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# **Training Guidebook**

## **OUR COMMON FUTURE**

A Framework for Engaging Artists, Citizens and Decision Makers  
through Futures Literacy Methodology

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# 1. Introduction

## Purpose of the Guidebook

This guidebook documents how a group of European organizations in the fields of archiving, adult education and civic engagement researched, designed and implemented workshops with the Futures Literacy methodology and cultural practices to activate engagement of citizens in the digital transformation of small and medium European cities.

The work conducted was part of the DIALOG CITY project, an EU project that was implemented between 2021 and 2025 in five (5) countries: Aschaffenburg in Germany, Corfu, Patras and Thessaloniki in Greece, Graz in Austria, Mondovì, Torino and Grugliasco in Italy, and Montpellier in France. This guidebook provides a clear overview of the process, outcomes, and methodologies employed.

The guidebook has been built upon layers of previous work in different levels:

- Research on the perception, understanding of the digital transformation of cities for artists, citizens and decision makers.
- Research in international bibliography on the skills needed to deal with changes, adapt to transformation and scenario building for changing environments (Futures Literacy and Foresight).
- Thorough analysis of local skills and competences in established adult education programmes comparing local inventories across partner countries using the ESCO portal, to identify the most relevant content for designing and delivering workshops for artists, citizens and decision makers.
- Collaboration with the UNESCO Chair on Visual Anticipation and Futures Literacy towards Visual Literacy of the Open University of Cyprus to train artists.
- Design and implementation of workshop by artists for citizens and decision makers.

## About the DIALOG CITY project and the work on Futures Literacy



*Figure 1. Dialog City website caption*

Dialog City was a European cultural initiative that reimagined digital transformation as a participatory, creative, and inclusive process. It brought together seven partners from small and medium-sized cities across Germany, Greece, Austria, France, and Italy with the goal of exploring how digital innovation can foster civic engagement and cultural participation.

A part of the project focused on developing a prototype methodology and generating creative ideas to transform the way citizens envision and engage with future cities. Today's urban environments face rapid technological changes and unexpected crises, prompting a redefinition of the citizens' role within increasingly complex, smart city ecosystems.

To address this, the project aimed at empowering artists by equipping them with essential Futures Literacy skills. These skills enabled them to support decision-makers and fellow citizens in designing the future of their cities and defining their roles within the evolving analogue and digital landscape—especially considering recent challenges like the COVID-19 pandemic. Such unprecedented situations have underscored the urgent need for digital transformation and for making our cities smarter and more resilient. That raised important



questions: Are our communities ready to adapt? To what extent can citizens embrace these emerging changes? And what role will citizens play in shaping this transformation?

The guidebook you are reading is the result of the collective effort of 7 organizations and their collaborators, 25 artists and 239 citizens and decision makers who participated in various ways in the formulation of the contents. It is not a bible but a guide on how to use artistic ingenuity to bring creative change in society. Use it by adapting it your context.

## How to Use This Guidebook

This guidebook should be used as a source of **knowledge**, a source of **inspiration** and **guidance** to create and implement workshops with the Futures Literacy tools. It is not intended as source of unique knowledge as the examples and methodolgoies proposed can create hybrid training scheme in different setups and contexts.

The guidebook has two (2) parts: the first is documenting the artists' training with Futures Literacy methodology and the second is documenting the citizens and decision makers training by the trained artists. It offers examples and suggestions for using this kind of training in other cases.

## 2. Context & Conceptual Framework

### Why Futures Literacy? What is Futures Literacy?

Futures Literacy is the ability to imagine and comprehend multiple possible futures, enabling individuals and communities to make more informed and thoughtful decisions in the present. Recognized by UNESCO as a vital skill for the 21st century, Futures Literacy helps people to question their assumptions, uncover hidden biases, and explore a variety of alternative futures.

Unlike attempts to predict a single future, Futures Literacy emphasizes anticipation as a dynamic process of reflection, creativity, and transformation. It shifts the mindset from reactive responses to proactive imagination, fostering a deeper awareness of uncertainty and complexity.

This capacity is particularly important in today's world, where challenges such as climate change, social inequality, and rapid technological evolution demand participatory and democratic approaches. For artists and cultural practitioners, Futures Literacy resonates deeply, as their work often involves envisioning new realities and inspiring collective change.





In this way, Futures Literacy becomes not only a tool for better decision-making but also a means to empower communities to shape inclusive and sustainable futures.

## **The Role of Culture and Art in Co-Creating Futures**

This Training Guide was developed as part of a project on citizen participation in the digital transformation of small and medium sized European Cities. The project was born out of the conviction that an innovative cultural and human-centred approach can directly contribute to social cohesion in times of huge transformation processes. This can only be done by filling the gap between superfast technological development and urgent democratic improvement towards participation.

Arts and culture can create a positive impact in its position as a mediator by means of co-creation with the audience as well as the dissemination of knowledge. Digital technology offers manifold opportunities to broaden access to cultural assets and make it independent of time and location. New methods of conveying cultural content can be used and implemented. Museums and archives are looking into the question of which offers can be sensibly conveyed digitally and where art eludes digital conveyance. In this respect, the creation of interfaces and interlinkages between the analogue and digital world appears to be of particular importance.

