SPORES

COMMUNICATION STRATEGY DOCUMENT

Co-funded by the
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of the European Union

CarraroLAB

UNIVERSITETI
POLIS

appercezioni

INTRODUCTION

This document constitutes the reference framework for communication activities and dissemination provided by SPORES and is intended to maximize the impact of the model and methodology developed by the project, so that interested institutions can know the results and possibly replicate what will be developed within the framework of this Creative Project. The communication plan must be considered as a document alive, it will in fact be the responsibility of POLIS University, as leader of WP 4 - Communication, to keep the text updated, also in relation to the indications coming from all the stakeholders involved in the implementation stage.

PROJECT OVERVIEW

Programme: CREA2027

Action: CREA-CULT-2022-COOP

Project reference number: 101098584

Project title: SPORES

Project acronym: SPORES

Duration: 15.01.2023 – 15.01.2025

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SPORES is an artistic project that creates "intermedial experiences" at the crossroads of arts and technology, offering unprecedented opportunities for artists, audiences, cultural operators, institutions and technology designers to explore and implement new ways of experiencing live artistic performances both online and offline. ACTIVITIES The project comprises three steps: 1) Invent an original methodology for designing intermedial experiences, then train 15 cultural operators and artists to create 4 intermedial shows 2) Produce these 4 intermedial shows based on the SPORES methodology: – Sensible Archive, by Eugenio Barba, founder of Odin Teatret – Delirium, by Ikarus Stage Arts, company from Nordisk Teaterlaboratorium – Intermedial Travel, by Appercezioni – Euforia Carogna, by Antonio Rezza and Flavia Mastrella These 4 shows will be presented in 11 events in Denmark, Albania and Italy. 3) Share results and lessons learnt about intermedial experiences through 20 dissemination events hosted by associated partners comprising universities and cultural institutes (Goethe Institut and Istituto Italiano di Cultura) in France, Denmark, Italy and Albania. OUTREACH The 3-fold structure of the project is linked to a progressive outreach of 1) artists, 2) audience 3) stakeholders of the cultural and creative sector.

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Partners

Associazione culturale APPERCEZIONI (Italy)

Carraro LAB (Italy)

Universiteti Polis (Albania)

Nordisk Teaterlaboratorium (Denmark)

OBJECTIVES OF THE COMMUNICATION AND DISSEMINATION STRATEGY

There are many objectives that the SPORES wants to achieve thanks to the plan of communication exposed in these pages, respectively:

- Informing European citizens about how public money will be used intended for this project, in the name of maximum possible transparency;
- Improve accessibility of art through digital tools;
- Grant access to those of our peer citizens who have less opportunities to interact with art because of socio-economic distress, geographical barriers, health barriers, age barriers;
- Generate work opportunities for artists who will be able to renew their practice by discovering unknown collaborative territories;
- Involve audience-users in designing intermedial experiences;
- Encourage hybrid creation through the experimentation of innovative creativity methods;
- Reconcile creators and audience at National and European scales around unprecedented, unexpected artistic experiences. - provide creative opportunities for diverse groups of cultural operators who will benefit from the dissemination of the SPORES methodology at European level develop an enabling environment for intermedial creation at 360° at European scale;
- Promote and disseminate new forms of intermedial art at European scale.
- Improve knowledge of other European cultures.

SPORES is an Innovation in the way in which creative processes can be approached and implemented through digital technologies. By prototyping the SPORES methodology, then testing it at a 1:1 scale, the consortium aims at significantly expanding the nature, structure, focus, user experience and outreach of creative collaborations. As such, it will contribute to building bridges for the artistic sector in the digital era. The methodology will serve the creation of unprecedented experiences for the audience, leveraging the expertise of partners in the field of digital transformation.

