



Co-funded by the  
Erasmus+ Programme  
of the European Union

**ERASMUS+ PROGRAMME  
STRATEGIC PARTNERSHIPS (KEY ACTION 2)  
AGREEMENT NUMBER 2020-1-ES01-KA227-ADU-095851**

**“Art No Stop: el mundo social al servicio del ARTE”  
Report**

**3rd TPM Netherlands (NL) 8th-10th December 2022  
Host: Changes & Chances**

**In the meeting are present: Dora Fanelli (FES), Ayelen Daniela Bursztyn (FES), Wolfgang Hauck (DKB), Ankie Til (C&C), Ed Sandman (C&C), Gabriele Cagnazzo (TR), Silvia Paradiso (TR)**

**8th of December 2022**

**16.00** Arrival partners

**18.00 Starting of the meeting**

1) Welcoming from C&C, the host organisation. Presentation of the history of the house where we are staying and the logistics of the following days.

Presentation of local projects that C&C is currently working on.

**2) Schedule of the meeting**

**3) Interim report. Balance and proposals.**

Interim report evaluation communication. Assessment of the report.

One of the main criticisms has been the dissemination of the project.

Analyse and formalise the way in which networks are being created with other local entities in the partner countries (and Europe).

FES proposes the realisation of several workshops in VET, social and cultural institutions to test IO2 and start testing IO3.

DKB raises the post-COVID-19 difficulties for social work in Germany, Ten Rock presents the same difficulty.

Another criticism has been the work on IO. It was decided to work on them in the corresponding points.

The Spanish National Agency wonders how the 50 organizations we work with for IO1 are involved in the project. The criticism is about the impact and how to promote experimentation of the model.

It is proposed that as we are including them in the platform, to also include events that they carry out. We can also visit them, present the project using the workshop to test the IO2, in this sense to put the focus on the organisations that work in social issues.

Micha (C&C) who was at FES in May can collaborate in this.

FES is going to write to all entities to let them know that they are on the platform (IO1), how they want to be visible and if they are interested in collaboration.

If each organisation can formalise the relationship with 2 or 3 entities to propose the workshop/meeting in order to test IO2.

It is proposed to use the two days of the meeting to confirm at the end of the meeting the effective possibility of doing this. Not only work with the students, but also with the faculty of the educational institutions.

Organisations from other countries can also be involved, Ten Rock proposes some organisations from their network.

The target group are social operators or students of the topics. The contents are those of IO2 at a basic level. FES can prepare the travels and workshops and if each organisation wants to participate is welcome.

There is not yet a workshop structure, it is something we can work on together during the meeting.

C&C states that there are several artistic organizations working on social issues. It is proposed that

this project seeks to formalize the way to intervene from art, from universities and VET institutions.

The need is especially at the educational level, how to train professionals. If it is more usual in the Netherlands, it would be interesting to investigate the curricula and how to integrate and complement the training in other countries.

To experiment a model and try to create an intervention methodology, we should try to create something replicable by thinking how our host communities can grow.

The dissemination of the project should not only be done at the end of the project, but also involve society in the development of the project, so that each entity can adapt the model to its needs. The intention of the project is to give a basis to the organizations so that they can explore the method and adapt it to their needs.

Although the final impact of the project is on the users, we must intervene with the social operators so that the work is permanent.

FES will put in the Mobility tool the draft for the next TPM and the report of past TPM.

FES will send the links and upload the draft of the Intellectual Outputs.

We have to make fast advances about the web page.

## **20.00 Dinner**

### **09th December**

**9.30hs Start of the meeting:** signatures and administrative organisation.

#### **4) Intellectual Output 2**

Situation of the chapters

- 1) introduction - Ten Rock its done but in italian
- 2) History of Art in the social field - C&C its done. Ed will send pictures to complement the chapter.
- 3) Result of research - Ten Rock its not done. How we work?
- 4) The role of communities/operators in the project.its messing a short part - Fes/ten Rock
- 5) spaces - FES done
- 6) Planning, production on an event DKB done
- 7) Marketing and communication DKB done
- 8) woman in art - C&C done

9) ejercicios - FES done

10) good practice - all organizations are missing. Ten Rock is going to set up its model agreement with artists for artist residencies at Il Faro.

