



PRESS DOSSIER

CreArt

Network of Cities for Artistic Creation

www.creat-eu.org





CreArt (Network of Cities for Artistic Creation) is a European cultural cooperation project for the promotion of artistic creativity, which has been developed over the last 2 years through the coordination of the Fundación Municipal de Cultura of the City of Valladolid.

CreArt is a network of public and private institutions from 14 cities and urban spaces, representative of the Europe's cultural diversity and richness. The participating cities are diverse regarding size, cultural tradition, geographical location, institutional development and socioeconomic profile. They nevertheless share their experience in the development of cultural activities and the promotion of creativity at a local level.

CreArt has the necessary ingredients to become a reference platform – physical and technological – for the European exchange of knowledge, ideas, innovation, and for the promotion of creativity.

From a variety of cultures and contexts, and based on public-private partnerships, **CreArt** works towards a “single cultural currency” across its network.



INFORMATION OF THE PROJECT

DURATION May 2012– April 2017

BUDGET 3,437,300 € EU Grant: 1,718,650 €

COUNTRIES REPRESENTED: SPAIN, THE UNITED KINGDOM, THE NETHERLANDS, POLAND, ROMANIA, CZECH REPUBLIC, LITHUANIA, ITALY, AUSTRIA, NORWAY

COORDINATOR Fundación Municipal de Cultura. Ayuntamiento de Valladolid (España)

CO-ORGANIZERS:

Centrul Cultural Judetean Arad (Arad County Cultural Center) (Arad -RO-)
Comune di Lecce (Municipality of Lecce) (Lecce -IT-)
Comune di Siena (Municipality of Siena) (Siena -IT-)
Stichting id11 (Foundation 1d11) (Delft -NL-)
Consiliul Judetean Harghita (Harghita County Council) (Harghita -RO-)
Magistrát města Pardubic (Municipality of Pardubice) (Pardubice -CZ-)
Vilniaus rotušė (Vilnius Old City Hall) (Vilnius-LT-)
Câmara Municipal de Aveiro (Municipality of Aveiro) (Aveiro -PT-)
PI ‚ARTKOMAS‘ (Kaunas -LT-)
Stadt Linz – Linz Kultur (Municipality of Linz) (Linz -AT-)
Urząd Miejski Wrocławia (Municipality of Wrocław) (Wrocław -PL-)
Kristiansand Kommune (Municipality of Kristiansand) (Kristiansand -NO-)

ASSOCIATED PARTNER

Futurecity (London-UK)

OFFICIAL WEB SITE

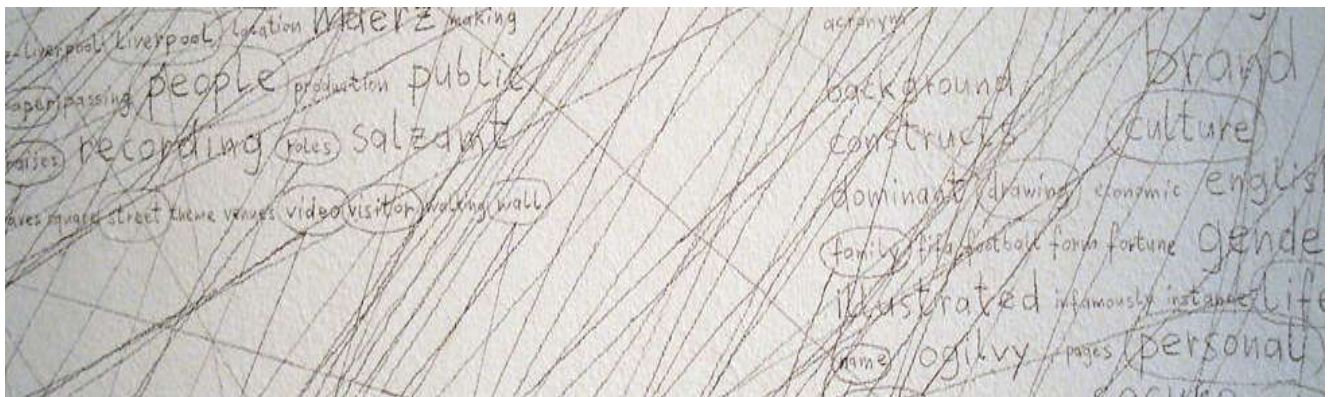
[www. Creart-eu.org](http://www.Creart-eu.org)

