



CREATURES



This project has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement No 870759

CREATURES DELIVERABLE

D5.1 Dissemination, Exploitation and Engagement Plan - Draft

Grant Agreement number	870759
Action Acronym	CreaTures
Action Title	Creative Practices for Transformational Futures
Funding Scheme	H2020 Societal Challenges: Inclusive, innovative and reflective societies
Version date of the Annex I against which the assessment will be made	October 9 th , 2019
Start date of the project	January 1 st , 2020
Due date of the deliverable	September 30 th , 2020
Actual date of submission	September 29 th , 2020
Lead beneficiary for the deliverable	Kersnikova/RMIT
Dissemination level of the deliverable	Public

ACTION COORDINATOR'S SCIENTIFIC REPRESENTATIVE

Prof. Tuuli Mattelmäki
AALTO-KORKEAKOULUSÄÄTIÖ,
Aalto University School of Arts, Design and Architecture: Department of Design
tuuli.mattelmaki@aalto.fi

This document has been produced by the CreaTures project, funded by the Horizon 2020 Programme of the European Community. The content presented in this document represents the views of the authors, and the European Commission has no liability in respect of the content.

Authors in alphabetical order		
Name	Beneficiary	E-mail
Cristina Ampatzidou	RMIT	cristina.ampatzidou@rmit.edu.au
Jaz Hee-jeong Choi	RMIT	jaz.hee-jeong.choi@rmit.edu.au
Simon Gmajner	KERSNIKOVA	simon.gmajner@kapelica.org
Iryna Zamuruieva	SNIFFER	Iryna@sniffer.org.uk

Abstract
<p>Deliverable 5.1 is a draft public document, which provides an overview of the strategies, processes, and materials the project intends to develop and use for CreaTures dissemination, engagement and exploitation, enabling the project to reach various stakeholder groups, and maximise impact. It is part of Task 5.1 – Dissemination, Exploitation and Engagement Activities Plan, and will be revised annually by the consortium, eventually leading to deliverable 5.2 - Dissemination, Exploitation and Engagement Plan.</p>

Table of Contents

Table of Contents	4
1. INTRODUCTION	6
1.1 About CreaTures	6
1.2. Partners	6
2. DISSEMINATION, ENGAGEMENT AND EXPLOITATION STRATEGY	7
2.1 Background and overview	7
2.2 Objectives	8
2.3 Definitions	8
3. ENGAGEMENT ACTIVITIES RELATED TO THE EXPS	9
3.1 Large Scale Exp's	9
3.2 Medium Scale Exp's	10
3.3 Small Scale Exp's	10
4. ENGAGEMENT ACTIVITIES ORGANISED BY CREATURES	12
4.1 The CFP Podcast	12
4.2 The Care-full Zine	12
4.3 Co-creative and Expert Events	12
4.4 Final Seminar and Event	12
4.5 Project Video	13
5. PRESENTATIONS AT EXTERNAL EVENTS	13
5.1 Arts Events and Festivals	13
5.2 Academic and Industry Conferences	14
6. PUBLICATIONS	15
6.1 Articles in popular media outlets	15
6.2 Scientific publications	15
6.3 Project Reports	16
6.4 Policy Recommendations	16
6.5 Training Guidelines	16
6.6 Open framework for facilitating transformational creative practices	16
7. ONLINE ENGAGEMENT AND DISSEMINATION CHANNELS	17
7.1 The CreaTures Network	17
7.2 CreaTures website	18
7.3 CreaTures Social Media Channels	18
8. AUDIENCES AND STAKEHOLDERS	18
8.1 Stakeholders	18
8.2 Internal and external landscape	19

9. TIMELINE & PARTNER RESPONSIBILITIES	21
9.1 Timeline	21
9.2 Partner Roles & Responsibilities	22
10. EXPLOITATION STRATEGY	22
ANNEX I: List of External Events to be targeted	24
ANNEX II: List of Journals to be targeted	26
ANNEX III: CreaTures Publication & Crediting Policy v1	28

1. INTRODUCTION

1.1 About CreaTures

Creative practices are underused in the urgent task of changing cultures towards sustainability. CreaTures promotes action for social and ecological sustainability by identifying those aspects of creative practice that contribute most effectively to socio-cultural transformation and producing an open-access framework to support practitioners and policy-makers in driving positive change. The project draws on pilot research that shows how collaboration, reflection, and direct engagement are key to changing the public's orientation to environment issues. Thus, its process of identifying and evaluating the design of significant aspects (and the impact of different contexts) involves three interrelated components: an Observatory, identifying and mapping existing, fragmented and often hidden transformational creative practices; a Laboratory, supporting new experimentation and direct engagement with diverse stakeholders, including the members of the public, by mounting several different scales and types of artistic and creative production, and; an Evaluation phase, testing new and existing creative practices in a systematic and concerted way for their impact. These components are operationalised through 6 Work Packages (WPs) as outlined below:

WP1: Coordination

WP2: Observatory

WP3: Laboratory

WP4: Evaluation and Impact

WP5: Dissemination and Engagement

WP6: Ethics Requirements

The project will combine insights from these undertakings into a transdisciplinary, evidence-based, and practical framework that highlights the strengths of and opportunities for the arts to contribute to addressing the needs for ecological and social sustainability. The resulting framework will demonstrate effective paths to achieving sustainability, social justice, and peaceful co-existence at a time of rapid change, offering a strategic research agenda for key stakeholders, a set of innovations addressing the cultures and conditions for delivering greater sustainability, and policy recommendations to focus and optimise work in mobilizing the arts for transformational futures.

1.2. Partners

There are 11 partners in the project, bringing together several universities associated with creative approaches to transformation and sustainability. Aalto University School of Arts, Design and Architecture (FI) is a frontrunner when it comes to artistic and practice-based research, and has a strong expertise in collaborative and co-creation projects. RMIT European (ES) as an extension of RMIT Australia, contributes considerable expertise in care-full design, engagement practices and urban transformations. The University of Sussex'(UK) Sustainability Research

Programme is designed to bring together expert interdisciplinary teams to tackle complex sustainability issues and the pilot work behind this proposal was undertaken there. Utrecht University (NL) contributes expertise on governance processes, pathways to sustainability and the use of simulation games.