11) project design and planning Ten rock - not done

Ten Rock comments about the introduction

Deadlines:

Revision of chapters: 14 December

After this FES will send the chapters to the Graphic designer

Analysis of the draft of IO2

Wolfgang suggests to check the licence of the photos. Change the colours of the design (green, yellow red, orange?).

Ankie proposes the evolution of scenic spaces. In the same chapters we can use when in Shakespeare time man acting as woman.

Create an audiobook. Wolfgang is testing applications with artificial intelligence to do this.

## **5) Intellectual Output 1**

Analysis of the web page:

Add a way to make a donation (it is in the application form)

Add logo (create a logo: Fes would do it and share with the partners)

Add calendar with events. How to do it? What system are we using? (can you send the user and password?) B-Brave can make a proposal for make a calendar with different events from different organisations?

Change “explore” to “find your project”

Send as we say in the day before of the meeting an email to each organisation authorising the dissemination of the project in the platform.

We like this platform: <https://resartis.org/>

Actually exist a networking for individual artist in Europe. We can analyse and connect and make an exchange <https://www.artists-exchange.org/> we can promote the development of the model. There are other networks to check.

Write a description for Enter in the network - What does it mean? FES do it.

It's messing up the logos of each partner. Add a picture of all the team (meeting in Germany).

In the Stories put a link to the web page to every project/organisation

There's no design, it's just a template. We discuss in April in Brindisi some designs.

We need urgent an “approfondimenti” of every partner web page, information about Art No Stop project: example <https://www.tenrock.it/erasmus>

After it's finished we have to make the translation in each language. It's possible make an automatic translation? Ask B-Brave.

FES will have a meeting with B-Brave next week. We have to make fast advances about the web page.

## **6) Multiplier Events**

We read all together the Application Form: [Multiplier Event](#)

Information:

FES 75 local - 5 international guests - 3 cities - 8.500€

Ten Rock 50 local 2 international guests - 2 cities - 50 participants - 2 international guests - 5.400€  
(Brindisi in FARO - Putignano inside Fuori Uso Fun Fest contest)

C&C 50 local 2 international guests - 2 cities - 5.400€  
DKBS 50 local - 1 international guests - 2 cities (Augsburg, ??) - 5.400€  
Serbia 50 - 2 cities - 5.400€ - 50 participants + 2 international guests

Dates for the celebration of all ME: between 15 May - 30 June 2023

The participants can be divided in each day (for example 25 participants in one city, and other 25 participant in the other city)

In each ME, should be one participant of each partner.

Its a standard event that its represented in every country.

The Photography exhibition will be created in C2 and be standardised.

The presentation of the Intellectual Outputs could be interactive, with small activities with some target group (migrants or social operators) doing some artistic activity for example. It also can be more formal. FES can travel and make some workshop.

FES will create an structure of flyer, communication, evaluation, and invitation.

FESwill send a proposal about the structure of Multiplier Events

FES propose create a multiplier event with the organizations part of the IO1.

### **13.30 Lunch**

### **14.30 Visit and explication of the location and accommodation**

#### **Revision of tasks until now**

#### **Discussion about the project and clarification of doubts:**

C&C say some doubt and we discuss about it before continue with the schedule of the meeting.

Why do we also work and intervene with social operators and not only with people in vulnerable situations? Because it is the way to change a paradigm of social intervention in a profound and lasting way. Social intervention with artistic tools is not part of the training of social operators. Social projects that reach out to host communities do so on a temporary basis.

Vulnerable people often have the same job opportunities: cleaning, cooking, taking care of the elderly. The idea is to give them new possibilities.