FACEBOOK

<http://www.facebook.com/CreArtNetworkCitiesArtisticCreation>

TWITTER

https://twitter.com/creart_eu



JUSTIFICATION

CreArt (Network of Cities for Artistic Creation) responds to a need amongst European cultural institutions who share a common challenge: to maximise the economic, social and cultural contribution that visual arts can make by better facilitating artists, managers, industry and the general public to allow them to create, present and enjoy art work, as well as to access training and education, through seminars, artists residences, workshops and research and analysis programmes.

Launched and coordinated by the Fundación Municipal de Cultura (Valladolid -ES-), **CreArt** was presented for the first time to the 2010 “Culture Programme (2007–2013)” call, and over the last months has developed into a solid network of 14 partner cities and institutions, representative of Europe’s cultural diversity and richness:

1. All partners have experience in the development of public artistic cultural activities
2. All are involved in the promotion of creativity in their territories
3. All are working in mediumsize territorial entities.
4. All partners have experience in European collaboration.

CreArt partners also share a common objective: to promote, from the solid base of their local reality, a competitive offer in the European and international creative industries sector, by improving training, exchange and the exhibition of visual arts. The diversity of the CreArt network and the sum of synergies are the sources of its strength.

From a variety of cultures and contexts, and based on public–private partnerships, **CreArt** works towards a “single cultural currency” across its network. Fostering creativity, both in the industry and in society while developing a sense of belonging to a common Europe, will lead us to build a strong position in an equally diverse and highly competitive international cultural market with incredible potential.



We are convinced that in times of difficulty in Europe it is necessary to coordinate policies, actions and joint working methods. Moreover, that in our given context the relevance of **CreArt** is even greater, since Culture must manifest its fundamental role in the creation of a European realm of responsibility and civility which will contribute to the necessary “personal possession” of the EU. **CreArt** believes that cultural actions support and foster economic development, but there are still challenges to face: access to financing and sustainability; adapted management models; mobility programmes; citizen participation or recognition of local artists; access to European artists and trends; incorporation of ITCs.

CreArt offers a simple and sustainable approach to these challenges, based on direct communication and networking by the main participants in the creative process, with the use of local resources and the necessary initial collaboration of EU.



PROJECT OBJECTIVES

1. Foster creativity through the exchange of experiences, good practices and joint work among artists, artist groups and associations, cultural operators, researchers, industry and civil society bodies, educational institutions and the general public, from different countries and cultural traditions, including intergenerational exchanges.
2. Promote cultural exploration amongst target groups, encouraging the development of Europe's cultural heritage.
3. Develop common training methodologies for specific groups (children, youth and adults) promoting creativity as a skill for personal development.
4. Establish a permanent and professional system of mobility, exchange and joint work experiences among artists and cultural managers.
5. Identify a methodology of professional management that generates sustainable cultural organizations in medium-sized cities, fostering public-private partnerships and civil society participation.
6. Support creativity networking among medium-sized cities.
7. Develop and better exploit technological tools for the exchange of creativity and cultural resource management.
8. Create and standardize systems of analysis and research within the framework of local cultural policies, in order to maximize the sustainability of the project and its financial resources in the future.

SPECIFIC OBJECTIVES

1. Ensure compliance with project objectives through high quality standards in activity execution.
2. Ensure quality of product and expected results.
3. Project impact analysis.
4. Exchange of operational experiences between European cultural managers re. models of promotion of artistic creativity, with special attention paid to mediumsized urban environments.
5. Scientific analysis of existing models in Europe.
6. Establishment of a catalogue of best practices in Europe for artistic creativity management, especially those applicable to mediumsized urban environments.
7. Open new fields of improvement of the knowledge of artistic expression.
8. Foster artistic mobility to improve creativity.
9. Bring creative activity to the public and to specific groups through activities.
10. Create connections between artistic creation and the creative industry.