Alongside this research expertise in creative approaches to sustainability, the project will work in five main sites [Barcelona, Helsinki, Ljubljana, London, and Seville] through the work of skilled artistic practice led by major arts organisations: Superflux (UK) and Hellon (FI) are design studios doing consulting and commissioning work for private and public organizations. Furtherfield (UK) and Kersnikova (SI) are arts practices that also act as cultural institutions and producers, reaching a wider network of artists located throughout Europe, while ZEMOS98 (ES) is a creative practice organized as a cooperative with extensive networks in activist circles and grassroots projects across Europe. This is complemented by two non-for-profit organizations with special domain knowledge: Sniffer (UK) brings expertise in brokering between creative practitioners and policy makers/implementers and evaluating change processes, and OKFI (FI) focusing on the application and development of open knowledge and systems thinking.

2. DISSEMINATION, ENGAGEMENT AND EXPLOITATION STRATEGY

2.1 Background and overview

Work Package 5 (WP5) of CreaTures is dedicated to ensuring the project and its outcomes remain fundamentally participatory, scientifically robust, and socially relevant to the stakeholders. It addresses two broad inter-related objectives: 1) Dissemination, maximising the use and uptake of the project outcomes by the key stakeholders, and 2) Engagement, integrating co-creative activities with them for selected Experimental Productions (see the Project Agreement for details). Thus, WP5 activities will target diverse groups, including creative practitioners themselves (artists, collectives, creative industries); cultural institutions and organizations; relevant community and civic associations; universities; members of the public, and; policy makers and government entities. These groups will help ensure that creative practices scoped and presented by the project are made more visible, and their impacts are promoted and mobilized by many different actors.

The main aim of this Dissemination, Engagement and Exploitation (DEE) plan is to outline:

- how knowledge and project results, including lessons learnt, may be disseminated and made accessible to the identified stakeholders;
- how the consortium could identify and exploit dissemination and exploitation opportunities;
- how direct engagement activities may be planned for the selected ExPs, and;
- how a legacy framework of dissemination, engagement, and exploitation tools and documents will be constructed throughout the life of the project

This initial version of the DEE Plan will be reviewed and updated during the project's lifetime in order to reflect new opportunities and new understandings for the needs of the target audiences. The changes taking place during project implementation will be recorded in the updated version of the DEE Plan. The plan will be revised in 2021 as per the Project Agreement.

2.2 Objectives

The main objective of WP5 is two-fold: first, to create knowledge transfer opportunities and spaces for broader engagement by synthesizing and communicating the insights and outcomes from the project to different stakeholders, including policy actors and members of the public, and; second, to enable a dialogic interface between the project (particularly WP2-WP4) and the stakeholders for direct, co-creative engagements focused on selected ExPs to take place during the life of the project. Specifically, WP5 operates closely with these WPs to ensure their outcomes are generated with the stakeholders in ways that are responsive to their interests, and are disseminated to the broader stakeholder base, while also being used to reflexively improve the other work packages. To achieve this, selected Experimental Productions (ExPs) from WP3 will be accompanied by up to four related engagement activities curated as part of WP5. All these related activities will be designed and conducted in close collaboration with the creator/s of the ExP.

Furthermore, as stated in the D1.2 Project Handbook, ethics of care guide our conceptual and practical developments within the project; thus WP5 aims to ascertain that the project remains participatory, deliberately reaching out for and actively listening to voices of marginalised or disengaged groups and individuals, thereby maximizing its social impact through direct engagement and production of outcomes that are relevant to and can be effectively used by a broad range of stakeholders.

2.3 Definitions

The European Commission ([Horizon2020 Online Manual](#)) defines dissemination and exploitation as follows:

Dissemination means sharing research results with potential users - peers in the research field, industry, other commercial players and policymakers). By sharing your research results with the rest of the scientific community, you are contributing to the progress of science in general.

Exploitation is the use of results for commercial purposes or in public policymaking.

'Engagement' is not outlined by the H2020 EC guidelines but specifically included as a key concept in the CreaTures project. The term is often implicitly used in creative work and can take on multiple forms and happen on multiple scales, thus poses important questions such as the agency of those participating, its relationship with the creative practice, and the commitment it requires. To address this, internal research was conducted to explore the current understanding of the term by all consortium partners, as evidenced in D5.3 Audience Feedback Tool (public

document), which also describes in detail the difficulties of establishing a common definition among the CreaTures consortium partners. Based on the findings of the research, the current working definition of **engagement** for the CreaTures project is a collaborative process that involves exchange of different experiences, knowledge, and viewpoints, to form shared understanding towards collective action concerning the key issue/s the ExP addresses or evokes. It is central to an ExP, and takes place in diverse forms and different temporal scales, often supporting development and maintenance of relationships with and among the key stakeholders. This definition is used to guide this document.

3. ENGAGEMENT ACTIVITIES RELATED TO THE EXPS

The Experimental Productions (ExP) created in WP3 will provide opportunities for dissemination and engagement activities. The public display or exhibition of ExPs will involve a program of complementary activities such as public seminars, workshops, science cafes, art jams, panels, and/or presentations by members of the consortium and other invited experts (WP5), as well as other new forms of engagements designed in close collaboration with the ExP creators and relevant stakeholders. We note that some of the planned ExPs have been severely affected by the COVID-19 pandemic, and as a result, many of the scheduled activities have been postponed or cancelled, leading to the creative practitioners involved in these projects working on possible mitigation and adaptation strategies. As a consequence the scale and scope of some ExPs, as well as production timelines, have changed. A detailed overview of all activities related to the ExPs can be found in D3.1 Experimental Productions Roadmap v.1 and D3.7 - Experimental Productions Report v1 (public documents). This DEE document presents the dissemination, exploitation, and engagement activities connected to the currently confirmed ExPs.