The overall project aimed at enhancing the capacity of the European cultural and creative sector by developing new practices on how to connect digital innovation directly to citizens' participation through a dialogical approach. But in addition to the focus on technological innovation, there is the underlying question regarding the self-perception and the resulting mission of cultural institutions, organisations and individuals working in the creative sector: *What is their role in the new digital world? Which offers are needed (right now) to fulfil their task? What needs do their target groups have? Which target group needs which medium? How much influence do they want to give their (virtual) audience?*

The project developed innovative digital access for various audience groups, to pioneer models of artistic and creative services for the facilitation of the social and ecological transformation process and organized 'hybrid festivals' based on audience participation. This way, art and culture managed to contribute actively to social change.

## **3. Documentation of the Workshops**

### **3.1. Workshop Design and Methodology**

#### **Overview of the Workshop Series**

The design of this workshop series has been strongly informed by the findings and outputs of a wide range of activities, including the administration of questionnaires and the conduction of interviews with citizens, artists, and decision-makers in France, Germany, Italy, Greece, and Austria. They also included focus groups, a comparative analysis of the collected responses with regional, national, and European competence frameworks, the definition of learning outcomes for the training modules, the implementation of two online Futures Literacy workshops for artists and cultural practitioners, and the drafting of a practical toolkit to empower artists to lead workshops with citizens and decision-makers on future-oriented thinking.

These deliverables served as key sources of information, offering valuable insights into the perspectives and needs of diverse stakeholders in relation to the project's goals.

Additionally, we made extensive use of the project's internal Data Analytics Platform (restricted to project partners and not available to the public) to analyse and interpret data from the initial surveys. This platform not only aggregates responses from artists on a country-by-country basis but also offers a comprehensive overview of their understanding of Futures Literacy, their perceived skill levels, and their comments and suggestions.

#### **Phases of Implementation (Preparation, Facilitation, Evaluation)**

The workshops were organized in two (2) phases.

Phase A ("Train the Artist-Trainers") was designed to train Artists in Futures Literacy Methodology and Phase B ("Train the Citizens-Decision Makers") was designed to co-create with the trained Artists local workshops in the respective countries addressed to Citizens and Decision Makers.

Phase A – Train the Artists-Trainers



Figure 2. Dialog City Open Call visual

The “Train the Artist-Trainers” workshop was designed as an adult education programme specifically tailored for artists and cultural professionals interested in exploring the potential of Futures Literacy in their creative and educational practices.

This training took place entirely online, using Microsoft Teams and a Miro Board as the main platforms. Over the course of five weeks, participants engaged in a series of interactive sessions, each lasting three hours, for a total of 15 hours of training. The workshops were



conducted in English to allow for cross-border participation and collaboration among international peers.

Upon completion, all participants received an official certificate of attendance issued by the DIALOG CITY project and signed by the UNESCO Chair on Visual Anticipation and Futures Literacy towards Visual Literacy, underscoring the academic and professional value of the experience.

In addition to live facilitation, participants were granted exclusive access to a dedicated Futures Literacy Toolkit (see [Annex XVI](#)). This toolkit includes 14 visual literacy tools, specifically designed to stimulate reflection on how we live today and how we imagine tomorrow. These tools combined academic research with strategic foresight and coaching methodologies. Throughout the course, they served as the foundation for hands-on exploration, collaborative learning, and critical thinking.

The goal of Phase A was to introduce the interested Artists to the concepts and tools of Futures Literacy and to invite them to combine their artistic practices to create their own unique methodologies for Citizen Participation.

### Preparation

The preparation and design of the workshop were carried out through close collaboration between two (2) training centers (CIAC, CFPCEMON in Italy) and one (1) civil society organization (CulturePolis in Greece). This phase was informed by the previous results of the project which established a solid framework for identifying the key knowledge, skills, and attitudes necessary for effective Futures Literacy facilitators.

Drawing from comparative analyses of local, national, and international competence inventories, and supported by interviews and workshops conducted by CIAC and CFPCEMON, the team outlined a comprehensive set of facilitator competencies.

Following the principles of backward design, the team co-developed the structure of the training modules and worked closely with Dr. Vicky Karaiskou—Associate Professor at the Open University of Cyprus and UNESCO Chair Holder in "Visual Anticipation and Futures Literacy towards Visual Literacy"—to define the programme content.

The outcome was “Imag(in)ing Living”, a five-week online workshop series focused on exploring the future of “living” through visual literacy, storytelling, and critical reflection. The workshop brought together 25 selected artists from 9 countries (Italy, Greece, Germany, Austria, Belgium, France, Colombia, Serbia, and Romania).

The training was designed around five core learning outcomes, aimed at developing:



- A solid understanding of Futures Literacy and related research.
- Empathy and inclusive practices.
- Creativity and resilience.
- Pedagogical and facilitation competencies.
- Strategic awareness and the ability to manage uncertainty.

These learning outcomes are aligned with the project's overarching goal: enabling facilitators to guide others in engaging with Futures Literacy through participatory, creative, and reflective approaches.

