



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

# GUIDE AND GERMAN EXPERIENCES OF CREATIVE ALLIANCES



Guide created in the  
framework of  
Creative Invisibles project

"Cultural identity is understood as the set of cultural references by which a person, alone or in community, defines himself (...) and intends to be recognised in his dignity. (...) The term 'culture' refers to the values, beliefs, convictions, languages, knowledge and arts, traditions, institutions and ways of life through which a person or a group expresses its humanity and the meanings it gives to its existence and development"<sup>1</sup>.

Let us look at urban culture, which is defined through practices specific to the urban environment (such as language or a style of dress) and more particularly at what is known as hip-hop culture. The latter was born in the United States at the end of the 1970s and uses the urban space of cities as a stage or setting. Graffiti, dance, music, fashion and sport are all means of expression for young people from working-class neighbourhoods who gradually create their own identity. In France, this has mainly developed in the suburbs in opposition to a so-called bourgeois and "standardised" culture, in which young people from these areas do not recognise themselves and/or which they do not aspire to integrate.

Another art form is the visual arts, which are the arts that produce objects perceived essentially by the eye. They include the traditional plastic arts (drawing, painting, etc.), but also applied arts such as graphics and design, as well as new techniques such as photography, film, video and new media. Some forms of these disciplines may intersect with urban culture.

Like others in the cultural and creative sector, these two doors are often sources of social and professional integration, indirectly or directly. Indirect because they promote creativity, self-confidence, recognition and dignity, for example. Directly, because they enable the development of know-how, skills and professional structuring in these sectors, but also well beyond.

In what way can these sectors and the cultural and artistic sector in general be a vector for social and professional integration? How can this type of dynamic be animated and developed on a territory? The Créative Invisibles project attempts to answer these questions by crossing the views and practices of several European partners, but also by bringing together local actors in these sectors around Creative Alliances.

<sup>1</sup> Extract from Article 2 "Cultural Rights, Freiburg Declaration" (2007)



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

# 1) INTRODUCTION AND BACKGROUND OF THE PROJECT

## A- PROJECT DESCRIPTION :

**Creative Invisibles is a European cooperation project that offers tools for identifying and mobilizing NEET (not in education, employment or training) and 'invisible' young people through creativity.**

**The project is aimed at professionals in the creative sector who work with young people (target audience) and young people (beneficiaries) in French, English, German, Spanish, Italian and Danish. It aims to renew professional practices in the creative sector and to participate in the renewal of the creative sector's audience and communities.**

### **The CHALLENGES OF CREATIVE INVISIBLES :**

- Enabling the creative sector to deploy new strategies: identifying and cooperating with new audiences, communities and networks.**
- To enable NEET and invisible young people to find non-institutional routes to develop their projects, initiatives and businesses.**

### **The PROJECT RESULTS :**

- A good practice guide on the identification of "invisibles" and good practices that favour their participation in cultural and creative actions (at European level).**
- A methodological guide on the conduct of partnerships or creative alliances between young people, integration/training institutions, local authorities, and examples of territorial actions and/or events integrating young people in territorial projects.**
- Educational resources and activity proposals based on "street culture" in the form of interactive multimedia content (training of creative actors).**
- An application that will bring together all these resources for creative actors and young people.**
- Events that will highlight these actions, in conjunction with local partners in each country (artistic, cultural and creative, socio-cultural, training...)**





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

## The PARTNERS :

- Le Rocher de Palmer (MDN)- FR and Imal (Kontrapunkt)- DE: have been working for decades to identify invisible young people in the most complex urban spaces, fight against exclusion and fight against dropping out of school by developing collaborative projects between young people and creatives.

- LABA- FR and Materahub- IT: build inclusive projects for the enhancement of the territory (tourism, territorial planning, participative projects). They develop these projects that include young inhabitants, in collaboration with local and regional authorities.

- Backslash-ES and Momentum Consulting-IR support young people's projects by offering tools to support initiative and entrepreneurship. These tools are an alternative to traditional vocational training tools.

- EUEI-DK, specialist in online training



momentum  
[educate + innovate]



LE ROCHER  
DE PALMER

## B- LOCAL CONTEXT OF STREET CULTURE AND YOUTH :

Please explain your local context of Street Culture and youth : What are the challenges and issues around those two topics ? How are they related, why is it interesting ?

### **WHAT ARE THE MAIN LOCAL ACTORS IN THOSE SECTORS ?**

main actions and projects

YOUNG URBAN ART IS RELATED CLOSELY TO WHAT WE CALL „SUBCULTURE“. YOUNG ARTISTS, YOUTH AND OTHER CULTURAL ACTIVE PEOPLE CREATE A FAIRLY LIVELY LOCAL SURROUNDING FOR CULTURAL AND ARTISTIC PROJECTS. THESE ACTIVITIES ARE NOT CONNECTED TO ONE CULTURAL OR ARTISTIC ISSUE. THEY ARE CROSS-SECTORAL AND CONNECT MUSIC TO PERFORMANCE TO MEDIA ART TO FINE ARTS AND SO ON.