3.1 Large Scale ExP's

Large scale experimental productions will mostly be targeting the general public and be of immersive character, typically in the form of public exhibitions. In terms of engagement, these ExPs are often part of larger events that often curate their own engagement programs, which might be less open to the organisation of engagement activities by CreaTures. On the other hand, they are usually events of a longer duration, which allows us some flexibility in organising activities that may not be co-located with the ExP or that could take place at different times. There are two large scale ExPs currently confirmed:

Superflux at Vienna Biennale 2021

Superflux is preparing a large-scale installation for the upcoming Vienna Biennale, which will take place from May to October 2021 and it is very likely that an official public program will accompany the exhibition, about which further details are yet to be determined. There are confirmed guided tours open to the public and the publication of an exhibition catalogue (although the final Biennale format will depend on the actual COVID-19 situation). The Superflux team is also planning to produce a film about their ExP.

Treaty of Finsbury Park - Furtherfield

The Treaty of Finsbury Park is scheduled to take place in summer 2021 and is still in planning so an engagement plan has not yet been decided upon. In August 2020, Furtherfield artistic director Ruth Catlow spoke about The Treaty of Finsbury Park in the context of CreaTures as a visiting speaker for the Community Transitions online artist residency program (see event details in section 5.1).

3.2 Medium Scale ExP's

Medium sized productions tend to be highly participatory and embedded in a specific community or tied to an event. Thus, they are likely to offer a number of opportunities for direct involvement of a wide range of stakeholders within the production process itself, including collaborative art projects, hands-on workshops, and discussions. Additional stakeholders and target groups will be engaged via showcasing and interactive activities and engagement events, directly connected to the ExPs. Currently there are three confirmed medium scale ExPs:

reProductive Narratives - Kersnikova with Maja Smrekar & Gjino Šutić

Authors will start with the lab work for their ExP in October 2020, followed by a public discussion (Freaktion Bar) at Kapelica Gallery, in Ljubljana with on-line streaming at the end of November 2020 (exact date to be confirmed). The conversation is moderated by writer and philosopher Mojca Kumerdej. A workshop open to 5-10 participants including the general public, will be conducted during laboratory work with the aim to empower the interested public in implementing scientific protocols.

Sustainability Futures Game - Hellon

ExP author and Hellon lead service designer Kirsikka Vaajakallio was one of the speakers at the CreaTures panel as part of the Designs for a Cooler Planet at Helsinki Design Week (see event details in section 5.1).

Baltic Seaweed Open Studio & Laboratory – Aalto ARTS/Julia Lohman

This ExPs is scheduled to start in summer 2021 and no engagement activities have been scheduled at this point. ExP author Julia Lohmann was one of the speakers at the CreaTures panel as part of the Designs for a Cooler Planet at Helsinki Design Week (see event details below).

3.3 Small Scale ExP's

Small scale ExPs are typically embedded in a specific community and less challenging to deploy as compared to medium or large scale counterparts. As such, organising and curating engagement and dissemination activities for small scale ExPs offers opportunities for more flexible, jointly developed activities through close collaboration with the ExP authors and other stakeholders. There are currently five small scale ExPs planned:

Superflux at the 17th International Architecture Exhibition - La Biennale di Venezia 2020 (postponed to 2021)

This ExP will be presented at the Venice Architecture Biennale, which will take place from May to November 2021 (postponed from 2020). There is a possibility of a public program that accompanies the exhibition, but details are currently not known. An exhibition catalogue will be published.

Gaming for the Commons - Commonspoly - ZEMOS98

A series of gameplays is scheduled between September and December 2020 in at least 3 different cities, either in a co-located or online setting depending on the COVID-19 social distancing rules. To further promote Commonspoly, effort will be made to establish a network of small bookstores globally, which can act as local hubs amplifying engagement and dissemination. An event with the same title as the ExP, "Gaming for the Commons," will be organized by ZEMOS98 in November 2020 which will include some participants of the CreaTures consortium.

Hackcamp - ZEMOS98

This face-to-face encounter will take place in the spring of 2021 and it will bring together approximately 20 activists, academics, and artists to explore key topics related to feminist economy and environmental issues. The event will have a strong focus on dissemination and engagement.

Experimental Food Design for Sustainable Futures – Aalto ARTS/Markéta Dolejšová

The workshop Experimental Food Design for Sustainable Futures took place online in July 2020. Building on the workshop results, ExP authors are now producing a collaborative publication under the title *More-than-Human Food Futures Cookbook* in collaboration with workshop participants and a special issue on the workshop theme confirmed with the International Journal of Food Design.

The Hologram, Collective Health as a Really Beautiful Artwork - Furtherfield with Cassie Thornton

The Hologram is an online course and video series taking place online for six consecutive weeks from September 3, 2020. The collaborating artist Cassie Thornton has published the book *The Hologram - Feminist, Peer-to-Peer Health for a Post-Pandemic Future*. A book launch will take place early December 2020 (exact date to be confirmed). It will be hosted online and in partnership with book publishers Pluto Press, and Eyebeam (New York), where Thornton is a resident artist. A film on the Hologram ExP is also scheduled for production in February and March 2021.

Open Forest Data – Aalto ARTS/Andrea Botero and Markéta Dolejšová

The ExP will be first presented in spring 2021 in the Hyytiälä Forestry Field Station in Finland in the form of transportable installation serving as conversation piece. The ExP will be further presented at multiple occasions, including the Uroboros Festival in May 2021.

4. ENGAGEMENT ACTIVITIES ORGANISED BY CREATURES

The consortium will organise a series of additional events and activities that may not be directly connected to the selected ExPs, in order to provide additional engagement and dissemination potential for the project activities and outcomes. These activities and events address a wide range of stakeholders and their extended networks. In alignment with the WP5 research agenda, engagement and dissemination activities explore the intersection of transformative creative practices, engagement, and care. CreaTures engagement will strategically take advantage of the capabilities offered by the RMIT team particularly in the domains of creative production and global outreach beyond the EU. One concrete way of achieving this is by integratively producing a podcast, a zine, and events to interrogate, speculate, and communicate, how engagements around contemporary creative practices are – carefully – done in different creative domains in different parts of the world.

4.1 The CFP Podcast

The CFP Podcast will consist of approximately 15 episodes (avg. 2 episodes in every quarter), each 45mins long, developed from Q4 2020 until the end of the CreaTures project. Each episode is pre-recorded and edited; and; contains at least one interview with an individual/s whose work focuses on the design of engagement around transformative creative practices (e.g., curators, cultural/creative producers, experience designers, directors, artists), introducing the person and their work (who they are, what/how/why they do), as well as how they see the future/s, and *care* in their work.