Each participating Artist signed a Learning Agreement with the organizers. See [Annex VI. Learning Agreement with Artists](#).

#### Participant Profiles (Diversity, Inclusion, Local Engagement)

The selection of artists for the Imag(in)ing Living workshop was carefully guided by criteria aimed at upholding the project's core values of inclusion, participation, and social transformation through the arts. Applicants were required to demonstrate:

- An artistic practice that actively involves community participation
- A focus on social change and development
- The use of digital tools within their creative process
- Experience in educational or community-based projects
- Bilingual proficiency in English and their national language
- Commitment to fully engage in both the online training and local workshops
- Ability to collaborate effectively in a team and lead at least one workshop with citizens
- Willingness to contribute a modest participation fee

In addition, applicants submitted a brief personal statement outlining their motivations and artistic approach, which revealed a deeply committed, interdisciplinary, and socially engaged group of practitioners.

The 25 selected artists represent a rich diversity across disciplines, backgrounds, and geographies: aged from 27 to 64, with 6 males and 19 females representing 10 European countries. The group was divided between two workshop sessions: 13 participants attended the Thursday session, and 12 participated on Saturday.

#### Use of Cultural and Artistic Tools

The group of selected artists included visual artists, architects, performers, digital creators, cultural mediators, educators, psychologists, and researchers. Their practices span from



urban design and participatory architecture to generative AI art, audiovisual storytelling, and theatre for youth. Many participants are actively engaged in issues of climate justice, inclusion, gender equality, intergenerational dialogue, and technological transformation.

Among the artists' motivations and values, some recurring themes include:

- Using art to respond to uncertainty and social fragmentation
- Empowering communities through co-creation and visual storytelling
- Blending art, foresight, and education for sustainable futures
- Experimenting with interdisciplinary tools to unlock collective imagination
- Creating accessible, inclusive, and reflective experiences through art

Artists described themselves as facilitators, cultural connectors, researchers, and changemakers, expressing a clear desire to merge personal inquiry with social engagement and to develop new competencies for navigating complex futures.

As one participant beautifully stated:

“The future is not a path to predict but a canvas to imagine.”

### Facilitation

After the selection process, 25 participants were admitted and organized into two working groups to better accommodate their availability and ensure interactive sessions:

- Group 1 met on Thursday afternoons for 5 weeks, 3 hours each time
- Group 2 met on Saturday mornings for 5 weeks, 3 hours each time

The participants were given further literature after each workshop and some tasks to prepare for the next session and discuss in the group. They were also offered the possibility to participate in Phase B of the project (local workshops with Citizens-Decision Makers) on a voluntary basis. Each local project partner assumed responsibility for mentoring their assigned artists during this Phase B. They actively supported the design and delivery of citizen-focused workshops in their respective regions, ensuring alignment with the project's Futures Literacy approach and objectives.

### Evaluation

At the end of the training, participants were asked to complete two questionnaires:

1. An anonymous survey to assess the overall quality of the workshop (structure, content, facilitation, tools). See [Annex VII. Anonymous Survey issued by the organizers.](#)



2. An eponymous survey to collect feedback and suggestions for improving the training, and to gauge participants' interest in joining Phase B. See [Annex VIII. Eponymous Survey issued by the Trainer.](#)

Phase B required each artist to apply the skills and techniques acquired during the workshop by designing and delivering a Futures Literacy workshop, often integrating their own artistic practice as a medium for engaging with citizens and decision-makers.

#### Phase B – Train Citizens and Decision Makers



*Figure 3. Game Jam, Photo credits: Alexander Klotz*

The goal of Phase B was to design participatory workshops on topics of interest of the local communities where the workshops will take place by blending different forms of art and training techniques. The profile of the Citizens and Decision Makers to whom those workshops are addressed varies from teenagers to young adults, to policy professionals etc.

#### Preparation

The Trained Artists of Phase A interested in designing and implementing those workshops, were connected with the local partners in each country.



A training framework was designed and shared with the local partners to guide them in the process of co-organizing the workshops with the Artists in order for each side to have a complimentary role.

The local partners would offer

- a) Infrastructure like space, equipment, materials and stationery.
- b) Support in the co-design of the workshops were necessary.
- c) Promotion of the events by designing the dissemination campaigns and managing the registration of participants.
- d) Harvesting and collecting of feedback for the evaluation of the work. In this task, the partners were given a Feedback Questionnaire and a List of Required documentation to collect post-workshop in order to document and evaluate the results.

For more information see Annexes [X. Feedback Questionnaire for participants](#) and [XI. Documentation Questionnaire for Artist-Trainers](#).

See Annex [IX. Training Framework for Artists-Trainers](#) for more details in general.

### Participant Profiles

The Dialog City workshops brought together a diverse range of participants with the shared goal of reflecting on their assumptions and imagining more inclusive urban futures. By encouraging awareness of unconscious bias and fostering critical reflection, the workshops created space for people to connect personal experience with broader challenges in the evolving landscape of smart cities. Participants included citizens, professionals, and creatives, contributing to a rich, intergenerational exchange of ideas.