SPORES is also an innovation that integrates the lessons learnt from the covid-19 pandemic. During the pandemic period that has involved all of us, the debate about the alternative way, used by live performers to reach the audience, has had great importance among the workers in the sector. Over the period of generalised lockdown, technology has been the only means to take theatre out of the theatre. Since the critical phase seems to have been overcome, it is important to understand how technology can instead act in aid or as an adjunct to live shows, expanding their possibilities. The opportunity is undoubtedly that of greater outreach: with the help of technology in fact the audience of an event can become potentially infinite. Then again the role of the spectator would change thanks to technology, making those who attend a show an active part of the event. The technology within SPORES intermedial experience assumes an essential role, an added value thanks to which the show will take on more complete forms which reflect society more accurately.

PROJECT TARGETS

It is essential that the results of SPORES are disseminated widely and calibrated for different types of audiences that will be involved. In particular, it is necessary to underline that the strategy will have on the one hand to adequately communicate with stakeholders and insiders, but at the same time it will have to be a fundamental tool at the level place to involve citizens.
The key subjects of our communication strategy will be the following:

- **Artists:** Artists are experiencing precariousness: crushed within an increasingly consumerist paradigm in which the social role of art is diminished, reduced to pure entertainment and where school tends to be a place for the transmission of immediate "efficiency" and "productivity" rather than culture. In this context, artists are urged to reinvent their function in society. Not just as interpreters of realities but also as designers of realities. The greatest and most important result of the circulation and the encounter between artists of different ages, countries, sexes, social and cultural backgrounds is the creation of a new methodology that overcomes the dichotomy between analog and digital languages. Artists need to start over by getting back in touch with our sensible contexts, just as spores do: they must touch the ground to start being productive. Similarly, the invention of a SPORES intermedial experience starts from an immersion within the contexts in which the original artistic proposal is found. Knowing, experiencing places, finding in artistic languages a common basis from which to rediscover humanities, leveraging technology on our side, as an ally rather than a bully. The encounter between analog arts and the digital sphere is a doorway to this borderless, unexplored territory: SPORES encourages hybrid creation through the experimentation of innovative creativity methods. Sharing scenic space will let the artists grow artistically and individually, continuously relating to ways of developing common ground of dialogue and understanding art from others' point of view. Creating an intermedial experience all together sharing the same methodology will encourage artists to implement their knowledge directed on creating a unique work. Finally, sharing is satisfied thanks to the integration of the audience's feedback in the design and implementation process, breaking the conventional barriers between spectator and artist. This last act will close a circle in which the shared elaboration is a fundamental part suitable for the qualitative growth of the artists.

- **Audience:** Citizens experience a loss of orientation because of excessive media stimuli. Communication has become a one-way invasion of private and intimate spaces, where mutual listening is not contemplated and the other becomes a mere recipient of a message aimed at "making people believe", "making people act", "making people think" (Michela Marzano). So-called communities have become spaces in which members think in the same way. The layering of languages does not help understanding: we are in spite of ourselves within a network that dominates us and incorporates us with images, memes, emoticons that communicate emotions, moods, and everyday actions in a flat way, without any nuance. This flattening arises from the general disorientation caused by technologies that we do not know except as "objects" of consumption. For these aims, SPORES improves accessibility of art through digital tools, enabling sensible experiences and interactions. SPORES contributes to granting access to those of our peer citizens who have less opportunities to interact with art because of socio-economic distress, geographical barriers, health barriers, age barriers. SPORES involves audience-users in designing intermedial experiences. The SPORES methodology is a contribution to Design sciences by inventing user-based approaches in the encounter between art and technology. Participant audiences play a key role in the design of intermedial shows because the latter are intended to create unprecedented experiences for the former. Audiences are not only viewers, they will form

an integral part of the creative, design and production phases, with a focus on younger generations, people with disabilities, and under-represented groups of digital natives who are distant from the field of art.