11. Promote the circulation of art works by new creators outside their local production area, improving international visibility and personal development.
12. Open a new common cultural space for citizens from different medium-size urban areas in Europe.
13. Generate strategies of cooperation between cultural managers throughout Europe to allow the touring of exhibitions in different countries.
14. Publicise project activities and results to specialised audience and general public with special attention paid to civil society bodies.
15. Establish bridges to other medium-sized European cities.
16. Invite the public and specific groups to creative participation.
17. Set up a multidisciplinary network of cultural "creators" and operators in European medium-sized cities.



ORGANIZATIONAL STRUCTURE

Considering the broad and diverse partnership, we have established a solid, simple and agile management system based on joint decision making, strong technical support and expert advice.

1. The Steering Committee (1 representative/partner), meets every 6 months to monitor the project and analyse the progress made.
2. The Technical Secretariat (5 people/Beneficiary) ensures economic and technical control, and monitors project implementation. It analyses difficulties and takes appropriate measures, and informs the Steering Committee of progress and setbacks. It also prepares the reports to be presented to EACEA, liaising with the external auditors.
3. The Curatorial Committee is in charge of the artistic direction of the project's activities
4. The Research Unit lead by Futurecity and Valladolid is in charge of the research ,and analysis of the network's activity, as well as ensuring the project offers bestvalue for its funds and explores entrepreneurial possibilities.
5. "The Creative Core" (experts and prominent professional practitioners from each of the partner cities) will provide on-the-ground intelligence, ensuring the relevance of the work of CreArt, maximising the accessibility of the network's activities and acting as an expert sounding-board for the project partners.



CreArt CITIES

Arad (RO)
<http://www.ccja.ro/>

Aveiro (PT)
<http://www.cm-aveiro.pt/>

Harghita (RO)
<http://www.judetulharghita.ro/>

Kristiansand (NO)
<http://www.kristiansand.kommune.no/>

Lecce (IT)
<http://www.comune.lecce.it>

Linz (AT)
<http://www.linz.at/>

Pardubice (CZ)
<http://www.pardubice.eu/>

Siena (IT)
<http://www.comune.siena.it/>

Valladolid (ES)
<http://www.info.valladolid.es/>

Vilniaus (LT)
<http://www.vilniausrotuse.lt/>

Wroclaw (PL)
<http://www.wroclaw.pl/>

FUTURECITY (UK)
<http://futurecity.co.uk/>

Foundation ID11 (NL)
<http://www.id11.nl/>

Artkomas. Kaunas (LT)
<http://www.menasdvaruose.lt/>

Aveiro, sometimes called "The Portuguese Venice", because of its canals and boats that remind the Italian city of Venice, is one of the cities with the highest economic level in Portugal, and in the last few years has ranked the first positions in the ranking of quality of life and income in the country. In addition to their emblematic and famous houses and palaces of art nouveau style, Aveiro is notable for the variety of its rich museums. The Aveiro University is one of the most important research and teaching centres in Portugal.

Delft, one of the main towns of the Netherlands located between Rotterdam and The Hague, famous for being the birthplace of the painter Vermeer and by their blue color pottery. It has a large number of foreign students, due to the presence of the Technical University of Delft and UNESCO-IHE. The center of Delft is made up of more than 600 historical monuments. There is an historical bond between Delft and Valladolid. This city was once the capital of the kingdom, and William of Orange established there, who led the rebellion against Philip II, initiating the Eighty Years' War. This conflict led to the recognition of the independence of Flanders from the Crown of Spain, such as a precursor state of the future Netherlands.