The question arises as to whether we will train users and they will continue to train other people. The intervention is on two levels (users and operators) to intervene in a profound way.

There is no money for artistic activities in the host communities. This training can also be useful to people who develop and promote public policies and other institutions that intervene in social issues. C&C bring some books of intervention from the art in prison in the Netherlands that can be used. It is expressed that the situation is very different in the countries of Northern Europe. That is why it is important and necessary that the group is so heterogeneous. C&C works mainly on artistic projects with a social approach (contrary to FES for example).

The diffusion of these projects is very important because it also allows to make known the possibilities of the Erasmus projects, which allows to exchange experiences with the diverse realities that inhabit Europe. In this sense, building a powerful website allows to disseminate and realize a powerful and replicable project. The examples of good practices allow to see how to intervene from the artistic and social point of view and the impact. We could publish one per week on the social networks of the project.

Each partner of this project has a very diverse experience and therefore a very different vision of the project. The idea is to check in each country (especially in the north) if there is training on art at a formal level in the training curricula of social operators.

In Rotterdam there is a youth center with different sectors. When I asked one of the social operators how many young people were there, there were 25. In Italy there is less budget for the same number of people. This makes it difficult to generate quality projects in certain social projects. This is why we must collect a lot of good practices and make them visible to express the importance of this. But it is also necessary to begin to experiment and change the training paradigms of social operators.

How can each organization, from its own specialty and context, contribute to the growth and quality of the project? To express the situation in each context (budget, projects, training, etc.) it is important to cite formal sources.

Within the European objectives, sustainability is an important topic that includes all of us.

An artistic residency such as the one proposed in C2 makes it possible to carry out an activity that would otherwise not be possible in southern European countries.

C&C will write how they feel in their context about this topics.

## **7) Grupal lecture of the intermediate report and evaluation**

-FES will complete the report of each TPM putting all the information in a PDF and upload it to the Mobility tool.

-About the IO1

Its necessary to be really clear with tasks and deadlines with B-Brave to have the IO1. We will try to have a zoom meeting with B-brave on Saturday (that is not on the original schedule). Would be importante download a plug-in that make the translation automatic in the web page. As is social platform open sources, with the contents are changing, we need to found a solution that permit changes in the contents of the web page with their propriety translations. With the advances of the google translate, for example, the translations are good quality in the last 3 years, thanks to the artificial intelligence. The partners are change in the project: in their experience is really difficult are adding contents in each language, being a platform in continue development, so the human and economical resources can be dedicated to another activities.

-About the IO2. We discuss before about the tasks is messing.

Ten Rock want to share the introduction to confirm the discussion expresses. Maybe this is something we can do tomorrow morning as first point of the meeting.

We will send a draft to the National Agency for feedback. After that we will make the translations.

-About the IO3

C&C has a proposal to show a work in progress they are doing.

An interesting proposal could be to add a link to other projects that are in process.

Add the structure we created and the discussions we have had based on this. Next month we will study what we have worked on and have meetings to deepen the work. The IO3 structure has been created as a final work of C1:

## **Index IO3**

The idea is to select people with a story that can be similar to our target group story. For example, we select in Granada a boy from Morocco, totally self-tought, young and that is being recognized in Granada as a videomaker in the “urban culture” environment.

## **Audio (C&C) Ismael??? video maker... in Granada**

- 1) Interview as introduction: History of success. Who is? What is that role? When and how start the interest? Daily schedule.
- 2) Theoretical index with interest links (text book, youtube, tik tok, instagram, etc...). Basic principles of sound. Mixing. Audio consumption format. Sound design. Sound narrative.
- 3) Video lesson: 1 small example. It could be created during the creative residence in Granada.
- 4) List of Free tools and video tutorials
- 5) Story telling: Live situation: narrative close about the person. THE goal is to give to the people the live tension we have in the performance. During the festival/residence we can film a short video when the people is working. 3 minutes video.
- 6) Evaluation, Test