Inclusivity was not just a principle, but a practice embedded in the workshop design. From gender balance and age diversity to professional and cultural variety, each session was shaped by its local demographic while aiming for open, equitable participation. While most participants were adults between 20 and 50 years, some workshops — like Montpellier — brought together children, seniors, and individuals from varied ethnic backgrounds. This mix made diversity a strength, enriching dialogue and deepening the collective capacity to envision shared futures.

### Use of Cultural and Artistic Tools

Cultural and artistic tools played a central role in the facilitation of nearly all workshops, with each session beginning through carefully designed icebreakers that helped form a sense of group cohesion. These opening activities served as a springboard for introducing different Futures Literacy Tools combined with artistic practices that were thoughtfully elected to suit the local context. The facilitation process maintained a consistently creative





and participatory tone, often combining visual storytelling, hands-on activities, and artistic expression, all shaped by the medium chosen by the artists leading the sessions.

This diversity in artistic approaches gave each workshop its own character, adapting to the needs and sensibilities of the participants. Whether through drawing, collage, photography, theatre, or design, the integration of arts-based methods enhanced engagement and accessibility, inviting participants to explore future scenarios in imaginative and intuitive ways. The combination of cultural practice and Futures Literacy methodology ensured that each workshop was not only context-sensitive but also memorable and meaningful for those involved. For more information on the Futures Literacy Toolkit, see [Annex XVI](#).

### Facilitation

The facilitation of the Dialog City workshops was designed to adapt creatively to each cultural and urban context, complementing the visual literacy approach with participatory techniques that encouraged imagination, dialogue, and collaboration. Facilitators guided participants through processes that linked sensory experience, artistic practice, and structured reflection — from walking explorations in public space to visual mapping and collective storytelling — ensuring that learning remained active, inclusive, and contextually relevant.

A diverse range of facilitation modes supported different phases of the workshops, from exploration and reflection to foresight and action. Methods such as role-playing, graphic recording, scenario planning, gamification, and consensus-building helped translate complex urban ideas into tangible, shared experiences. This dynamic mix of artistic and analytical approaches strengthened the participants' ability to co-create visions of the future, transforming abstract concepts into accessible and actionable forms of civic imagination.

### Evaluation

The evaluation process combined quantitative and qualitative methods through a carefully designed questionnaire, incorporating both rating scales and open-ended questions. Participants were invited to assess their overall satisfaction, the usefulness of activities, and the impact of artistic methods on exploring future scenarios. The structure also encouraged deeper reflection on how artistic practices contributed to the workshop experience and supported the rethinking of future possibilities.

Results revealed a high level of satisfaction, with over 70% of participants rating the workshops 4 or 5 out of 5. Many acknowledged the value of stepping beyond initial assumptions and credited the use of art for making complex ideas more engaging and accessible. Responses highlighted art's power to stimulate imagination, promote dialogue among diverse perspectives, and support the creation of shared, alternative futures.

Overall, participants affirmed that the workshops had positively influenced how they think about the future.

## 3.2. Outcomes and Insights

### Emerging Narratives and Future Scenarios



*Figure 4. Collage from the Futures Literacy workshop in the Futures Festival Aschaffenburg, July 2025*

The series of workshops revealed a dynamic interplay between participants' current lived experiences and their envisioned futures, highlighting a complex relationship between optimism, conditioning, and imagination. Initially, participants expressed a predominantly positive and nature-connected sense of living, associating it with warmth, peace, and empowerment, which reflected their aspirational desires more than their day-to-day reality. However, this optimism contrasted with the symbolic negative connotations they attributed to barriers such as walls, indicating an underlying tension between hope and perceived obstacles shaped by social conditioning and media influence. As the workshops progressed, participants demonstrated a growing awareness of the tacit cultural and social assumptions shaping their perspectives, yet struggled to concretely imagine their ideal futures, often defaulting to abstract or conventional

ideas. Their envisioned futures oscillated between harmonious coexistence with nature and technologically enhanced societies, with technology largely seen as a tool for human betterment. Importantly, the exploration of their "barcoded" social identities uncovered the limiting effects of ingrained stereotypes and survival mindsets on creative future imagining. By the final workshop, despite varying levels of engagement and initial reluctance, participants collectively experienced a heightened awareness of the intricate narratives governing their thoughts, feelings, and actions. This process illuminated the challenges of envisioning transformative futures free from conditioned patterns and underscored the necessity of emotional engagement and critical reflection in building new, empowering narratives for the future.



## Lessons Learned & Reflections from Participants

### Phase A

The process highlighted several important insights. Rather than creating a digital training program entirely from scratch, we adapted an existing analogue format into a digital environment—avoiding a simple direct transfer but instead reshaping it to suit the online context. If we were to do this again, we would dedicate much more attention to designing truly digital tools from the ground up, rather than adapting analogue methods into a digital format. While our initial approach involved transforming an existing analogue training for online use, we realized that simply adapting analogue content does not fully leverage the potential of digital environments. Authentic digital tools need to be created to engage participants effectively and overcome barriers such as language and communication challenges. Additionally, careful evaluation of artist-trainer profiles remains essential, along with stronger focus on branding and promotion to ensure wider participation and impact. This experience highlighted the importance of embracing digital possibilities in their own right, rather than treating them as extensions of analogue formats.