Linz was European Capital of Culture in 2009. Crossed by the river Danube, is the capital of Upper Austria, its strong industrial development contrasts with its vibrant and intense cultural life. Festivals, concerts and all kinds of special events take place in this city, like the Ars Electronica Center, a center devoted to digital art, where the public connected with the new means of artistic expression related to computers, robotics and the digital world in general. Linz supports proposals that help develop exchanges in the arts and the artistic mobility, as well as urban development strategies, in addition to contribute to the sustainable development of European artistic cooperation.

Vilnius was also along with Linz, the European Capital of Culture in 2009. It is the capital of Lithuania, and the only capital in Europe that is located between the limits of two ancient civilizations: the Latin and the Byzantine. In this centennial city, the spirit of tolerance to different nationalities and religions has been kept alive for years. The historical center of Vilnius, –the northern Jerusalem – is Cultural Heritage of Humanity by UNESCO since 1994. Užupis, a district of artists from the city of Vilnius, located on a bend in the river Vilnelė, is world renowned.

Pardubice, is one of the most beautiful cities in Bohemia. Located 100 km from the capital city of Prague, and on the Elbe river, Pardubice has a major university and a prominent industrial center. It is the former headquarters of the noble family of the Pernštejn and as a modern and dynamic city involved in several European projects. A city with an intense cultural life and sports

Kaunas, the city of museums, is the second largest city in Lithuania, and one of the great cultural centers and economic of Lithuania. It has important companies, especially the chemical industry and textile. Kaunas is famous for its historic old town. Kaunas is also a city with a great cultural activity and sport. All of this makes Kaunas a charming city, with major universities.

Wrocław will be European Capital of Culture in 2016. This ancient city has an excellent location, in the heart of Europe. The city develops in a very dynamic way

because it is chosen as an investment destination for International firms, such as Siemens, LG Philips, Volvo, Hewlett Packard...

Wroclaw is also an important academic center, situated in third place regarding the number of universities and other centers of higher education. In this historic capital of Lower Silesia joined the destiny of 10 Nobel Prizes born in Silesia, such as: Theodor Mommsen, Philip Lenard, Eduard Buchner, Paul Ehrlich, Gerhart Hauptmann, Fritz Haber, Friedrich Bergius, Otto Stern, Max Born and Reihard Selten.

Siena, located in the heart of Tuscany, still preserves an appearance very similar to the one in the 13th and 14th centuries. Siena, the city of the Palio, is one of the cities of Europe with more history, and its historic center has been recognized by the World Heritage Site by Unesco since the year 1995. Siena has its own artistic tradition, linked to the sienese school, that has the distinction of being the art more elegant of the late-gothic in Italy. It is also a city with one of the oldest Universities in Europe.

Lecce, twinned city of Valladolid, is known as the "Florence of the South" or "Capital of the Baroque" due to its magnificent architecture, was one of the cities more artistically alive between the 17th and 18th centuries. The Municipality of Lecce is active, in particular, in best practices exchanges with European, national, regional and local institutions: it has signed many partnership agreements with European cities and it has participated in networks.

Kristiansand, Kristiansand is the sixth largest city in Norway. Capital of the county of Vest-agder in southern Norway, was founded in the year 1641 by king Christian IV in order to become a great city-market dedicated to fostering the growth of this region due to its strategic location. Its economy is based on the industry and tourism. Kristiansand was appointed best cultural city in Norway in 2007, due to their strategic efforts to develop a wide range of cultural activities. The Department of Culture has been involved in the last few years in the participation of european and international cultural projects.

Arad is located in the famous region of Transylvania near the border with Hungary. It is a beautiful magic city filled with beautiful buildings. It was the second city that rebelled in December 1989 against the communist regime of Nicolae Ceausescu. After the restoration of democracy, Arad became an university center and an important center of attraction for investors. It is one of the main routes of entry of Eastern Europe. The principal industries are textiles, mechanical and timber. It is an ancient city, which has numerous cultural treasures, such as the palace of Culture, Revolution Boulevard, and its citadel of the 18th century.