- **Stakeholders of the Creative and Cultural Sector:** Operators from the CCS need methods, tools, guidance and opportunities to test the approach at their own scale in order to explore possibilities of hybrid artistic languages. Ad hoc capacity-building schemes are needed accordingly. In the specific:

  - o **Academia and Universities:** they need to formalise training schemes which could nurture curricula. Innovate at the service of the development of knowledge and making this knowledge available for relevant groups of next generation professionals as well as active professionals who want to update their skills. Academia needs fields of research in the following areas of interest (this list is not limitative): Theatre Anthropology, Semiotics, Digital Humanities, Ethics. Academic knowledge may also benefit from the serendipity effect: interaction between the technological sector and the cultural and creative sector may lead to unexpected breakthroughs;
  - o **Needs of Cultural Institutes:** Update and enrich portfolio of activities offered to reference pools of users, audience, partners;
  - o **Needs of all CCS practitioners and civil society at large:** Need for commons, need for a sense of belonging to a common European fate. Need to contribute to sustainability through new forms of art.

The overall objective regarding CCS is to ensure continuous dissemination activities such as communication via the SPORES website, appropriate social media presence, newsletters, workshops and conferences which will raise awareness, aiming to create and maintain interest in the project, as well to develop interaction between relevant stakeholders (including European, National, and local authorities) and the public.
SPORES transfers outputs and results beyond the partnership and makes sure that these contents are disseminated and used in the most efficient way, encouraging new collaborations which follow the SPORES methodology.
In particular, the objective is to diversify approaches of cooperation in the field of arts in order to create more work opportunities in the CCS.

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VISUAL IDENTITY

The so-called "visual identity" plays a significant role in terms of methods with which the SPORES project presents itself to the public, as this element is intended to guarantee the recognition of the project in all the venues where it will be presented. Right away we will analyze the main tools that will guarantee the coherence and recognition of our communication activities.

The Logo

Fig.1: SPORES Logo

The logo of the project was discussed and elaborated with the contribution of all partners. The logo was developed in compliance with the criteria provided by the program managing authority CREA 2027, within the document "Manual for the implementation of the activities of communication". The use of this logo is regulated in the same document.

The logo is thought of as a series of spores able to live separately but at the same time come together to offer unique performances and activities. The Spores represented the different partners and artists brought together under the umbrella of the SPORES project.

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DISSEMINATION TOOLS

Below we will list and analyze the main tools functional to the achievement of our communication and dissemination objectives of SPORES.
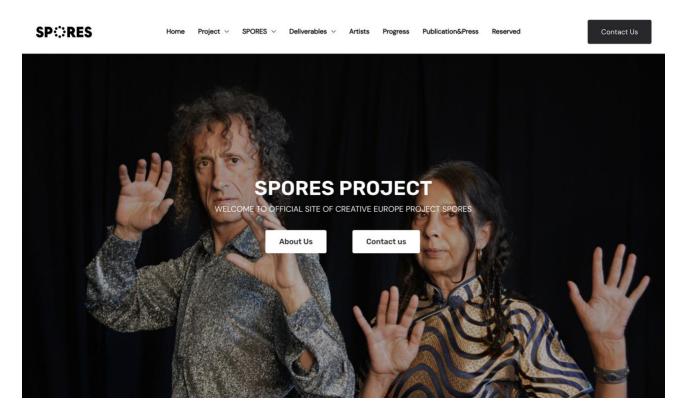
The Website

Fig.2: Website Homepage: https://spores-project.eu/

The website represents one of the most useful tools to maximize the impact of the SPORES project. Indeed, it will have a decisive role in transmitting the project results and in delivering to institutions artists, and decision-makers the elements to replicate the project in other contexts.

The site was developed starting from the communication rules defined by the CREA2027, trying to maintain the maximum degree of coherence also in the chromatic choices of the graphic design.
The website includes the following sections:

1. ***Home section***:dedicated to the keywords of the project and a brief focus on the model, on the participants on the objective of the project. There is also the option to subscribe to newsletters;
2. ***Project***: some brief descriptions of the project, partners, and its founding elements;
3. ***SPORES:*** the different experimentation, through the usage of different technological, digital and innovative tools, find place here where they can be visited and consulted by the public;
4. ***SPORES:*** manifestos, concepts notes, promotional videos, etc. Everything related to the materials produced during the project will be hosted here and free for everyone;

5. *Progress:* list of the different milestones of the projects and achievement of the its goals;
6. *Pubblication&Press:* all the articles dedicated to the projects from International Media and Press Agencies. Everything will be linked and credited to the original source;
7. *Reserved:* private section for the project administrators;
8. *Contact us:* contact form for everyone that wants to know more or contact the Consortium Members

Press releases

Press releases will be written and sent to key stakeholders for the success of the SPORES project. The draft of the communications will be edited by POLIS which, before publication, will circulate the documents among the project partners for comments and possible revisions.