4.2 The CFP Zine

Approximately twice a year, we will publish a zine containing snapshots, reports, and critical reflections on the key topics emerging from the parallel research, podcasts, and events. The series will consist of up to five visually and topically interconnected zines in total.

4.3 Co-creative and Expert Events

Between five and ten events will be organised by the CreaTures team consisting of lectures, panel discussions, and workshops. Events will be audio or video recorded, and will provide content for the CFP Podcast and zine series. Most of these events will be organised in relation to festivals, conferences or other large scale events and some will be connected to specific ExPs.

4.4 Final Seminar and Event

A closing seminar and event will be organized at the end of the project, possibly in conjunction with a major event that attracts different stakeholders of the project, especially policy and

decision makers. The goal of this event will be to present project outcomes and explore pathways for future development.

4.5 Project Video

A videographer will attend General Assembly and other project meetings and engagement events, and will edit a video on the project work and results. The CreaTures project video will be published at the end of the project.

5. PRESENTATIONS AT EXTERNAL EVENTS

Presentations at external events will be used both as data collecting opportunities and for engagement and dissemination purposes. Members of the CreaTures consortium present their work at various externally organised events: academic and industry conferences, as well as arts events and festivals. An extensive, and constantly updated list of events that will be targeted can be found in Annex I.

5.1 Arts Events and Festivals

Presentations at arts events and festivals require language and activities that are accessible to wider audiences, compared to field-specific academic conferences. As most CreaTures partners are active in their own creative practice networks, they often receive invitations to present at such events. Types of presentations might include talks, panel discussions, workshops, posters, exhibitions and so on. Participation in such events is of great importance for CreaTures as they are the channels to approach audiences from within the creative sector, as well as the general public. Many of these events are expected to take place online at least while the COVID-19 restrictions are in place.

The following presentations at art events and festivals have already taken place or been confirmed for 2020 and 2021.

August 2020:

- Online Talk: Ruth Catlow: The Treaty of Finsbury Park - Larping for more than human agency - Community Transitions Artist residency (<https://communitytransmissions.org/>)

In her online talk, Furtherfield artistic director and CreaTures consortium member Ruth Catlow talked about the upcoming ExP Treaty of Finsbury Park and the use of LARP (Live Action Role Playing) as a participatory engagement method for more than human justice in urban green space.

- Online Talk: Jaz Hee-jeong Choi - Community Transitions Artist residency

(<https://communitytransmissions.org/>)

Jaz's online talk on the theme of agentic futures included a presentation about the CreaTures project in relation to how care-full creative practice and research can be imagined and practiced.

September 2020:

- CreaTures Panel Discussion: Designs for a Cooler Planet - Helsinki Design Week

(<https://www.helsinki.designweek.com/>)

The panel discussion addressed some of the key project research questions and opened up a space for discussion about existing and potential roles of creative arts and design in driving socio-ecological transformations. It was moderated by CreaTures researchers Marketa Dolejsova and Namkyu Chun. CreaTures consortium members Kirsikka Vaajakallio (Hellon) and Julia Lohmann (Aalto ARTS) were among the speakers, together with Saija Hollmen, Pirjo Kääriäinen and Ali Akbar Mehta.

- Online Talk: Creative Practices for Transformational Futures - Design Club by the Design Museum Helsinki (<https://bit.ly/2RpVLiu>)

This online talk involved the CreaTures scientific coordinator Tuuli Mattelmäki and Hellon design director and partner Zeynep Falay von Flittner, discussing the power of creative practices as the change making energy towards more sustainable futures.

May 2021:

- CreaTures Track: Feral Design & Research - Uroboros 2021 Festival: Designing in Troubling Times festival (<https://www.uroboros.design>)

The Feral Design & Research track of the Uroboros 2021 festival proposes that complex socio-ecological issues can be approached through collective down-to-earth, sensory-rich design experiments, involving more-than-human collaborations with and around everyday materials like soil, dirt, food, wood, compost, and microbial cultures that are performed on the scale of our bodies – the scale at which we operate, think and easily imagine. The track will invite individual authors as well as (more-than-human) collectives to submit their experimental design projects that explore and provoke imaginative proposals for regenerative futures.

5.2 Academic and Industry Conferences

Academic and Industry conferences offer the opportunity to CreaTures researchers and partners to present their work to peers, members of other research initiatives and organisations.

The following presentations at academic and industry conferences have already taken place or been confirmed for 2020.

September 2020:

- Panel discussion: The Rough Guide to Zero-Carbon Europe: envisioning and exploring decarbonised futures through narrative prototyping - 15-17th September 2020, 2020 Virtual Forum on Earth System Governance (<https://esgproject.eventsair.com/2020virtualforum/>)

CreaTures consortium members Anab Jain (Superflux), Ann Light (University of Sussex) and Joost Vervoort (Utrecht University) participated in a panel discussion, exploring the necessity of

fundamental systemic transformations are required in order to decarbonise society and the role that social sciences can play to address this complex challenge.

- Conference session: Creative approaches to climate and system change: Making futures through critical cultural change - 22-25 September 2020, Virtual, POLLEN Biennial Conference 2020 (<https://event.pollen2020.exordo.com>)

This panel is chaired by Julie Doyle from the Centre for Spatial, Environmental and Cultural Politics, University of Brighton and CreaTures consortium member Ann Light. It addresses the challenges and potential of creative and cultural expression as a means for encouraging sustainability engagement and transformational change. The session also features Ann Light's presentation with the title "Making the future: how creative practice contributes to sustainable cultural change", which discusses the main directions of the CreaTures project.

December 2020

- Paper presentation: Namkyu Chun, Critical Notes on Designing Fashion, The Ironic Relationship between Authorship and Responsibility in Fashion, at The Art of Research Conference, 3-4 Dec. 2020, Espoo, FI (<https://artofresearch2020.aalto.fi/>)

Other researchers from the CreaTures consortium have expressed interest for the conferences listed below, and are currently in the process of preparing their submissions:

Nordic Design Research, 15-18 Aug. 2021, Kolding, DK (<https://conference2021nordes.org/>)

COP 26 - Climate Fringe, 9-19 November, 2021, Glasgow, UK (<https://bit.ly/33z85Cv>)

6. PUBLICATIONS

6.1 Articles in popular media outlets

There is general agreement among consortium members that non-academic publishing is indispensable in order to engage with audiences from the creative sector, private and third sector, as well as the general public. Members of the CreaTures consortium will publish articles and interviews referencing the project or particular ExPs in diverse online magazines and other popular media outlets targeting the arts and design sector.