Harghita is a county in the center of Romania, in the region of Odorhei, east of the region of Transylvania, and whose capital is Miercurea Ciuc. Its population is mostly Szeklers, a population that came from Asia and continue to speak a language similar to the hungarian. In 1968, Miercurea-Ciuc became an important center of the culture Székely. In 2001 the old hotel of Harghita County was converted in the "Sapientia hungarian University" of Transilvania, attracting a growing number of young people and intellectuals. It is a cultural center in the region. Harghita County is formed by 4 municipalities, 5 cities and 49 communes.

The predominant industries in Harghita are: timber industry, food, beverages, textiles, leather, and mechanical components.

Valladolid, located in north-central Spain, it is the capital of the autonomous community of Castille and Leon. Valladolid is a welcoming city, socially cohesive and well integrated. Valladolid is an economic motor in the region, having an important automobile industry (IVECO, FASA-Renault, Michelin). At the same time Valladolid is a city full of history and still preserves its old quarter, a heritage of aristocratic houses and religious buildings like the Cathedral commissioned by King Philip II in the 16th Century, the House Museum of Cervantes or the one of Christopher Columbus. The Municipal Foundation for Culture was created by the Valladolid City Council in 1982, and has been in charge of the organization of the cultural and recreational activities of the city since then.

London is the largest European city and the financial center of the continent. London is filled with museums and galleries that host some of the most important collections of art in the world.

Futurecity. Futurecity is the leading placemaking agency set up in London, using culture and creativity to bring people and urban space together. As well as cultural masterplans and strategies, they are experts delivering art in the public realm from concept to completion. Based in London and Cambridge, Futurecity works with the property sector, award winning artists, architects, and the best landscape architects and engineers. Founded in 2001, we have successfully delivered more than 75 projects nationally and internationally and continue to build our reputation as the UK's most successful cultural placemakers. Futurecity works in two ways: Cultural placemaking strategy: Futurecity have published over 70 cultural and placemaking strategies. This work also includes cultural masterplanning, cultural branding and research and project development in partnership with BOP Consulting around culture, placemaking and policy, cultural economics and creative industries. Art in the public realm: Futurecity believes that one of the best ways to create successful new places that people enjoy is to embed art from the start of projects. The Futurecity team undertakes practical delivery of temporary and permanent cultural projects from conception to completion.

For the project CreArt Futurecity will develop a research of identification of the cultural values in each one of the CreArt cities, establishing a channel for the exchange of good practices in the fields of artistic creation and cultural management.

Id11. The foundation id11 aims to realize guest studios and accessible presentation and working places for artists, where experimentation can flourish. Since its creation, id11 analyze and develops permanent projects of resident artists and artworks in temporary spaces of Delft. The artists residences are temporary and are directly related to projects of id11 and in this case also to CreArt. The Foundation id11 has the support of the Municipality of Delft for many years.

Artkomas is a public institution established in 2006 in Kaunas. Its mission is to improve the accessibility of culture to all levels of the society, to reduce the cultural gap between the city and periphery, to assist young artists in adjusting their capacities in the market and integrating into the rank of professionals. Each

year Artkomas organised around 40 exhibitions of visual arts, besides musical projects and other related to scenic arts. Artkomas stands out as well in cooperation programmes with itinerant exhibitions along different countries like Ukraine, Russia, Latvia or Georgia.

Atelierhaus Salzamt is an artist residency space run by the City of Linz, centrally located on the Danube. It is a beautiful old building renovated in 2009, and since then, invites artists to explore the different urban landscapes of the cities. It creates – in the framework of artists in residence programmes – a platform for interaction first at a local level (at different cities in Europe) combined in a second step with an interregional artistic exchange. Artists from the cities of project partners are invited to stay 3 to 6 months in Linz and in the partner cities (bilateral exchanges) and to intercede in the public sphere in a sustainable and visible way. The project addresses young visual artists interested in the urban space.