### **Light Design**

- 7) Interview as introduction: History of success. Who is? What is that role? When and how start the interest? Daily schedule.
- 8) Theoretical index with interest links (text book, youtube, tik tok, instagram, etc...). Basic principles of sound. Mixing. Audio consumption format. Sound design. Sound narrative.
- 9) Video lesson: 1 small example. It could be created during the creative residence in Granada.
- 10) List of Free tools and video tutorials
- 11) Story telling: Live situation: narrative close about the person. THE goal is to give to the people the live tension we have in the performance. During the festival/residence we can film a short video when the people is working. 3 minutes video.
- 12) Evaluation, Test

### **Video (C&C) - ISMAEL**

- 1) Interview as introduction: History of success. Who is? What is that role? When and how start the interest? Daily schedule.
- 2) Theoretical index with interest links (text book, youtube, tik tok, instagram, etc...). How to improve the recording with the mobile. Language and audiovisual production. Script for short films, reports or mini documentaries. Video editing on mobile. What is micro narratives? Creation of gifs and mini videos. Stop motion techniques. Creation of animated pieces.
- 3) Video lesson: 1 small example (Projection in show) It could be created during the creative residence in Granada.
- 4) List of Free tools and video tutorials.
- 5) Storytelling-Live situation: narrative close about the person. 3 minutes video.
- 6) Evaluation, Test

### **Production (FES)**

- 1) Interview as introduction: History of success. Who is? What is that role? When and how start the interest? Daily schedule.
- 2) Theoretical index with interest links (text book, youtube, tik tok, instagram, etc...).
- 3) Video lesson: 1 small example. It could be created during the creative residence in Granada.
- 4) List of Free tools and video tutorials.
- 5) Storytelling-Live situation: narrative close about the person. 3 minutes video.
- 6) Evaluation, Test

### **Acting (Ten Rock)**

- 1) Interview as introduction: History of success. Who is? What is that role? When and how start the interest? Daily schedule.
- 2) Theoretical index with interest links (text book, youtube, tik tok, instagram, etc...).
- 3) Video lesson: 1 small example. It could be created during the creative residence in Granada.
- 4) List of Free tools and video tutorials.
- 5) Storytelling-Live situation: narrative close about the person. 3 minutes video.
- 6) Evaluation, Test

### **Communication (FES)**

- 1) Interview as introduction: History of success. Who is? What is that role? When and how start the interest? Daily schedule.
- 2) Theoretical index with interest links (text book, youtube, tik tok, instagram, etc...).
- 3) Video lesson: 1 small example. It could be created during the creative residence in Granada.
- 4) List of Free tools and video tutorials.
- 5) Storytelling-Live situation: narrative close about the person. 3 minutes video.
- 6) Evaluation, Test

### **Scenography (dieKunstBauStelle and Ten Rock)**

- 1) Interview as introduction: History of success. Who is? What is that role? When and how start the interest? Daily schedule.
- 2) Theoretical index with interest links (text book, youtube, tik tok, instagram, etc...).  
Scenotecnica. History about scenography.
- 3) Video lesson: 1 small example. It could be created during the creative residence in Granada.
- 4) List of Free tools and video tutorials
- 5) Storytelling-Live situation: narrative close about the person. 3 minutes video.
- 6) Evaluation, Test

### **Costumes (dieKunstBauStelle and Ten Rock)**

- 1) Interview as introduction: History of success. Who is? What is that role? When and how start the interest? Daily schedule.
- 2) Theoretical index with interest links (text book, youtube, tik tok, instagram, etc...).
- 3) Video lesson: 1 small example. It could be created during the creative residence in Granada.
- 4) List of Free tools and video tutorials.
- 5) Storytelling-Live situation: narrative close about the person. 3 minutes video.
- 6) Evaluation, Test