6.2 Scientific publications

Scientific publications are a primary dissemination method targeting the academic community and peer researchers. Consortium partners from participating universities have experience in producing high quality, impactful scientific publications. Research fellows from all four universities continuously search for possible topics suitable to be developed in publications, monitor open calls for special issues, and appropriate journals. A detailed list of journals that have been identified as suitable to be targeted can be found at Annex II.

We will aim to maintain a balance between publishing in high impact journals and targeting journals that are more specific in domains where CreaTures could be contributing too. The first

one ensures higher visibility and impact for the project, while the second allows us to position ourselves within specific niche debates. Both are valuable.

All peer-reviewed, scientific articles by CreaTures researchers will be published ensuring open access. There is general agreement among CreaTures researchers that open-access is necessary to reach creative practitioners and other non-academic audiences that are highly valuable for the project. The details of CreaTures open access policy have been outlined in detail at D1.4 Communication Plan. Electronic copies of publications will have bibliographic metadata in a standard format and will include "European Union (EU)" and "Horizon 2020", the name of the action, acronym and grant number, publication date, length of embargo period if applicable, and a persistent identifier.

6.3 Project Reports

A major expression of external dissemination is the production of deliverables. Over the entire project duration, the CreaTures consortium will produce 28 reports, of which 22 will be made publicly available on the project website in order to spread the project excellence and disseminate knowledge to our target groups.

6.4 Policy Recommendations

Policy recommendations for creating and evaluating transformational creative practices that impact sustainability will also be developed. Insights will be made available as a briefing for policy and practice following the EU template.

6.5 Training Guidelines

Building on the project outcomes, partners will develop training guidelines for using the resources produced and made available through the project for the broader stakeholders intending to undertake similar pathways for their own transformational creative practices outside the scope of the CreaTures project.

6.6 Open framework for facilitating transformational creative practices

To understand better the role and potential of creative practices in transformational action, CreaTures builds a multidisciplinary framework that includes insights from a number of domains, including but not limited to Art and Design research approaches, Sociology, Political Science, Ecology, Communications, Systems Thinking, Urban and Cultural Policy, to create an Open Creative Practice Framework (OCP), which might be embedded for impact in different policy and community contexts.

CreaTures envisages the OCP framework to become a coherent collection of resources delineating and charting the key concepts and terms, processes, tools for evaluation, and resources for various stages of creative practices, ranging, for example, from ideation to procurement, and a library of

existing interventions and their impact, showing the relationship between creative practice, cultural change and transformations to sustainability so that, for example, practitioners can find inspiration and support, it could inform related decision making by policymakers.

The OCP will provide the means to identify and measure indicators associated with the role of creative practices in making transformation (WP4). This will be achieved by looking at three key aspects of sustainability transformations:

- 1) the shared imagining of sustainability transformations, in terms of shared goals and pathways considered towards these goals;
- 2) concrete actions toward sustainability transformations;
- 3) depth of meaning and feeling as indicative signals of transformation that can be more attuned to detect the changes that creative practice brings about in individuals or communities

The diversity of forms and approaches in the OCP, while providing a practical framework for both different stakeholders, will be attuned to the plurality of pathways towards socioecological transformation and reflected in different formats of the Framework's components. As a part of the project's activities, the CreaTures consortium members are beginning to consider and assemble the different possible features of the future OCP for its continued evolution during the life of the project.

7. ONLINE ENGAGEMENT AND DISSEMINATION CHANNELS

CreaTures will operate a number of online media that will be used both for communication and dissemination activities. These include the CreaTures Network, the project website and social media channels. A detailed description of function and outreach of these channels is provided in the D1.4 Communication Plan. In this document we reiterate only to the extent that these channels are used to disseminate project results and achieve impact.

7.1 The CreaTures Network

The CreaTures Network is a community of practice for creative practitioners across disciplines who are exploring how to foster socio-ecological transformation. This group will help the project learn about lesser known territories, by growing an 'outer ring' of individuals and groups who are already engaged in transformative practices, and want to engage with others doing similar work - and with CreaTures itself. Its members will act as both 1) collaborators and 2) audiences for CreaTures initiatives. The discussion list is accessible via <https://list.aalto.fi/mailman/listinfo/creatures-network> For CreaTures, the Network offers the opportunity to help build a crowdsourced map of transformative creative practices (WP2), inviting members to participate in research and co-creative activities, engagement events, and sharing calls for collaboration.

7.2 CreaTures website

The CreaTures website (<https://creatures-eu.org>) functions as the main information hub gathering details about the project's background and main project goals, partners involved, ExPs, past and future activities, and project outputs. The website will be reporting on the ExPs and the engagement activities connected to them, as well as announcing and reporting on engagement activities organised by CreaTures partners. Public deliverables and all publications will also be featured on the website. The hosting of the website is secured for 5 years (2020-2025) through an external service provider, which facilitates development while the project is ongoing. After 2025, the website will be migrated and archived as-is, on the Aalto University server.

7.3 CreaTures Social Media Channels

Currently CreaTures operates two social media accounts, on Facebook (<https://www.facebook.com/creaturesEu/>) and Twitter (<https://twitter.com/CreaturesEu>). Both channels are used mainly for communication purposes, promoting the work that ExP authors are doing and announcing events that consortium partners participate in or organise. Social media will be the primary channels to engage general audiences to all CreaTures public activities and disseminate outputs by publicly sharing links to the website or other repositories.

8. AUDIENCES AND STAKEHOLDERS

8.1 Stakeholders

We have identified five main groups of stakeholders that will likely be interested in the CreaTures engagement activities and outputs:

- **Creative sector:** individual practitioners, collectives, centres, service providers, small to major cultural organisations, institutions, and enterprises.

