders and shareholders - refugees and migrants; local communities (35%).

The selected / participant academics and professionals in arts and culture (Heavy users / beneficiaries) for the different activities will have the opportunity to meet colleagues from other cultural traditions and successful personalities in European artistic creation, encouraging the establishment of closer relations and the launch of new projects.

Participant postgraduates students (Heavy users / beneficiaries) will work in a study of great importance for European creation and economy.

Cultural managers, public and private (Heavy users / beneficiaries) will work on tools that will foster benchmarking and the dissemination of best practices. Educators in schools, mediators in cultural centres and mass media (collaborators) will help to bring art closer to citizens.

General Public, specific groups and social communities (Light users; Occasional visitors; Lookalikes and absentees; stakeholders and shareholders – all beneficiaries) will have access to 4Cs activities, within a project that seeks direct participation to guarantee the integration of the project network within society and promote a relationship between different publics and contemporary visual artists.

Organisations benefiting from the activities include:

- Heavy users - Academic and Professional Institutions in Arts and Culture
- Stakeholders and shareholders – international, national and local associations from different areas of action such as NGOs supporting refugees and migrants; community centres; and retirement homes