Based on the anonymous responses from the evaluation survey of the DIALOG CITY online Futures Literacy Workshops (phase A), participants expressed a mix of appreciation and constructive critique. The teaching style was often likened to vibrant and interactive art forms, such as dynamic sculptures and street murals, reflecting its engaging and imaginative nature. Tools and materials were generally well-received, with many finding them enriching and well-structured. Memorable moments included group dialogues and the “iceberg” exercises, which sparked deep reflection and personal insights. However, several respondents suggested improvements, such as offering the workshop in person, enhancing visual aids, allowing more time for interaction and reflection, and adapting the format to better suit diverse learning needs. Overall, the workshop was seen as inspiring and thought-provoking, though some felt the online format limited its full potential.

### Phase B

The workshops clearly demonstrated the transformative potential of combining artistic practice with futures literacy. Over 65% of participants reported a positive shift in how they think about the future, highlighting the power of creative and imaginative methods to support democratic participation and collective visioning. The pluralism of approaches was especially valued: 68% of participants appreciated the opportunity to engage in dialogue with people from diverse backgrounds, while 61% emphasized the benefits of intergenerational exchange.



Several key lessons emerged to inform future workshops. One recurring suggestion was to allow more time for activities, enabling deeper reflection and more meaningful interaction among participants. Strengthening the connection between local urban contexts and global challenges—such as sustainability, inclusion, and climate change—was also seen as vital for grounding futures literacy in real-world concerns. Finally, the collection and analysis of qualitative feedback proved crucial, affirming the importance of integrating participants' experiences into future strategies to ensure both the legitimacy and long-term impact of the Dialog City approach.

## 4. Training Modules

### Training for Artists

The training programme was structured into five modules, each lasting three hours. Every module was carefully designed around four key components:

1. Learning objectives
2. Content focus
3. Interactive activities
4. Required materials

These components ensured a balanced integration of theory, practice, and reflection. The workshops followed a progressive structure that allowed participants to gradually build their understanding of Futures and Visual Literacy while experimenting with visual and participatory tools.

At the end of each session, participants received a curated selection of recommended readings, sent by email.

This additional material was intended to deepen participants' understanding of the topics covered and support their individual exploration beyond the live sessions.

**In-between the Workshops**

To keep the learning process active and continuous, "in-between" activities were proposed between each weekly session.

### **Module 1: What is Futures Literacy? What is Visual Literacy? What is 'visuality' and how we relate to it.**

During the first workshop, participants explored their current experience of "living" through sensory associations and reflective tools, revealing a generally optimistic outlook linked to nature, warmth, and positive emotions such as serenity and empowerment. However, when prompted to visualize obstacles (e.g. a "wall"), their responses shifted, evoking negative



imagery like barriers, control, and isolation—suggesting a disconnect between idealized perceptions and daily realities. This contrast was further supported in later sessions, where participants’ imagined futures closely resembled their initial “current” responses, implying a focus on aspirational living rather than present experience. Other activities, such as prioritizing personal values or imagining a world with only “purposeful” art, further revealed tensions between individual expression and imposed structures, highlighting the complex interplay between values, creativity, and lived experience.

**Module 2: How do we make sense. How do we build assumptions and how do they work. What is the ‘cultural conditioning’ and why are we susceptible to it. How do perceptions, memory, prospection and anticipatory assumptions relate among them.**

This workshop focused on uncovering hidden assumptions and imagining life in the year 2100. Participants identified personal and emotional themes—such as family, home, and belonging—and built both optimistic and pessimistic future narratives. These ranged from harmonious, nature-connected living to highly technological societies, where tech mostly served human well-being. Only a few envisioned dystopian futures marked by chaos and inequality. While participants were able to describe their predicted futures in rich detail, they struggled to identify the deeper values and worldviews underpinning these visions when using the Visuality Iceberg tool. Still, the exercise helped them reflect on the invisible forces shaping reality. Interestingly, describing a predicted future came much more naturally than imagining an ideal one.

**Module 3: Visuality and the “picture superiority effect”. How does the “seeing is believing” and “feeling is believing” effects shape our mental patterns and mindsets. The role of affect in our thinking process and acting.**

The third workshop explored the hidden assumptions behind participants predicted futures and encouraged them to imagine their ideal future living. While reflecting on their conditioning, most participants focused on personal influences rather than recognizing broader cultural or societal frameworks. However, when prompted, they easily identified dominant social stereotypes and values, such as success, wealth, and gender roles—highlighting the often-unnoticed power of societal conditioning. In envisioning their ideal future, participants struggled to be concrete, offering abstract or negative definitions rather than clear, affirmative visions. This hesitation led to a group reflection on their limited imaginative scope, with one participant noting how conventional their thinking had been and how no one truly dared to “think big.”



**Module 4: Possibility and Imagination.** How the ‘survival mode’ and the focus on the “imagined communities” impede the ‘creation mode’ and the “imagined futures”. Envisioning and the concept of “possible selves”. How stereotypes relate to possibility and imagination.