THIS YOUNG URBAN ART SCENE IS ESSENTIAL FOR THE CITY AND ITS SOCIETY. BY ENABLING STREET CULTURE TO TAKE PLACE ALL OTHER ARTISTIC AND CULTURAL ACTIVITIES ARE AFFECTED. STREET CULTURE IS ONE OF THE COLUMNS THE CULTURAL LIVE IS BASED ON.

DURING THE COVID PERIOD THIS YOUNG SCENE HAD NO POSSIBILITY TO CONNECT, CELEBRATE, PRODUCE AND PERFORM. THE FESTIVE ELEMENT WAS MISSING. THE MAIN ISSUE AND CHALLENGE TODAY IS TO GIVE THIS SUBCULTURE A PLACE AND SUPPORT TO GROW AND EXPAND.

## Local context of Street Culture and youth :

### **WHAT ARE THE LOCAL CHALLENGES AND ISSUES AROUND STREET CULTURE AND YOUTH ? HOW ARE THEY RELATED, AND WHY DO YOU THINK THAT IT'S INTERESTING ?**

MUNICH IS A FAIRLY RICH AND EXPENSIVE CITY. TOO EXPENSIVE FOR YOUNG ARTISTS TO LIVE, TO WORK LET ALONE TO FIND AN STUDIO SPACE.

TO FOSTER AND TO PROMOTE STREET CULTURE AND YOUTH THE FUTURE STRATEGIES MUST MORE THAN EVER FOCUS ON CREATING A FOUNDATION THROUGH A GOOD BASIS: FREE OR AT LEAST AFFORDABLE STUDIOS, EXHIBITION POSSIBILITIES, PRESENTATION POSSIBILITIES AND PLACES TO MAKE MUSIC.

THIS SITUATION LEADS TO AT LEAST TWO MAIN ISSUES:

ON THE ONE HAND WE HAVE A HIGH PRESSURE ON THE REAL ESTATE MARKET. LOCAL AUTHORITIES, PRIVATE COMPANIES AND THE CITY DEPARTMENTS SHOULD WORK HAND IN HAND TO SUPPORT YOUTH AND STREET ART IN FINDING PLACES TO BE USED - EVEN IF ONLY TEMPORARILY IN THE FORM OF INTERIM USES. IN THIS REGARD, ALL BUILDINGS THAT EXPERIENCE A PHASE OF "WAITING" BEFORE DEMOLITION / REDEVELOPMENT ARE SUITABLE FOR THIS.

THEREFORE WE STARTED OUR FIRST INTERIM USE PROJECT CALLED GABRIELE IN 2020. SINCE THEN WE TEMPORARILY USED THREE DIFFERENT BUILDINGS AND GABRIELE HAS OFFERED SPACE FOR ARTISTIC WORK, EXPERIMENTATION AND EXCHANGE. WE SUPPORT YOUNG CREATIVES BY PROVIDING THEM WITH FREE WORKSHOPS, STUDIOS, DISCOURSE AND EXHIBITION SPACES. HERE THEY CAN WORK TOGETHER, SUPPORT EACH OTHER AND NETWORK.



## Local context of Street Culture and youth :

WITH THE GABRIELE CONCEPT, WE CAN COUNTERACT THIS SHORTAGE, AT LEAST FOR A LIMITED TIME. IMAL WAS ALREADY ABLE TO GAIN EXPERIENCE WITH THE FIRST INTERIM USE IN THE CREATIVE QUARTER (2015) FOR AN ARTISTIC - CULTURAL, CROSS-GENERATIONAL, DISTRICT-RELATED USE OF INDUSTRIAL BUILDINGS.

THE YOUTH WELFARE OFFICE OF THE CITY OF MUNICH / JUGENDKULTURWERK SUPPORTS THE GABRIELE PROJECT AS AN INNOVATIVE METHOD TO IMPROVE CULTURAL EDUCATION AND YOUTH CULTURAL WORK.

*GABRIELE 1* IN THE FORMER TRAINING CENTER OF THE TINSMITH GUILD IN GABRIELENSTRASSE IN MUNICH NEUHAUSEN. AROUND 150 YOUNG PEOPLE FOUND A SAFE PLACE TO WORK HERE IN THE EARLY DAYS OF THE COVID 19 PANDEMIC.

PERIOD: SEPTEMBER 2020 TO FEBRUARY 2021

A COOPERATION WITH THE PROJECT DEVELOPER BAUWERK. AND THE DISTRICT COMMITTEE 9 NEUHAUSEN-NYMPHENBURG.