### **Roles (FES)**

- 1) Interview as introduction: History of success. Who is? What is that role? When and how start the interest? Daily schedule.
- 2) Theoretical index with interest links (text book, youtube, tik tok, instagram, etc...).
- 3) Video lesson: 1 small example. It could be created during the creative residence in Granada.
- 4) List of Free tools and video tutorials.
- 5) Storytelling-Live situation: narrative close about the person. 3 minutes video.
- 6) Evaluation, Test

## **Aclarations/Proposals**

About Interview:

- Decide the photoplan for the interview to have the same.
- Storyboard of interview.
- An inspiring history
- We also can film it during the festival.
- Everything has to be in each language.
- The idea is create a course in a creative way in order to make it attractive to our target groups.
- We have some pages to create online courses more easily. We can do research. Wolfgang can make some proposals.

After the discussion before, how we can make a multiplier event useful and interesting if this is not innovative in the north of Europe. What is the sense? What we can present? Maybe we can work with social workers to reflect about this situation. This is something to think about. Maybe its a possibility to create connections in another level, share some impacts. Maybe this need is in close projects, as prisons, for example. Its possible a creative residence in prison in Netherlands? Its very difficult because there are many people and becoming more gang and fighting and sometimes is not secure. Its more hard the work there after COVID. Some person are very tuff and not should be in that prisons because they have contacts.

### **7) Dissemination activities**

Communicate to all the organizations that are included in the IO1, inform them that they are on the website, ask them to check it, invite them to spread the platform on the networks. Invite them to communicate events they are doing. They can share other experiences they know of. Invite them to hold a workshop there to test IO2. You can offer them a meeting via zoom and create another form of collaboration.

Invite these organizations to a multiplier event.

Write an email to collaborate with the dissemination of the results and receive feedback.

Discuss what real possibilities we have to create what kind of synergies.

Choose the day where we are going to launch the IO2 and that everyone makes a publication in their social networks.

The FES communication team will be in charge of making a proposal for the logo.

The image of the project should have colors and a logo that remain. This is something that can be worked with B-Brave.

For FES it is really important that the partner completes the dissemination report document (attached). [dissemination report](#)

Its important share when we present this project with another organizations.

We will share also our web page.

Who are the partners of the national level of each partners who participates in the dissemination of this project? We need to make a list of each one.

### **19.00 Finish of the meeting**

**Cooking together - dinner - football world cup!**



**10th December 2022**

**10.00**

### **8) Intellectual Output 3**

The idea of what we have discussed in the last meetings is that there is already a lot of material on video, audio, etc. training. Our job would be how to motivate them to approach these materials. Many times they are contents that require certain previous knowledge (as well as digital, etc.). It is then proposed to conduct interviews and tell stories of similar people (migrants, second generation migrants, etc...) who work on these issues. The io3 is created with the idea of having audiovisual material (which can also be reels of more youthful audiovisual media such as instagram or tik tok). How to approach the material from micro learning approaches has been a proposal of C&C to approach deeper materials. Maybe they can be videos, podcasts, manuals, padlet (C&C has experience in this because they work with this in general and it works really well)...

To create the IO3 there are different Budgets. There are different themes: audio, lights, video, production, acting, communication, scenery, costumes.

The idea is to build knowledge and communication similar to what some influencers might work with. The users we work with also follow influencers according to their interests (music, Palestine, etc...). Which could be an interesting way to convene our target group.

It would be necessary to create a structure and aesthetics so that we can all reproduce. We have to organize what content we should produce and in this sense, how we want it and then be able to divide the tasks. The explanation of the budget is in the following file:

 Budget Art No Stop

It is important to include content about executive production, not just technical. Express what happens before and behind the scenes. Production is something else that is also necessary. Maybe it's management. C&C brings an experience in which they had to replace the producer in a festival, where the marketing was not well done among other things. The artistic leader and the manager are both responsible for the artistic event globally but from different aspects (the content and the organization), so they must be in constant communication. We decide add micro-learning to the structure. In this sense it is also interesting to think about the order of the chapters we will create. This is part of the introduction. There is something more important, it is necessary to have a global vision of the artistic event so that it dialogues in harmony.