In this workshop, participants initially shared common critiques of current dominant role models—focused on money, power, and selfishness—and envisioned future ones centred on environmental respect, community, and inclusivity. However, when asked to identify specific actors in their narratives, they struggled, often defaulting to abstract entities like "everyone" or broad values instead of concrete roles. Attempts to adopt an external observer’s perspective to clarify these roles were largely ineffective. A symbolic framework combining elements from previous sessions helped participants articulate a more tangible collective vision of their ideal future. In a final activity imagining how art would look through the eyes of different societal roles, participants offered brief insights but avoided deeper exploration of how those perspectives could impact future living, revealing continued difficulty in imagining alternative viewpoints in depth.

**Module 5: UNESCO SDGs & UN Pact for the Future 2024. Does “the culture of” serve our goals for a sustainable, or ideal, future living? Sustainable vs Ideal?**

The final workshop focused on the influence of social conditioning on participants' daily lives and its limiting effect on imagining ideal future living. While the Thursday group appeared more passive and sought ready-made solutions, the Saturday group was more engaged, open to reflection, and eager to act. Through revisiting their previous inputs, participants deepened their understanding of how ingrained thought patterns—shaped by survival-oriented mindsets and societal expectations—restrict their creative vision. They recognized how emotions are essential for activating meaningful futures, and how familiar behaviours often perceived as “free choices” are, in fact, conditioned responses. A key outcome was their collective realization of the need to challenge internalized norms and explore new narratives rooted in different emotional frameworks.

For more information, see [Annex V. 5 Training Modules](#).

## **Training for Citizens and Decision Makers**

The current Training Guide offers as examples the pilot workshops that were designed and implemented in the five different countries of the Dialog City project. See [Annex XV. 18 workshops with Futures Literacy methodology for citizens and decision makers](#) for the





detailed agenda and information on each of the 18 workshops that took place as pilot cases of the Dialog City Methodology.

## 5. Futures Literacy Toolkit

The Visual Literacy tools aim to encourage individuals to become aware of their own thinking – feeling – acting processes. Recognizing the pivotal role of experience in anchoring perceptions, assumptions and perspectives, these tools facilitate a profound understanding of how we remember, make sense, and imagine the future.

The tools explore the assumptions that lay behind the stories we tell and the narratives we share as members of our collectives. Questioning our stances and opening our minds to alternative perceptions allows active, willful choice and agency; unlocks new possibilities for research, innovation, out-of-the-box' thinking, and societal understanding; and leads, eventually, to transformation of individual and social structures.

The tools are designed by the Chairholder of the UNESCO Chair on Visual Anticipation and Futures Literacy towards Visual Literacy, Associate Professor Dr Vicky Karaïskou, and make part of a larger collection of educational methods applied during the workshops.

### Who can use them?

The Visual Literacy tools are designed to be suitable for any kind of users, workshops' audience and topics. Therefore, they apply to a variety of research, professional and private fields, and contexts. Specifically, the tools are useful for:

- Individuals interested in figuring out what gets in the way between their needs and desires and theirs not-so-fulfilling reality.
- Students from the last year of elementary school up to postgraduate levels of studies.
- Educators of all levels of education who aspire to become beacons of thought for their students.
- Psychologists and coaching professionals as tool for scenario building.
- Researchers and professionals from all fields, from humanities to applied sciences.
- Stakeholders of the cultural sector (a pivotal fabricator of identity and 'reality')
- Employees and managers in the business sector aiming for leadership, growth, and inclusion.
- Organizations, NGOs and, in general, entities that deal with sustainability, governance, health and environmental issues, vulnerable groups (refugees, children, elders), human rights and gender issues, people from conflict societies and society reconciliation.

### How can the tools help me?

The Visual Literacy tools support you to:

- Appreciate individual experiences as a source of learning, opportunities, and growth.
- Bring to the surface existing perceptions and assumptions; deconstruct them; and understand how they drive your anticipations for the future and your actions.
- Embrace change and the unknown and bring to light alternative paths of resilience.
- Reframe concepts and situations and lead innovative thinking and transformation in your personal and professional life.
- Explore the social and cultural dimensions of memory in shaping individual and collective identities.
- Build bridges of understanding and communication and eliminate thought patterns of division and scarcity.
- Apply alternative modes of staging the past and strengthening democratic structures; contribute to capacity building, and impact action.
- Stress the importance of the many stories, and foster people-led change-making and transformation.

### The Visual Literacy tools included here are the following:

(See [Annex XVI. Futures Literacy Toolkit](#) for more details)

1. Alternative Futures
2. Babel
3. Barcoded Baby
4. Frame
5. Identity Triangle
6. Improv-storytelling
7. Reframing concepts
8. Role Model Stereotypes
9. Role-playing
10. Sensing instead of making Sense
11. Stage
12. Visual Stimulus
13. Visuality Iceberg
14. Wall



## 6. Skills and Competences Gained



Figure 5. Skills and competences research findings

The training programme was shaped by a solid foundation of research and analysis, drawing from local, national, and international competence frameworks. A key reference was the data collected through interviews and workshops conducted by CIAC and CFPCEMON, under the supervision of Dr. Friedrich. This work culminated in Deliverable D3.5, which outlined a comprehensive list of the core knowledge, skills, and attitudes considered essential for facilitators working within the Futures Literacy domain.