*GABRIELE 2* AT WALDFRIEDHOFSTRASSE 92/94 IN MUNICH SENDLING.

AROUND 80 YOUNG CREATIVES WERE ABLE TO USE TEMPORARY WORKSPACES/STUDIOS AND WORKSHOP ROOMS HERE. IN ADDITION, WE WERE ABLE TO OPEN TWO EXHIBITION SPACES, THE GABRIELE BANK AND THE GABRIELE SUPERMARKT, WHICH WERE USED BOTH BY THE STUDIO USERS FROM THE BUILDING ITSELF AND ALSO BY OTHER YOUNG ARTISTS. IN ADDITION TO THE DAILY ARTISTIC-CREATIVE WORK, REGULAR MEETINGS FOR EXCHANGE, PRESENTATIONS AND WORKSHOPS TOOK PLACE.

PERIOD: FEBRUARY TO AUGUST 2022

A COOPERATION WITH BAUWERK MÜNCHEN 92 GMBH & CO KG

## Local context of Street Culture and youth :

GABRIELE 3 AT RIDLERSTRASSE 13-15 IN MUNICH WESTEND.  
ONCE AGAIN, AROUND 60 YOUNG ADULTS COULD FIND A PLACE  
HERE TO EXPERIMENT, WORK AND DEVELOP IDEAS. IN ADDITION,  
THERE IS ENOUGH SPACE FOR EXHIBITIONS FOR IN-HOUSE AND  
FOR EXTERNAL ARTISTS, EVENTS RELATED TO THE NEIGHBORHOOD,  
EXPERT MEETINGS, WORKSHOPS, ETC.

PERIOD: OCTOBER 2022 UNTIL AT LEAST DECEMBER 2023  
A COOPERATION WITH THE *MUCBOOK CLUBHOUSE KICKOFF*

THE *GABRIELE* CONCEPT HAS ESTABLISHED ITSELF IN MUNICH. THE  
PROJECT HAS BEEN CITED SEVERAL TIMES IN THE CITY COUNCIL AS  
AN EXAMPLE OF SUCCESSFUL, PARTICIPATORY INTERIM USE.

ON THE OTHER HAND MUNICH HAS A HIGHLY SOPHISTICATED  
SYSTEM OF FINANCIAL SUPPORT FOR ART AND CULTURE. MOST OF  
THE CITY FUNDING (IN TOTAL 273.000.000 €) IS GIVEN TO HIGH  
CULTURE: 5 MUSEUMS AND GALLERIES (16 %), 1 THEATER (14 %), 1  
ORCHESTRA (10%), CULTURAL ENTERPRISES (16%) AND THE PUBLIC  
LIBRARY (17 %). FOR ALL OTHER ACTIVITIES, FOR ALL OTHER  
STAKEHOLDERS (FREE THEATER GROUPS, MUSICIAN, CULTURAL  
EDUCATION, LOCAL CULTURAL ACTIVITIES, FESTIVALS,  
INTERNATIONAL EXCHANGE, STUDIOS, FREE ARTISTS, ETC.) THERE  
IS AN FUNDING OF 21 % LEFT OF THE ANNUAL BUDGET.  
IT IS OBVIOUS THAT PROMOTING AND FOSTERING STREET CULTURE  
AND YOUNG ART MEANS ALSO TO CHANGE THE FUNDING SYSTEM IN  
TERMS OF GLOBAL BUDGET AS WELL AS IN TERMS OF  
ACCESSIBILITY TO THE RESOURCES.



## 2) WHAT IS A REGIONAL ALLIANCE?

### DEFINITION - INTEREST/WHY IT IS IMPORTANT

A Regional Alliance is a collaboration of individuals and organisations who share a common interest in a project, topic or theme and commit to working together for the benefit of all involved. The power of an effective alliance is that it can harness the expertise and energy of all those participating, achieving results that no single partner could achieve alone.

The objective of each Regional Alliance will be to recruit, motivate and involve relevant stakeholders to endorse and commit to an action plan, to encourage greater access to entrepreneurship education with greater emphasis on economic development and community cohesion.

To achieve the above goals, Alliances will need to establish sustainable, cross-sector collaborative relationships between VET providers, HEIs, the support and cooperation from stakeholders operating in every country and city participating in the project. They will benefit by drawing from the experiences and knowledge of stakeholders from different sectors and identify needs, opportunities, and existing resources available for each region. (e.g. social enterprise, community cooperatives, shared working spaces, enterprise hubs.)