The majority of CreaTures engagement and dissemination activities target the creative sector. Engagement events related to the ExPs, CreaTures initiated co-creative events, presentations and arts and design festivals are activities in which we primarily expect to engage with members of this group. The CreaTures Network is also meant to facilitate a multidirectional discussion and peer exchange with creative practitioners.

- **Public sector:** governments and policy makers at the EU/national/regional/local levels that both fund arts and can use it more.

Part of the expert events, public project reports will be of interest to members of the public sector. Specific outputs, such as the policy recommendations and the Open Framework for Creative Practices are of direct interest to policy makers and governments.

- **Private sector and the third sector:** micro to corporate enterprises, foundations and businesses, which often provide products and services for, collaborate with, or fund creative practices.

We will be approaching the private and third sector through some of the expert engagement activities and our presence at industry conferences and festivals. The training guidelines developed by CreaTures could also be of particular relevance for some members of this group.

- **Research initiatives and organisations:** EU-funded (or nationally-funded in the key project sites) programs and organisations.

CreaTures is actively trying to establish connections with other research networks and organisations, and will continuously do so through the presence of consortium members to academic conferences, the organisation of co-creative and expert engagement activities and the final seminar of the project. Scientific publications is one of the outputs that will be of particular interest to other researchers.

- **Members of the public broadly across the international/EU/national/regional/local contexts.** This includes also third sector/ NGOs and impartial brokers who facilitate engagement between artists and publics.

All of the ExPs and many of the engagement activities organised by CreaTures are open to the public. CreaTures employs multiple channels to ensure the engagement of the general public and the dissemination of project outputs to a wide audience, including consistent social media posts in the CreaTures social media channels, articles in popular press, a regularly updated and comprehensive website and the final project video. Particular attention was also paid in producing outputs in accessible formats, such as the CFP podcast and the Care-full Zine.

8.2 Internal and external landscape

CreaTures aims to actively seek new partnerships throughout the duration of the project. At the point of writing this document, we have established connections with other projects that tackle similar challenges and funded under the same Horizon 2020 programme (TRANSFORMATIONS-17-2019 - Societal challenges and the arts), to seek ways to exchange learnings and explore the possibilities for joint dissemination or engagement activities. Meetings have been held with consortium members of the following projects:

- **AMASS: Acting on the Margins: Arts as Social Sculpture** (<https://cordis.europa.eu/project/id/870621>, Funded under H2020-EU.3.6.2.2. / Grant Agreement ID: 870621), a project that addresses a European-wide lack of synthesis of the potential of the arts that can lead to generating alternative or unconventional solutions to societal challenges and policy development.
- **ARTSFORMATION: Mobilising the Arts for an Inclusive Digital Transformation** (<https://cordis.europa.eu/project/id/870726>, Funded under H2020-EU.3.6.2.2. / Grant Agreement ID: 870726), a project aspiring to boost Europe's ability to use the arts in tackling complex

technological transformations, such as data ethics and quality, artificial intelligence, unequal participation opportunities in the digital economy, and more.

Building on the extensive communication networks provided by consortium partners, we also plan to work closely with organisations, networks, and programmes working in adjacent and complementary areas for the purposes of dissemination and engagement. Examples of linkages that the CreaTures consortium partners already have and could readily be accessible include the followings:

- Cumulus (<https://www.cumulusassociation.org>) is the only global association to serve Art and Design education and research. It is a forum for partnership and transfer of knowledge and best practices (Aalto and RMIT are members).
- Service Design Network (SDN / <https://www.service-design-network.org>) is the leading non-profit organisation committed to global development and innovation within the practice of service design (Hellon is member).
- OpenGLAM (<https://openglam.org>) is an initiative run by Open Knowledge that promotes free and open access to digital cultural heritage held by Galleries, Libraries, Archives and Museums (OKFI is member and hosts the local chapter or AvoinGLAM).
- Ilmastokanava (<https://www.ilmastokanava.com>), a channel supported by SITRA showcasing the work of artists working in Finland and dealing with climate change topics
- LeNSes | The Learning Network on Sustainability, a network of designers (and design educators) contributing to the transition towards a sustainable society for all funded by Erasmus+ program (Aalto is partner).
- Furtherfield is itself a network of more than 2000 internationally-based artists.
- Creative Carbon Scotland (<https://www.creativecarbonscotland.com/>) gathers artists working in sustainability practices or related fields in Scotland (UoS / Sniffer are key collaborators).
- Climate Cultures (<https://climatecultures.net>) an online platform and network for artists and curators exploring and sharing creative responses to environmental and climate change.
- Artists & Climate Change (<https://artistsandclimatechange.com>), an international network promoting the inclusion of the arts in climate change conversations.
- UN Global Compact - Cities Programme (<https://citiesprogramme.org>): city and regional governments collaborating with the private sector and civil society - addressing complex global challenges on the local level (Lead by Ralph Horne at RMIT).
- TED Fellows network (Superflux's Anab Jain is member).
- Artist community at Somerset House Studios an experimental workspace in the centre of London connecting artists, makers and thinkers with audiences. (Superflux is resident).

(<https://www.somerset-house.org.uk/somerset-house-studios>)

- European Cultural Foundation (Long standing partner of ZEMOS98)
- Redac - Red Andaluza contra el Cambio Climático (<https://redac.es/>) is a network of stakeholders in Andaluza promoting action for mitigation and climate change adaptation.
- Arte Sostenible (<https://www.artesostenible.org/>) is an association of professionals from cultural and artistic backgrounds working towards sustainability
- European Digital Art and Science is a network linking up scientific aspects and ideas with approaches used in digital art, with a strong emphasis on art's role as a catalyst in processes of social renewal. (Kersnikova is member)
- Hackteria (<https://www.hackteria.org/>), a network of artists and researchers that merge the use of biotechnologies with hacking and do-it-yourself strategies. (Kersnikova is member)

9. TIMELINE & PARTNER RESPONSIBILITIES

9.1 Timeline

Confirmed engagement and dissemination activities related to all items mentioned in sections 3 to 7 are presented in the timetable below. The table will be updated as more activities are planned or confirmed.