PROJECT METHODOLOGY

The methodology established in **CreArt** focuses on 5 areas:

1. IDENTIFICATION

This will be a process which balances clarity of need with potential for benefit. Focusing on the latter, we will identify individual communities and institutions which display the greatest artistic innovation and potential for excellence. We will look at six areas of practice, which together will comprise the “creative core” that any city needs to build and sustain its cultural fabric, namely:

1. artists and artistic communities
2. cultural managers
3. curators;
4. critics/journalists
5. commissioners, gallerists, collectors, creative industries, entrepreneurs;
6. educators.

We will also identify artists to participate in touring exhibitions and training programmes. Focusing on clarity of need, we will identify individuals, communities and organisations where the network’s targeted intervention will be able to yield positive artistic, social and/or economic results. These might be students, elderly people, school children, disabled people or other groups for whom artistic literacy and activity may enhance their quality of life and connectivity with the wider community. Our aim is to create a network of target communities and institutions who will act as partners for the CreArt network and allow us both to produce the touring exhibition and also to refine, test and measure the impact of our intervention.

2. TRAINING AND INNOVATION

Once the “creative core”, target communities and best practices have been identified by the CreArt partners, we will promote the best and most innovative artistic, management and outreach practices across our network. We will implement training programmes to share these practices across our network. We will disseminate the best practices in fostering creativity to the related industries.

3. EXCHANGE

The process of taking up the various training opportunities, for instance through permanent mobility systems, will result in the exchange of ways of understanding visual creation, improvement in visual arts management and broader, deeper artistic literacy amongst both the “creative core” sectors and across the network’s target communities. As a network of medium-sized cities, we believe that our ability to foster complex intercommunity relationships provides a potential advantage, and also provides the potential for the long-term impact of our project on artistic creation and creativity at large.

4. ANALYSIS

Alongside the training and innovation and exchange programmes, CreArt will research and analyse the cultural and creative environments of the partner cities. This will share any social and economic capital generated by our project towards the Lisbon Agenda, strengthening Europe's knowledge economy. Findings of any study will be disseminated amongst the network in "real time" to ensure that learning can be acted upon whilst the project is taking place. This "active learning" will be distributed through seminars, conferences and a research document exploring and identifying best practices in the promotion of creativity. These tasks will be carried out with the associated partner who will work closely with the expertise and universities across the network.

5. DISSEMINATION AND EXHIBITION

We will place creativity in medium-size urban areas in the centre of the debate, using traditional dissemination tools as well as new technologies, involving artists, cultural operators, creative industries and the public in these territories, offering direct experience of Europe's current cultural richness diversity and creative potential. Information will be disseminated in three ways: via the network's internal structures, Online, and face-to-face via the activities of the network. CreArt's annual exhibitions, the European Day of Artistic Creativity, CreArt Ambassadors and the Creative Ideas Think-Tank will play a crucial role in the dissemination of the network's learnings, as well as showcasing how we maximise the impact of the work of the network to wider communities.



WORK PLAN AND ACTIVITIES

The methodology of CreArt is reflected in a 5 action work plan with individual activities sharing a common objective:

- a) Project coordination, management and evaluation.
- b) Analysis of management models to support visual arts & creativity in Europe:
 - Research of artistic creativity promotion models in Europe
 - Conferences and meetings on Cultural Cooperation
 - Seminars for artists/cultural managers
- c) Training, innovation and experimentation programme for the promotion of creativity:
 - Artists in Residence
 - Educational program to promote creativity among citizens
 - Artist workshop
 - Meetings for artists/cultural managers
- d) CreArt European Travelling Exhibitions.
- e) Dissemination and transfer of activities and results:
 - European Day of Artistic Creativity
 - Network of CreArt Ambassadors

Between May 2012 and April 2017 the following programmed activities will take place in the CreArt cities:

- Annual Call in the CreArt cities to select the best artworks of local artists for the European Exhibitions between 2012 and 2015.
- 4 touring European Exhibitions with the artworks selected that will travel around the CreArt cities between 2013 and 2016 and a final exhibition in Brussels in 2017.
- Development of educational programmes during the European Exhibitions: guided tours for general public and specific groups and workshops for children.
- Workshops in educational centres by the local artists selected in the annual calls.
- 3 Artist workshops that will have the participation of well know artists. Roadmap: Valladolid (2012), Siena (2014) and Vilnius (2016).
- Research of artistic creativity promotion models in Europe coordinated by the associated partner Futurecity. Futurecity will work with postgraduate and students from the University of the Arts in London and from the Universities of partner cities, to provide multi-generational input into their research and enquiry. As a research plan focuses on “active learning”, this will not take the form of a “final report”, but will rather be a collection of learning from the project.