→ Together, they can promote innovative approaches and ambitious actions that have impact and effectiveness through combined and more efficient use of resources. Through the Alliance, stakeholders share the view that working together is more effective than working in isolation. While the concept of an Alliance is not new, collaborations and partnerships are vital to advancing the Street Culture economy. Partnerships can be formal or informal, with written legal agreements or based on mutual agreement.





### **3) STRATEGY - DEVELOPMENT OF AN ALLIANCE**

#### **DEVELOPMENT OF AN ALLIANCE**

Development of the Alliance is an ongoing process leading to the achievement of agreed goals. It starts with the formation of the group, clarifying its purpose and proposing the activities.

The process is flexible and repetitive and will involve multiple stakeholders contributing to the Alliance.

Before describing the steps to take in developing an Alliance, it's important to answer a number of questions about the alliance and the involved stakeholders.



#### **A. DEFINE YOUR PURPOSE & GEOGRAPHIC AREA**

- Identify the stakeholders (Associations, Public administrations, enterprises, collectives)
- Communicate with them
- Set meetings
- Identify if all potential stakeholders are represented (allow the Alliance to be “fluid”)
- Establishing a partnership: how do the stakeholders feel?
- Building a common vision
- Engage stakeholders in defining the Area
- Be clear about the benefits to stakeholders from involvement in the partnership
- Secure commitment to the work of the partnership
- Develop an action plan and timeline for each step

## **B. IDENTIFY THE CURRENT INITIATIVES AND PROGRAMMES & STRATEGIES**

You should engage partners in mapping current provisions across the region defined for the work of the Alliance. In the mapping exercise, partners are encouraged to contribute from their knowledge and, using secondary sources, identify current support programmes concerning entrepreneurship and social innovation. The consultations in each region should be held with a range of stakeholders, including policymakers from Government agencies, local councils, local business development/enterprise organizations.



## **C. ACTION PLANNING AND IMPLEMENTATION - SHOWING THE DIFFERENT MEETINGS RESULTS**

**c. Action Planning and Implementation - showing the different meetings results**

The Creative Alliance action plan can be used as an educational resource, it can be used as a blueprint when establishing and maintaining a Regional Alliance, which is the core vehicle for developing local actions. This resource can be used:

- as a training resource, providing a practical learning guide on how to develop a Regional Alliance
- as a reference guide to review and consult the development and maintaining stakeholder partnerships and collaborations.

First of all, the partnership should design a strategy to involve all the stakeholders, to take part in the alliance emphasizing the importance of intra-institutional cooperation, solidarity and mutualism among all to achieve the objectives. Very important is to consider the benefits of the work to be done and communicate them to all stakeholders, locally.

Furthermore, in order to achieve the result, the lead partner or partner who intends to promote the alliance should establish a schedule of meetings.

In fact, we can say, It's very important to establish and plan the objectives for the first one, but it's very important to not fix at the beginning the topic of each meeting, because the idea is to keep the discussion open and ongoing.



## D. SUSTAINING THE ALLIANCE WITH FUTURE PLANS

The sustainability of the Alliance will be supported by the Partners Action Plans. Their cooperation may be formalised in legal frameworks or informal working groups.

Action Plans will be developed by the Alliances in each of the participating countries in the SCR programme and will be available to download from the SCR website.

The Action Plan should focus on achieving the Vision and Mission of the Alliance and the aims of the SCR project. It should include short-term as well as medium and long-term goals. Through the delivery of agreed actions, the Alliance can remain energized while celebrating the achievement of the short-term aims. The Alliance evaluates the impact of these actions and disseminates the work of the Partners.





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

Description of the local Creative Alliance you created :

## WHO ARE THE MEMBERS OF THE ALLIANCE ?

Name + description of organisations or individuals involved

OUR LOCAL ALLIANCE WAS BASED ON THE LOCAL CHALLENGES AND THE LOCAL CONTEXT DESCRIBED ABOVE.

THE IDEA WAS TO BRING TOGETHER DIFFERENT STAKEHOLDERS:

- MEMBERS OF THE CITY COUNCIL
- CITY OF MUNICH /DEPARTMENT OF CULTURE, DEPARTMENT OF YOUTH
- YOUNG PEOPLE AND YOUNG ARTISTS
- NGO'S ACTIVE IN THE FIELD OF ARTS AND CULTURE
- CULTURAL INITIATIVES
- ENTERPRISES FROM THE REAL ESTATE SECTOR





## **MAIN THEMATIC DISCUSSED DURING THE FIRST MEETING OF THE ALLIANCE** : postulate/state of play, problems highlighted by the Alliance, first lines of work identified, etc.

THE FIRST MEETING SERVED TO IDENTIFY AND NAME THE BASIC PROBLEMS AND ISSUES.