The resulting profile of competences integrates theoretical understanding, emotional intelligence, and practical know-how. These elements are crucial for supporting artists and cultural professionals in becoming effective facilitators of participatory Futures Literacy workshops.

### Core Competences Identified

#### Knowledge

- Understanding of the Futures Literacy concept and current research
- Familiarity with learning sciences, pedagogical approaches, and facilitation tools

#### Skills

- Empathy
- Creative thinking
- Strategic thinking

- Managing uncertainty
- Prototyping and embracing constructive failure
- Self-promotion, branding, and community networking

#### **Attitudes**

- Commitment to diversity, equity, and inclusion
- Growth mindset and belief in one's ability to shape the future

These elements can be grouped into three interconnected domains (cognitive, emotional, and practical):

Domain	Competences
<b>Cognitive Skills</b>	- Futures thinking & anticipation - Systems and strategic thinking - Complexity awareness
<b>Emotional &amp; Interpersonal Skills</b>	- Empathy & active listening - Intercultural dialogue - Participatory facilitation
<b>Practical Competences</b>	- Scenario development - Creative storytelling - Designing participatory processes - Critical analysis of emerging trends

For more information, see [Annex IV. List of Skills and Competencies](#).

## **7. Learning Outcomes – Recommendations for Implementation**

### **How to adapt workshops to different local contexts**

Adapting workshops to local contexts requires close collaboration with partners who have strong connections to both citizens and decision-makers. Local partners play a crucial role in providing a suitable timeframe and location for the workshops.

Once these logistical details are set, artists can design and tailor the workshop structure to fit their specific audience. For example, the approach used with adults in Aschaffenburg, Germany differs significantly from that with high school students in Mondovì, Italy. The concepts of Futures Literacy and Visual Literacy need to be conveyed differently depending on the participants' age and background.



Language is another key factor: artists participating in Phase B were selected partly based on the languages they speak, ensuring better communication and connection with local communities.

It is essential for artists to decide how to incorporate their art into the process. Some chose to work primarily within their main artistic discipline, while others experimented with different forms of creativity to enrich the workshops.

## **Tips for facilitators and cultural mediators**

After completing this journey, we can say that successful facilitation relies heavily on strong local partnerships. Collaborating with partners who are well connected to both the community and decision-makers ensures the right timing and spaces for workshops, creating an environment that encourages active participation.

It is essential for facilitators and artists to adapt their workshop structure and content to the specific audience. The concepts of Futures Literacy and Visual Literacy need to be communicated flexibly, tailored to the needs and backgrounds of participants.

Speaking the local language is another crucial factor in building trust and fostering meaningful engagement. Equally important is allowing artists the freedom to incorporate their own artistic practices or experiment with new forms of creativity. This personal engagement enriches the process and makes the workshop experience more authentic and impactful.

Facilitators and artists should focus on creating inclusive spaces that promote reflection, empathy, and dialogue. Their role is not to predict the future but to guide participants in exploring multiple possible futures together, encouraging open-mindedness and resilience.

## 8. Annexes

### I. Questionnaires Report

#### **EXECUTIVE SUMMARY**

This report has been developed in the context of project entitled “DIALOG CITY - A holistic approach towards a digital cultural infrastructure in European cities”, No. 101055705, funded by the Creative Europe program of the EU, under the Work Package 3 in response to an online survey with artists, citizens, and decision makers. The aim of the online survey was to identify their perception on the concept of “Digital Transformation” and “Smart Cities” and the skills they believe are needed to adapt to digital change.

The report is structured into the following sections:

- A short introduction which consists of a general overview of the DIALOG CITY project (its aim, objectives, goals, and activities, as well as the main deliverables and a list of the project partners).
- The research methodology of the online survey where the process of identifying and accessing the interviewees is developed.
- A brief description of the respective countries’ background regarding the concepts of Digital Transformation and Smart Cities.
- Presentation of the key findings of the online survey among artists, citizens, and decision makers.
- Conclusions and recommendations.

#### **INTRODUCTION**

The project "DIALOG CITY – A holistic approach towards a digital cultural infrastructure in European cities", in short DIALOG CITY, is born out of the conviction that an innovative cultural and human-centred approach can directly contribute to social cohesion in times of huge transformation processes. This can only be done by filling the gap between superfast technological development and urgent democratic improvement towards participation. Even today it is almost impossible to tell where the analogue world ends, and the digital world begins. We are interconnected to people almost seamlessly across these two ends.

The goal of the DIALOG CITY project is to create a simultaneously socially inclusive, environmentally friendly, and economically sustainable urban digital environment. Our project builds partnerships between small and medium-size cities in five European countries based on collaboration between city museums, city archives, cultural

organisations, urban activists, social architects as well as training facilities. This way, it includes different viewpoints that create the basis of human digitization and ongoing 'user engagement' and enables a sustainable network where solutions are continuously developed in the most diverse areas of society.