- 3 Seminars for artists and cultural managers that will take place in Delft (2012), Arad (2013) and Valladolid (2017). The topics proposed will be related to the Research.
- 3 Encounters for artists/cultural managers. Topics proposed: Rethinking training for artists; Creative relationships in the world of art in Europe; Art in temporary spaces. Roadmap of organization: Kristiansand (2015); Pardubice (2016); Delft (2017).
- 4 Conferences of Cultural cooperation and Management. Roadmap: Harghita (2013); Lecce (2014); Aveiro (2016); Brussels (2017). Topics proposed: New ways to promote Creativity at a local level; New ways to manage and finance creative spaces in Europe; Creativity and mass media in Europe; European Cultural Creativity. Tasks of European administrations.
- Artist in Residence programme in Linz (Austria), Delft (Netherlands), Kaunas (Lithuania) y Wroclaw (Poland). Every year since 2013 to 2016 there will be two annual calls for artists belonging to CreArt cities in Linz (8 students) and Delft (8). As from 2014 and until 2016 Kaunas and Wroclaw will join this activity with an annual offering for 4 artists each. A total number of 88 artists will participate in the AiR programmes
- Network of CreArt Ambassadors. CreArt will establish a group of artistic Creativity Ambassadors, to promulgate the idea of creativity in Europe and to promote the European Day of Artistic Creativity. CreArt Ambassadors are global figures from the highest strata of artistic achievement.
- Launch and annual celebration of the European Day of Artistic Creativity. The European Day of Artistic Creativity is an initiative launched by CreArt. Network of Cities for Artistic Creation. As members of the Creart project, we are aware of the importance of promoting creativity as one of the basic elements of individual development and of the creation of an European identity. Our objective is to celebrate one day a year, and at a European level, artistic creativity in all Europe, with open activities in museums, public and private cultural institutions, visual arts centres, art schools, galleries, schools,... We would also like to witness artists and public interacting in these centres and cities, communicating through the language of art. The European Day for Artistic Creativity will also become the springboard for new, original and necessary ideas, aimed at the general public, professionals and institutions.



PROJECT RESULTS

TANGIBLES

- Cohesive and sustainable consortium;
- Correct and efficient technical and economic execution of the project;
- professional, effective organizational structure.
- Precise knowledge of existing strengths and weaknesses in the current European system of artistic creativity promotion
- Knowledge of best practices in the promotion of creativity; Establishment of the theoretical references to create a European model of artistic creativity management.
- A CreArt Methodology to promote visual creativity among schoolchildren, specific groups and the general public; participants in the touring exhibitions and workshops for specific groups and the general public (8,000)
- Participants in artists' workshops and meetings (250); artists in the AiR Programme (88).
- Promotion of creativity in the participating cities through competitive selection processes of emergent artists
- Improved management capacity in cultural operators through skills acquisition by organising competitive activities, local exhibitions using a common methodology, and management of international exhibition
- Dissemination among local population of the diversity of artistic creation in Europe; local artists involved (c.2000); volunteers involved (c.500); Visitors (c.500,000).
- Website visitors (c.250,000); organizations invited to the activities of the CreArt network (150); press conferences (120) press releases (1,000); magazine issues (10); newsletter issues (55);
- Organizations participating in the European Day of Artistic Creativity; Cultural associations invited (c.100); cultural workers (c.1.000); civil society representatives.