IT WAS CLEAR THAT WHEN DEALING WITH THE ISSUES OF STREET CULTURE AND YOUTH CULTURE, IT IS ESSENTIAL TO INCLUDE YOUNG PEOPLE IN THE PROCESS AND DISCUSSIONS.

BASED ON THE EXPERIENCE OF THE YOUNG PEOPLE WE DISCUSSED DIFFERENT TOPICS CONCERNING THEIR SITUATION IN TERMS OF CULTURAL ACTIVITIES, THE NEED TO FIND (NONCOMMERCIAL) PLACES FOR STREET CULTURE, TO WORK, TO PERFORM AND TO EXCHANGE.

THE FIRST MEETING TOOK PLACE IN SUMMER 2022 AND WAS ASSOCIATED TO A CONFERENCE ORGANIZED BY NGO'S AND YOUTH. THE AIM WAS TO FIND GAPS IN THE CITY'S SUPPORT SYSTEM FOR YOUNG PEOPLE.

BRINGING TOGETHER MEMBERS OF THE CITY COUNCIL, THE CITY DEPARTMENTS, NGO'S AND YOUNG PEOPLE WE DISCUSSED THE NEEDS OF YOUTH AND STREET CULTURE AND IDENTIFIED POSSIBILITIES THE CITY COULD WORK ON.





## **MAIN THEMATIC DISCUSSED DURING THE SECOND MEETING OF THE ALLIANCE :** What progress has been made following the first meeting of the Alliance? If solutions are beginning to emerge, what are they?

BASED ON THE TOPICS IDENTIFIED DURING THE FIRST MEETING THE SECOND MEETING WAS RELATED TO THE QUESTION OF HOW THE DIFFERENT STAKEHOLDERS COULD SUPPORT YOUNG ARTS AND CULTURE.

WE INVITED MEMBERS OF THE LOCAL GOVERNMENT, MEMBERS OF THE DEPARTMENT OF ARTS AND CULTURE MUNICH, AS WELL AS MUCBOOK (AN ASSOCIATION THAT RENTS OUT PROPERTIES FOR INTERIM USE AS STUDIOS AND COWORKING SPACES), CURATORS AND INSTITUTIONS WORKING WITH YOUNG CREATIVES TO OUR INTERIM USE PROJECT GABRIELE SPACE TO MEET SOME THE YOUNG CREATIVES WHO HAVE THEIR STUDIO SPACE THERE.

AT A ROUND TABLE UNDER THE MOTTO "POLITICS AND CULTURE / EXCHANGE OF EXPERTISE", TOGETHER DISCUSSIONS WERE HELD ON A NEW UNDERSTANDING OF PROMOTING ARTS AND CULTURE AS WELL AS CULTURAL EDUCATION AND THEREFORE WHAT NEW STRATEGIES THE CITY NEEDS TO DEVELOP IN SUPPORTING THEM. OUR DISCUSSION HAD A PARTICULAR FOCUS ON LOCATIONS/PLACES, SUPPORT AND FUNDING AS WELL AS THE VALUE OF INTERNATIONAL EXCHANGE.

ONE TAKEAWAY FROM THE EXCHANGE WAS THAT THE FUNDING LANDSCAPE IS OFTEN VERY CONFUSING FOR YOUNG CREATIVES AND IS PERCEIVED AS A HURDLE. UNFORTUNATELY, MANY YOUNG CREATIVES ARE NOT GIVEN THE NECESSARY KNOW-HOW IN THEIR TRAINING OR ART STUDIES TO KNOW WHAT THEIR WORK IS WORTH AND HOW THEY CAN MAKE A PROFESSIONAL LIVING FROM IT AFTER THEIR STUDIES.

THIS RESULTED IN A NEW ALLIANCE WITH THE CITY'S CULTURAL OFFICE.

IT WAS ALSO ONCE AGAIN REAFFIRMED HOW IMPORTANT NON-COMMERCIAL SPACES ARE AND ALSO HOW IMPORTANT A PLACE LIKE GABRIELE SPACE I.E. A FREE WORKSPACE FOR YOUNG CREATIVES IS.





## **MAIN THEMATIC DISCUSSED DURING THE THIRD MEETING OF THE ALLIANCE** : description of the evolution of the reflection according to the themes worked on during the first meetings

ANOTHER MEETING TOOK PLACE BETWEEN US AND MUCBOOK. MUCBOOK IS AN ASSOCIATION THAT RENTS OUT REAL ESTATE FOR INTERIM USE AS STUDIOS AND COWORKING SPACES.

INTERIM USE PROJECTS PROVIDE A PLATFORM FOR EXPERIMENTATION AND INNOVATION, GIVING ARTISTS, DESIGNERS, AND ENTREPRENEURS A SPACE TO TEST OUT NEW IDEAS WITHOUT THE PRESSURE OF A LONG-TERM COMMITMENT. THIS CAN LEAD TO THE DEVELOPMENT OF NEW CONCEPTS AND APPROACHES THAT CAN BE APPLIED IN OTHER SETTINGS.