9.2 Partner Roles & Responsibilities

All CreaTures partners can organise engagement and dissemination events and activities. All CreaTures partners need to report their dissemination and communication in the collaborative workspace, in the WP1/CreaTures dissemination folder; to facilitate the official reporting to the Commission system and create a reference to the officially reported items. Each output should also be added by its creators to a shared Zotero library (<https://www.zotero.org/groups/2560885/creatures/library>). The library is editable by the consortium members and open to the public.

The general project communication including managing the channels used for engagement, dissemination and exploitation (website, social media and project video) is the responsibility of WP1. The coordination of the general content of the website is done by an appointed member of the Aalto team, with input from all partners. WP leaders will be responsible to identify tasks (and responsible people) that contribute direct content to the website (ExPs descriptions and timetables, resources, examples of emerging practices, etc.) The CreaTures Network sits between WP2, WP3 & WP5, and is managed by research fellows from these WPs, and facilitated by all CreaTures. WP2 is responsible for producing a number of publicly available reports, mostly focusing on transformational strategies. WP3 is responsible for facilitating and reporting on the development of ExPs, including any engagement activities and events that are directly related to the ExPs. WP4 will develop a number of indicators for the evaluation of creative practices, included in four public reports. WP4 is also responsible for providing policy recommendations and coordinating the Open framework for facilitating transformational creative practices (OCP). WP5 will be curating and coordinating the podcast and zine, as well as the co-creative and expert engagement activities for selected ExPs and the final event with support and input from other consortium members per the Agreement. WP5 is also responsible for developing training guidelines and reporting on the dissemination and engagement activities in the deliverables D5.4 Expert Engagements Report, D5.5 Co-creative Engagements Report and D5.6 Data and report.

In order to ensure proper crediting and acknowledgement of fellow team members across descriptive materials prepared and published or shared by the group, a Publication and Crediting Policy has been drawn for internal use, presented in Annex III.

10. EXPLOITATION STRATEGY

CreaTures applies the H2020 Policy on Open Access to Scientific Publications and Research Data in Horizon 2020. This means that project results will be disseminated for public use through freely available online resources as well as through scientific publications. CreaTures is committed to Open Science by publishing all scientific articles as open access (see section 6.2 on scientific publications) and by publicly releasing two datasets for further use (possibly under a Creative

Commons Attribution 4.0 International Public License). As explained in detail in the D1.3 Data Management Plan, full datasets of the whole project will not be made open because anonymising of all research data is not possible within the CreaTures project. However, we have selected to release openly 2 datasets that do not compromise any sensitive material, which will also be part of the project's website. The two datasets to be published are: 1) a searchable database of all CreaTures ExP events (including date, time, participants, summary of the activities) and 2) a collection of case studies from the Observatory (accounts of key transformative creative projects, including web links, a textual description, and textual analysis). In addition, we will also make available meta-data of the project research data.

All exploitation activities will be compatible with the protection of intellectual property rights, confidentiality obligations, and the legitimate interests of the owner(s) of the results. In the specific case that a non-academic partner wishes to commercialise outputs from participating in the project, this will be dealt with within the agreed structures. Before dissemination, the possibility of patenting inventions or other needs to register intellectual property included in the results will be assessed. Written notice of any dissemination or exploitation activity will be given to the other concerned parties, including sufficient information concerning the planned activity.

ANNEX I: List of External Events to be targeted

Event name	Website	Dates	Location
Festivals & Biennales			
Untitled Festival	https://untitled.community/	17–18 Sept. 2020	Helsinki, FI
Helsinki Design Week	https://www.helsinkidesignweek.com/	3-13 Sept. 2020	Helsinki, FI
Uroboros Festival	https://www.uroboros.design/	10-16 May 2021	(online) Prague, CZ
Pixelache festival	https://www.pixelache.ac/	6-13 June 2021	Helsinki, FI
Sónar Festival	https://sonar.es/en/2020		Barcelona, ES
Dutch Design Week	https://ddw.nl/	17-25 Oct. 2020	(online) Eindhoven, NL
Barcelona Design Week	https://www.barcelonadesignweek.com/en/	17-26 Nov. 2020	Barcelona, ES
TodaysArt	https://todaysart.org/		The Hague, NL
Touch Me Festival	https://re-imagine-europe.eu/agenda_item/touch-me-festival/	17 Sept. - 3 Oct. 2020	Zagreb, CO
Green Academy Festival		t.b.c	Melbourne, AS
Click Festival	https://www.clickfestival.dk/	t.b.c.	Elsinore, DK
Emergent Berlin Fest	http://www.emergentberlinfest.de/?lang=en	t.b.c.	Berlin, GE
Night of Science	https://www.tieteidenyo.fi/en	14 Jan. 2021	Helsinki
Helsinki Biennale	https://helsinkibiennaali.fi/en/	12 June - 27 Sept. 2021	Helsinki, FI
Media Architecture Biennale	https://mab20.mediaarchitecture.org/	28 June - 2 July 2021	Amsterdam, NL
Conferences			
Anticipation Conference		t.b.c. 2021	

Transformations Conference	https://t2sresearch.org/event/transformations-2021-enabling-positive-tipping-points/	8-10 Sept. 2021	Barcelona, ES
Participatory Design Conference (PDC)	https://www.pdc2020.org/	t.b.c. 2022	Newcastle, UK
The Art of Research Conference	https://artofresearch2020.aalto.fi/	3-4 Dec. 2020	Espoo, FI
Communities and Technologies Conference (C&T)	https://2021.comtech.community/	21-25 June 2021	Seattle, USA
International Conference on Cultural Policy Research	https://www.gakkai.ne.jp/ICCP R2020/	1-4 Sept. 2020 (postponed to 2021)	Kyoto, JP
Nordic Design Research	https://conference2021nordes.org/	15-18 Aug. 2021	Kolding, DK
International Sustainability Transitions Conference	https://transitionsnetwork.org/ist-2020-august-18-21/	18-21 Aug. 2020	Vienna, AU
COP 26 - Climate Fringe	https://sdg.iisd.org/events/2020-un-climate-change-conference-unfccc-cop-26/	9-19 November, 2021	Glasgow, UK
Earth System Governance	https://www.earthsystemgovernance.org/events/2020-bratislava-conference/	September 2021	Bratislava
Creativity & Cognition	https://cc.acm.org/2021/	21-24 June 2021	Venice, IT