INTANGIBLES

- Encourage debate at a European level with the participation of researchers, managers and noninstitutional experts about the situation of artistic creativity and the elements needed to bring it to the forefront of public priorities in Europe, with special attention given to Europe's territorial diversity also in territory dimension terms.
- The direct contact of emergent artists selected in CreArt cities with other ways and methods of artistic creation.
- Direct development of the creative capacities of the artists.
- Population motivated towards knowledge and recognition of creative production
- Increased life and training experiences for CreArt artists.
- Participation in a network of European cities with a joint commitment to artistic creation and fostering creativity in society.
- CreArt brand as the image of European cities committed to visual arts.
- Greater civic sensitivity to the idea of creativity and its cultural importance to Europe's development.
- Strengthening the European cultural movement through recognition of joint participation on European Day of Artistic Creativity.



TARGET GROUPS. IMPACT

CreArt seeks the direct and active participation of 3 main target groups:

1. All the sectors represented in the “Creative Core” (see Identification section), the cultural fabric essential for the project.
2. Educational communities (Universities, schools...) and Mass Media.
3. General public, specific groups and social communities (children, teenagers, adults, elderly people ,disabled people, volunteers...).

They will assume three different roles (as beneficiaries, as collaborators or taking part in the potential "Creative Core") at two different levels (theory and practice of artistic creativity). They will work closely with each other, fostering multiple feedback among them and giving rise to new experiences.

IMPACT

Promotion of artistic creativity (exhibitions, workshops...).

Participation of:

- “Creative Core” sectors.
- Emerging artists (beneficiaries): The selected artists for the different activities will have the opportunity to meet colleagues from other cultural traditions and successful personalities in the European artistic creation, encouraging the establishment of closer relations and the start of new projects.
- Educators in schools, guides in cultural centres and mass media (collaborators): They will help to bring art closer to citizens.
- General Public, specific groups and social communities (beneficiaries) will have access to CreArt activities, within a project that seeks direct participation to guarantee the integration of the project network within society, and promoting a relationship between the different publics and contemporary visual artists.



Analysis of artistic creativity (research, seminars, talks...).

Participation of:

- “Creative Core” sectors.
- Universities from CreArt cities (collaborator).
- Postgraduates students (beneficiaries): They will work in a study of great importance for European creation and economy.
- Mass Media: will collaborate in the dissemination and review of CreArt activities.
- Cultural managers, public and private (beneficiaries): Generation of complementary projects and possible alternative funding sources. The analysis tools will foster benchmarking and the dissemination of best practises.



SUSTAINABILITY AND CONTINUITY OF CreArt

CreArt seeks to involve all the target groups in a long-term project and instigate innovative methods both to increase the impact of the project (social, cultural and economically) and to maximise the potential income of the project, which would be used by the network to continue the work of CreArt after its 5 year period. These include:

- Public and private institutions working in an open and dynamic network with vast experience developing top-quality cultural services.
- Wide representation of the subsectors participating in the creative process and the social implication of the rest of target groups.
- The characteristics of the partners involved will allow for the experience to extend to other artistic disciplines, and will permit similar organizations to join the project or to generate parallel lines of work.

Technical Committee will be responsible for the creation of a Foundation/Association to ensure the future of CreArt. This Organization will have CreArt partners as founding members, ensuring their commitment to the network after the end of initial period. Other cities or public-private organizations interested in the project will be invited to join the Creart Foundation/Association through payment of a fee. Private funding will be sought through innovative schemes of partnership, especially among CreArt suppliers.

The CreArt Foundation/Association will continue with the celebration of the European Day of Artistic Creativity, the Ambassadors and Volunteers Networks, promotion tools for artists (e.g. exhibitions), direct cooperation activities (e.g. residencies), the promotion of participatory activities and the development of the CreArt website with income generating opportunities and cultural products in the future.

Thus, CreArt Foundation/Association will inherit the activities, learnings, new ideas and experience developed in CreArt since its creation and all this knowledge will be assumed in this parallel network, showing how European support to a project can have continuity, offering an added-value service to Europe. We are convinced that creativity is the future, and CreArt is a solid tool to promote it.





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