TOGETHER WE THOUGHT ABOUT HOW A COOPERATION COULD LOOK LIKE IN THE FUTURE (AFTER THE END OF THE CURRENT SPACE) AND HOW OUR COOPERATION COULD CONTINUE.

REGARDING THE TOPICS AND THE ISSUES IT BECAME OBVIOUS THAT WE ARE WORKING ON A LONG-TERM PROCESS TO CHANGE THE SITUATION OF YOUNG ARTIST IN MUNICH.





## MAIN THEMATIC DISCUSSED DURING THE FOURTH MEETING OF THE ALLIANCE : conclusion and action plan of the Creative Alliance

THE FOURTH MEETING GAVE OUR TEAM THE OPPORTUNITY TO REFLECT ON THE PREVIOUS EVENTS AND AGREE ON SOME STRATEGIES TO PURSUE WITH OUR DIFFERENT PARTNERS.

IN ORDER TO FOSTER AND TO PROMOTE STREET ART AND YOUNG CULTURE WE HAVE TO FOLLOW LONG-TERM STRATEGIES:  
È WORK ON THE QUESTION OF SPACE FOR YOUNG PEOPLE (NONCOMMERCIAL, PARTICIPATORY, ETC.)

È ENSURE GOOD WORKING CONDITIONS FOR YOUNG ARTISTS  
È PROMOTE CULTURAL SUPPORT BY TRAINING AND INFORMATION  
È PROMOTE PARTICIPATORY PROJECTS

AS A RESULT, AND IN FURTHER DISCUSSIONS, THE DEPARTMENT OF YOUTH HIGHLIGHTED THAT IN ITS MIDTERM STRATEGIES THE QUESTION OF PARTICIPATION WILL BE ONE OF THE MAIN ISSUES. THEY ARE WILLING TO SUPPORT YOUTH IN THEIR OWN ACTIVITIES.

THE YOUNG ARTISTS ARE MORE THAN EVER WILLING TO ENGAGE THEMSELVES IN PROJECTS LIKE GABRIELE SPACE AS A GOOD EXAMPLE OF HOW PARTICIPATORY PROJECTS COULD MATCH THE NEEDS OF YOUNG PEOPLE.

IMAL WILL CONTINUE TO ORGANIZE STUDIO SPACES FOR YOUNG ARTISTS (GABRIELE SPACE) IN COOPERATION WITH CITY DEPARTMENTS AND THE REAL ESTATE SECTOR.

THEREFORE THE REAL ESTATE COMPANY FROM OUR PREVIOUS INTERIM USE LOCATION IS ALREADY WORKING ON THE NEXT DEVELOPMENT PROJECT AND WILL INCLUDE IMAL AS A CULTURAL AND SOCIAL PARTNER.





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



IN ORDER TO FURTHER PROMOTE THESE PROJECTS AND TO MAINTAIN THEIR NECESSITY AND PERMANENT SUPPORT AND ANCHORING IN THE CITY'S FUNDING POLICY, IT IS ESSENTIAL TO REGULARLY INFORM THE LOCAL CITY COUNCIL ABOUT THE CURRENT STATUS AND DEVELOPMENT OF THE PROJECTS BY ORGANIZING EVENTS, DEBATES, EXHIBITIONS AND SO ON. BY DOING SO THE AWARENESS CONCERNING THE NEEDS AND ISSUES OF A LIVELY SCENE OF YOUNG ARTS WILL BE RECOGNIZED.

WITHOUT THE PROJECTS „CREATIVE INVISIBLES“ WE WOULD NOT HAVE BEEN ABLE TO ASSEMBLE THE DIFFERENT PARTNERS AND TO FOCUS TOGETHER ON THE ISSUE OF „CONDITIONS FOR YOUNG ARTISTS“.



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

## 4) RESOURCES TO HELP SET UP AND RUN AN ALLIANCE



**TOOLS TO SUPPORT THE DEVELOPMENT OF REGIONAL ALLIANCE : E.G TOOLS FOR ANIMATION (WORDCAFÉ) / FOR COMMUNICATION (FB POST), INVITATIONS, ETC...**

### A-INTERNAL COMMUNICATION TOOLS

- **Dropbox:** helps to gather everyone's work in one place. It allows users to access and share files, coordinate projects and communicate with each other while they work. The platform is available on computers, mobile phones and tablets, enabling large-scale file retrieval and sharing.
- **Monday.com:** is a visual collaboration tool that helps transform the way groups work together. It's a simple, yet intuitive tool for managing work, meeting deadlines and building a culture of transparency. The platform is so customisable that it can be used for every use case.
- **Trello.com:** Trello allows users to organize their collaborative work and track project progress with a simple task board, labels and Kanban-style deadline indications.
- **Slack.com:** is a more user-friendly, instant and informal alternative to email communication. It provides a shared vision of progress and goals. Unlike email, Slack lets you choose the most important conversations and those that can wait.
- **WhatsApp :** An important advantage of WhatsApp is its widespread use via mobile phones. Most people are familiar with the platform, which means little training time is required. It is also accessible via a computer and can therefore be useful for sending and saving files. The group chat feature can also be used for knowledge sharing, which can increase productivity.