As documentation we need a timesheet. FES sends the money to the partners and they are in charge of selecting the workers.

The technical level is for street performances, to motivate users to work as technicians in street performances.

Luces does not require great technical requirements. It is intended to think of inspiring images, at night in a nice neighborhood of Granada, for example. It would be interesting to find a heterogeneous approach.

We will need a person to set up the platform. And another person to manage the social network, because this is the course itself. To our users it is more easy participate in the course if it is in the social network and not on a platform. We have to use different social networks, in relation that we wrote in the application form.

First of all we should agree about the format of each chapter. What it will be the material of study. Wich will be the index and detail each part.

The interviews could be done in the KreArte Festival in Granada 2023 with the students of the course. DKB made the interviews during the las Festival (2022). We watch it all together. All share some material to have new ideas about what we want to create.

Maybe we can do one first chapter and test in our users (FES and TR) to know which is the level. Probably a basic level with the possibility to go deeply. The important is how to create something attractive. Probably what is attractive to the young migrants from Morocco or Latinoamerica from FES is not the same for the moroccan woman from TR.

This could be just one European project, so how can we do this work with our resources? Which kind of performances are we working on?

There are many issues we have to think about, such as the different languages, codes, and we have to choose.

The project should be about how to work and create with the minimum resources. Tell a story about someone who is working on this, it's inspiring someone. We know in Spain a moroccan boy who is barber and little by little is working on videos with really good artists, for example. Maria is a latinaoamerican refugee who work in the swing workshop and can be a nice example for the woman from TR. We can also switch the chapters.

DKB ask if we can put some chapters together. We decide put light as part of scenography.

We need a deadline for draft and make comments together and create. DKB proposes to create a template that everybody can follow. Who should make the template? Which software we should use? Canva offer different templates to use for the beginning and final to make all the videos as same.

The Course 2 online will be from 5th march - 5th April  
in Granada its from 15th April to 15th May (the last week is the Festival).  
We have until 1st March to finalise the videos.

We have to decide the role of B-Brave.

### **General Notes**

We will think about the structure that we created and about our possibilities. And talk again in a zoom meeting.

FES will create a precise proposal of draft to share and comment about production. FES will send it for 6th January

Then we calculate the costs, and decide about the budget. Zoom meeting 16th January at 16hs.

We have to decide about the language. Each can could do their own language and english.

FES will have a meeting with B-Brave to develop the work.

23rd december at 10hs we will have a meeting with B-Brave about the IO1.

### **9) Course 2**

Who should be there? The accompanying person can stay during a period or come back after one week. Its not necessary that the managers be there. If they want to come and give some classes we can organize that.

Participants: people in vulnerability refugees, cultural/social/educational obstacles, migrants or second generation.

TR, DKB, C&C: 4 migrants + 1 accompanying person

B-brave 1 participant

FES will send the document for incorporate the participant and questionnaire of expectations

Proposal of professors and structure from FES:

 Structure C2 Art No Stop

Following and evaluation

[https://docs.google.com/document/d/1t9dNnjMfBOYrK7RXMlmHkTFoyV-9VqN0B\\_ui6N\\_1e6s/edit?usp=sharing](https://docs.google.com/document/d/1t9dNnjMfBOYrK7RXMlmHkTFoyV-9VqN0B_ui6N_1e6s/edit?usp=sharing)

Everyone has to make a proposal for the meeting on 16th January.

### **10) Budget**

We will discuss in the meeting of 16th January when we discuss about the IO3.

### **11) Calendar of ME**

TR 23-24 June with the 4 TPM 20-21st

FES May (during festival)

DKB in June

We should ask for an extension?

### **15.30 Lunch and tour on the city.**

**11th of November 2022**

**Departure of partners**