ANNEX II: List of Journals to be targeted

Journal	Website	Publisher	Open Access
The Journal for Artistic Research - JAR	https://www.jar-online.net/	Society for Artistic Research (SAR)	Y
Environmental Humanities	https://environmentalhumanities.org/	Duke University Press	Y
Ecology and Society - Journal of integrative science for resilience and sustainability	https://www.ecologyandsociety.org/	Resilience Alliance	Y
CoDesign. International Journal of CoCreation in Design and the Arts	https://www.tandfonline.com/toc/ncdn20/current	Taylor & Francis	
International Journal of Art & Design Education	https://onlinelibrary.wiley.com/journal/14768070	Wiley-Blackwell	
Design Issues	https://www.mitpressjournals.org/loi/desi	MIT Journals	
Design and Culture. The Journal of the Design Studies Forum	http://designandculture.org/	Taylor & Francis	
International Journal of Cultural Policy	https://www.tandfonline.com/toc/gcul20/current#	Routledge	
Sustainability Science	https://www.springer.com/journal/11625/	Springer	
Local Environment - International Journal of Justice and Sustainability	https://www.tandfonline.com/loi/cloe20	Taylor & Francis	
Journal of Cleaner Production	https://www.journals.elsevier.com/journal-of-cleaner-production	Elsevier	
Footprint	https://journals.open.tudelft.nl/footprint/index	Jap Sam Books	Y
Global Environmental Change	https://www.journals.elsevier.com/global-environmental-change	Elsevier	
COSUST - Current Opinion in Environmental Sustainability	https://www.journals.elsevier.com/current-opinion-in-environmental-sustainability	Elsevier	
Environmental Innovation and Societal Transitions	https://www.journals.elsevier.com/environmental-innovation-and-societal-transitions	Elsevier	

Annual Review of Environment and Resources	https://www.annualreviews.org/journal/energy	Annual Reviews	
Environmental Science and Policy	https://www.sciencedirect.com/journal/environmental-science-and-policy	Elsevier	
Futures	https://www.journals.elsevier.com/futures	Elsevier	
One Earth	https://www.cell.com/one-earth/home	Cell press	
Journal of Peer Production	http://peerproduction.net/editsuite/		Y
International Journal of Food Design	https://www.intellectbooks.com/international-journal-of-food-design	Intellect Books	Y
European Journal of Futures Research	https://eujournalfuturesresearch.spri-ngeropen.com/	Springer Verlag	Y

ANNEX III: CreaTures Publication & Crediting Policy v1

for crediting & acknowledging fellow team members

Draft version - July 2020

NOTE: This policy addresses descriptive materials prepared and published or shared by the group. Art works have their own constraints and practices and are also subject to copyright considerations dealt with elsewhere.

Why this policy is needed

- We collectively want to ensure a fair and clear policy of acknowledgements in the collaborative project. (Especially in academia, feelings can be hurt and promotions slowed by inconsiderate publication crediting).
- We aim to foster sharing and publishing in and about CreaTures while respecting other project members and ethical guidelines
- We see a need to outline a set of different publication and sharing formats recognizing their differences
- We want to support individual team members to know how and when to co-author, help setting the order of co-authors, and when and how to acknowledge project members

Talks, slide decks, informal papers and presentations

Every CreaTure partner/researcher uses the slide (to have its own folder on Eduuni) that contains an up-to-date list of organisations and their logos. This is as well as and alongside any other sponsors of the work being presented. This is presented at the start or end of the talk. It is the role of the coordinator to ensure that this slide always represents the current partners.

If there are no slides with the talk, at the least, the CreaTures project is mentioned, with encouragement to search it out.

Community deliverables, etc

Similar to the talks and presentations, the materials made for communicating our findings to target communities (e.g. policy makers and audience members) contain a page dedicated to crediting the EU, the organisations involved in making the deliverable, with logos, and the names of key participants (both from the CreaTures team and beyond – such as designers - as appropriate).

Other

The press normally has a lower tolerance for multiple authors and we can try for acknowledgment of contributors of relevant work in a section at the end, where authorship is constrained. Always offer a link to the project website and as many other links to our relevant work as possible.

Academic publications, formal and peer-reviewed papers, articles, and authorship

There are three general categories

1. Only people who have co-written are credited.
2. Anyone who has contributed to the work involved is credited.
3. Everyone in the project is always credited.

The third is excellent in principle, and unwieldy in practice. Therefore, we recommend the following:

First recording of research:

Any first recording of research details should be (2), with follow-ups citing that research (further analysis or a more detailed study), operating as (1). In practice that means that if we are reporting work about a study for the first time, we name everyone who contributed to the study as a researcher in the author list, including any partner members who did more than their normal job of running an ExP (ie by helping with the analysis).

For example, any piece on the tribulations of getting ethics for an arts project or reflections on devising indicators also credits the members of the group that produced that work. This involves applying the policy beyond the classic study of data to those who helped create the mechanisms for it, where these are, themselves, noteworthy.

Realizing this policy requires sensitivity in the drawing of demarcations and we recommend consulting and compromising rather than operating in organizational silos.

Once the 'report' article is published, it becomes the foundational work on which all authors can build and should be cited at every opportunity. If the foundational work can be cited like this, it is then possible for individuals and spin-off groups to write independently on matters that develop these findings, crediting only author groups, rather than creator groups. However, then the main contribution should be the additional analysis performed by the authors.

On a general note, papers get stronger for being read and commented by many eyes, so a good process includes involving as many readers from the group as possible. This will also minimize the likelihood of offence by omission in authorship lists. Readers do not need to be credited, but anyone making a significant contribution can be added.

Co-authoring order

The publishing should be led by research fellows, hence they should be get the credits to build their careers. The co-authorship runs as order of effort, then alphabetical order, once those who have done most of the writing/ researching have been listed. Of course, exceptions will apply and these can be dealt with on a case-by-case basis.

Useful guidelines for co-authoring as a reference and support can be found here:

<https://www.monash.edu/emerging-tech-research-lab/research-methods/collaboration-and-publication-protocol>

Sole authorship

Some disciplines require sole authorship for promotion. If anyone in the team has this challenge, they can declare this and negotiate to write alone as a special exemption to a generally collaborative process.