## **B- EXTERNAL COMMUNICATION TOOLS**

**Promotion and Marketing** In order to create awareness and generate interest in the Alliance reflexions and productions : you may want to consider how best to disseminate and communicate around the project.

In doing so try answering the following questions:

- Who do we want to communicate with? (Who's the audience?)
- What do we want to tell them? (What's the message?)
- Why do we want to communicate? (What's the purpose?)
- How do we want to communicate it, have we a number of different audiences to reach ? (What communication channels will we use?)

Once we have the answer to these questions we will be able to put in place a promotional/marketing plan.

→ The most effective external communication tools for communities are the following: Facebook/Twitter / Instagram / TikTok/ Websites/Youtube

You can also collect videos and testimonials; participate in or organise networking events. You will then need press releases, flyers and brochures !

## **C- ANIMATION TOOLS USEFULL FOR ALIANCES :**

### **WORLD CAFE**

is an easy-to-use method for creating a living network of collaborative dialogue on important issues, a method that uses an informal café environment to allow participants to explore an issue by discussing it in small table groups. . Cafés in different contexts have been called in many ways to achieve specific goals, e.g. Creative Cafés, Strategic Cafés, Leadership Cafés and Community Cafés. World Café conversations are based on the principles and format developed by the World Café, a global movement that supports important conversations in businesses, governments and communities around the world.

Discussions take place in several 20-30 minute shifts; the café environment is designed to allow for more relaxed and open conversations.

“The World Café is built on the assumption that ...

People already have within them the wisdom and creativity to confront even the most difficult challenges; that the answers we need are available to us; and that we are Wiser Together than we are alone.”



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

The following 7 World Café design principles in the process:

- 1) Set the Context
- 2) Create Hospitable Space
- 3) Explore Questions that Matter
- 4) Encourage Everyone's Contribution
- 5) Connect Diverse Perspectives
- 6) Listen together for Patterns and Insights
- 7) Share Collective Discoveries

The moderator:

- Remind participants at your table to note key connections, discoveries and deeper questions as they surface.
- Stay at your table when others leave and welcome newcomers from other tables.
- Summarize in a few words the key ideas from the previous conversation to allow other participants to make connections and develop their ideas from their respective tables.
- Small round tables, colored tablecloths
- Sufficient chairs for all participants and facilitators
- Flipchart paper or paper placemats to cover the Café tables
- Markers. For readability, use dark colors such as green, black, blue and purple.
- Add one or two light colors (red, light green, light blue or orange) to emphasize certain elements
- A table for refreshments (water, fruit...)
- Paper on the wall or a flipchart to make visible the ideas that have been developed collectively
- An additional space to display the collective work and/or the work of the tables
- A computer (to deal with the hybrid session)
- A projector and a screen (on-line session through MIRO)

### THE WASHING LINE :

The method is simple and consists in writing your feelings about the workshop or seminar either using words, or a drawing. Each participant hangs his paper on a wire using pegs. This way, you can go and see the feedbacks of others. The fact that this method uses a "washing line" gives it a lighter "quirky" aspect, which makes the process less boring. It is less formal than the paper board or even the "post it".

When you can, try to hang it outside.





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

## BONO'S HAT

### > Objectives :

Bono's 6 Hats method is an excellent process for :

- Stimulate creativity in groups (more powerful than a classic brainstorming session) to solve a problem or envisage a common project.
- Separate the different thoughts and emotions (sequencing) to gain efficiency.
- Enable everyone to broaden their perspective by adopting the different hats and their roles.
- Use lateral thinking to avoid moving from one topic to another.

### > Logistics :

A quiet and pleasant place to form a circle.

### > Material:

6 hats of the indicated colours or 6 cards showing the different hats.  
1 talking stick (tennis ball, felt, object that symbolises the amount of time the individual is allowed to speak).

### > Number of participants :

1 facilitator.

6 to 9 participants.

If there are more of you, some participants can take on the role of timekeeper, or be observers, one per hat for example, or scribe.