Events

The project comprises several steps:
1) Invent an original methodology for designing intermedial experiences, then train 15 cultural operators and artists to create 4 intermedial shows
2) Produce these 4 intermediate shows based on the SPORES methodology:
   a. Sensible Archive, by Eugenio Barba, founder of Odin Teatret
   b. Delirium, by Ikarus Stage Arts, company from Nordisk Teaterlaboratorium - Intermedial Travel, by Appercezioni
   c. Euphoria Carogna, by Antonio Rezza and Flavia Mastrella
3) These 4 shows will be presented in 11 events in Denmark, Albania and Italy.
4) Share results and lessons learned about intermedial experiences through 20 dissemination events hosted by associated partners comprising universities and cultural institutes (Goethe Institut and Istituto Italiano di Cultura) in France, Denmark, Italy and Albania.

Regarding some concrete outputs: **20** dissemination events. Presence-based. Baseline value: 50 participants per dissemination event. Total = 50 x 20 = **1000** participants. Target value: 100 x 20 = **2000** participants Online. Baseline value: 20 x 300 = **3000** online views of the SPORES material shared from the SPORES repository. Target value=20 x 500 = **10000** online views.

Social Media

The SPORES project will be active on the following social media:

- **Instagram, Facebook, Youtube:** The use of this platform has the objective, in addition to informing the stakeholders on project activities, to trigger a public discussion on the experimentation and performance foreseen by the project and the use of technology in this specific area. This tool will be particularly useful for informing artists and CCS on the possibilities and benefits of implementing the SPORES methodology.
Finally, our presence on the platform will allow us to communicate directly with citizens who want to participate in the SPORES locally.

Flyers, roll ups and banners

These tools aim to communicate in the clearest and most concise way possible the main objectives and characteristics of the project. The language used should be simple, so that citizens and end-users of the project, can understand the central points of SPORES and its methodology. The graphics that will distinguish these tools communications will be consistent with the visual identity of the project and will contain the program logos CREA2027 and SPORES.

Leaflets will play an important role in citizen engagement at each experimentation and event. The most suitable places to disseminate the promotional material are the above-mentioned social media channel and the partners' mailing list.

The Roll ups must be present every time the partners organize events public dedicated to the project. They will ensure a good degree of recognition, allowing for convey little information, the most relevant to the audience. Like all documentation official inherent to the project, the Roll ups must also contain a written text both in English than in Italian. Finally, the Roll up must also be displayed when they are organized events shared with other European projects working on similar themes.

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PARTNERS SUPPORT ACTIONS

The partners will have to implement the following actions to support the project during its implementation:

- Send the project newsletter to relevant contacts and colleagues;
- Connect your website to that of the project through a specific link;
- Disseminate the leaflets and communication material developed by the project at a local level;
- Disseminate information about the SPORES project through the most important social media;
- Guarantee a communication flow between the partners and POLIS University through the status of the works and the completion of work packages;
- Regularly provide information that will be useful for the website, the accounts on social media and the most relevant events;
- Dissemination of project results through all possible channels;
- Identify and contact local and regional media through press releases;
- Identify the national events and where to present the SPORES project.
- Write and publish articles about the project in the local and trade press;
- Participate in European events in which to present SPORES;
- Informing the most important national stakeholders of the SPORES;
- Write articles for the website.

TRADITIONAL MEDIA

The communication strategy also includes the use of traditional media, such as television, radio and local newspapers. They will prove particularly useful in the involving citizens and communicating the cornerstones of SPORES as the end users of the project continue to be among the categories of people who use these the most instruments. Also, dissemination via this channel, will allow you to catch up with our message also the institutions and policy makers who are not within the circuits
through which the content of the project will be conveyed.