### > Overall duration :

6 people - 1 H

9 people - 1 H 30

### > Rules to be set by the facilitator at the start of the workshop :

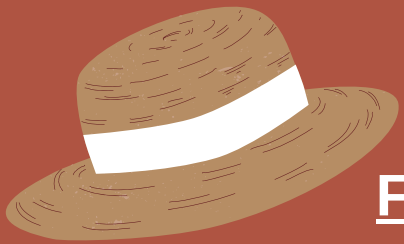
- Benevolence.
- Respect for others.
- Availability is imperative (no phone calls, emails or other disturbances).
- Respect for time for reflection (1').
- Each participant keeps the floor within the allotted time without risk of being interrupted or contradicted afterwards.
- Respect for the colour of the hat.
- Stay focused on the goal.

## Procedure :

De Bono proposes to divide the search for solutions into 6 distinct phases, each represented by a coloured hat that symbolises a given way of thinking.

The facilitator explains the intention of the workshop, invites the participants to put on their hats, and guides the reflection with questions. Under each hat, each person has 1 minute to speak, and speaks at least once, at most twice, hence the importance of using the talking stick.

Speaking time is passed from one participant to another symbolically by the speaking stick. The order of speaking is not compulsory, but the following organisation is recommended:

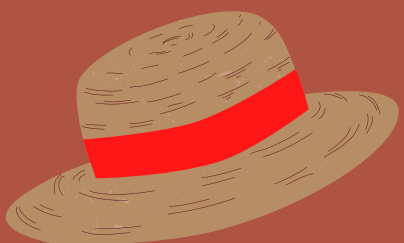


### FACTS, neutrality

The facilitator invites the participants to state facts, objective information, figures, which characterise the situation.

Example of a question to ask:

- What are the facts and figures?
- What information do we have? What information do we lack?



### EMOTIONS, intuitions

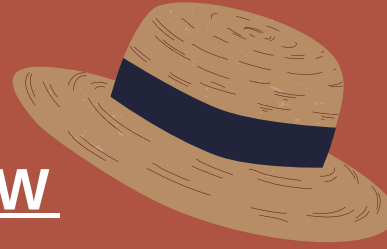
The facilitator invites each participant to report their emotions, feelings, intuitions and hunches, without justifying themselves to the others.

Example of a question to ask:

- What do you feel here and now?
- What is your intuition for the future?

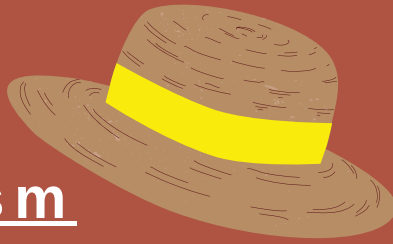


## JUDGMENT, RISK and NEGATIVE REVIEW



The facilitator invites the participants to think about the risks, dangers, disadvantages and difficulties. Example of a question to ask:

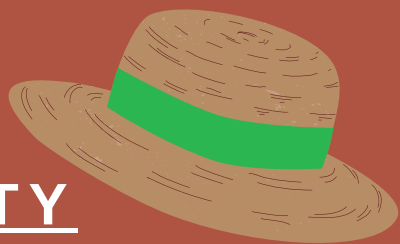
- What are the gaps, the weaknesses?
- What are the risks, negative effects, disadvantages?
- What should we be careful about? What are the brakes, the dangers?
- In the worst case, what could happen? Why do you think it won't work?



## OPTIMISM, positive criticism

The facilitator invites the participants to take a positive view. Example of a question to ask:

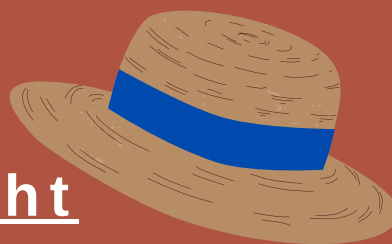
- What are the benefits, the value, the advantages of this idea?
- What are our strengths? What is working well?
- What are the opportunities? What benefits can it bring us?
- Ideally, what positive effects can be expected in the long term?
- What could this enable us to do, to achieve?



## CREATIVITY

The facilitator invites the search for creative, out-of-the-box, even provocative solutions. Example of a question to ask:

- How can we do otherwise?
- What new ideas, what alternatives?
- What would be the possible solutions, including the most far-fetched?



## PROCESS, organisation of thought

The facilitator channels the ideas and exchanges them, and gives the final summary. Example of a question to ask:

- Where have we arrived?
- What are the main points that have been made?
- What do we learn from this sequence? What conclusions can we draw from it?
- Which solution should be chosen? What are the priorities?
- How to organise its implementation? What action plan for the future? Do we all agree with this conclusion?



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

We hope that this guide has helped you to create a Creative Alliance, or at least given you ideas for developing new relationships with actors close to you and working on the same issues.

To find the different resources of the Creative Invisibles project, [click here!](#)