The consortium of the project consists of 7 organizations from 5 different countries: Municipality of Aschaffenburg - Germany, CulturePolis – Greece, STADTMUSEUM GRAZ GMBH - Austria, FONDAZIONE CIRKO VERTIGO ETS - Italy, QUATORZE - France, CENTRO FORMAZIONE PROFESSIONALE CEBANO MONREGALESE S.C.A.R.L. - Italy and CONSORZIO INTERAZIENDALE CANAVESANO PER LA FORMAZIONE PROFESSIONALE CIAC S.C.R.L. - Italy. The project is funded by the Creative Europe Programme of the European Union.

The activities of the project are the following:



## **ARCHIVING OUR CITY**

### **Citizen Archive Platform**

The aim is to establish a web tool named CITIZEN ARCHIVE PLATFORM (CAP) to submit all kinds of data-based objects (born digitals) such as images, video, audios and texts, but also hybrid and digitized analogue objects, which will be stored by the responsible museums and archives and then integrated in a professional, but non-profit, compliant archival system; an integrated part of the submission process should be the possibility of enriching



the submitted data with oral history interviews. The innovative digital toolset is directly related to citizens' participation.

The existence of a working archive or museum information system and a digital repository conform to the common standard for OAIS systems in the cooperating institutions will be taken for granted. Organizational catalogues of criteria for archival data formats of the born digitals, legal requirements (copyright, personal rights, etc.) as well as the quality and quantity of the metadata will be an integral part of the project. The submitted data is secured under national archival law and the General Data Protection Regulation (GDPR) - all data processing (CAP, digital archive/repositories, archive/museum information systems etc.) runs on top data security systems.

## **OUR COMMON FUTURE**

### **Future Literacy and Design Thinking Toolkit**

The aim is to create options and possibilities to imagine our future society and build capacity to develop solutions and alternatives. Therefore, FUTURE LITERACY is to be included by creative means in various artistic, participatory, and educational processes.

## **HYBRID EVENTS ART FOR PUBLIC**

### **Digital-Analog Festivals and Artistic Interventions**

DIALOG CITY Events aim to involve citizens directly into planning and content. Therefore, citizens festival committees will be established as a first step of the entire process. While three major festivals are being organized in Mondovì (IT), Graz (AT) and Aschaffenburg (DE), minor cultural events will take place in the other cities at the same time. All activities are connected via DIALOG CITY broadcasting platform. With this hybrid structure, the impetus of a digitalanalog dialogue on European level can be established within the partnership.

Furthermore, the DIALOG CITY Events in three consecutive years serve as platforms with high public appeal to present the interim results of the other two project pillars to a wider public. They serve as milestones to promote, review and evaluate the ongoing development of the CITIZEN ARCHIVE PLATFORM and the FUTURE LITERACY method and could lead to a larger European network during and after the project's lifetime.

Additionally, with a European-wide open call ART FOR PUBLIC, we will establish an annual competition. Professional artists are invited to develop ideas for the visualization and promotion of DIALOG CITY - in the participating cities and beyond. Four selected artists in total will get the opportunity for a 2-month residency in one of the cities involved and will be supported as by the respective beneficiary - financially and logistically. The resulting art works will be shown locally as well as online.

## **ABOUT THE REPORT**

The aim of this report is to present the process and the results of the online survey which was conducted during March and April 2023 among artists, citizens and decision makers from the respective cities and countries of the partners towards the concept of Smart Cities and the practice of digital transformation.

Originally, the consortium had decided to conduct an online survey in the 5 countries and then follow up with a series of focus groups to clarify certain qualitative answers. During the survey design process, through the close collaboration with public opinion experts, the lead partner of WP3, proposed to replace the focus group with one-on-one interviews and conduct them before launching the survey. This way, the partners tried to use the answers and feedback of the interviews, to improve the quality of the survey and the clarity of the questions for the target audiences.

### **COUNTRY BACKGROUND**

The current needs assessment research has taken into consideration the status of digital transformation in each of the partner countries, namely in Germany, Greece, Austria, Italy, and France.

The research includes desk research from various sources. The findings of the results of the questionnaire research (deliverable 3.2) will be further enriched by the information found below.

The EU has several programs and initiatives to deal with digital transformation at different levels of the economy and society such as:

1. **The Living-in.EU movement** - a city-led collaborative platform for cities and communities to accelerate their digital transformation the 'European way' (citizen-centric approach, ethically and socially responsible data usage, co-creation with and engagement of citizens, open and interoperable standards)
2. **Local data platforms** - Implementing **interoperable** local data platforms that enable digital technologies to integrate data flows via open standards within and across city systems. Both the public and private sector can then use data to deliver smart services.
3. **Data space for smart communities** - Facilitating data sharing through the creation of a data space for smart communities. This will be an interoperable and secure environment, where currently fragmented and dispersed data can be shared, based upon voluntary agreements.
4. **Local digital twins** - Building the capacity of cities and communities to implement their local digital twins. Local digital twins are virtual representations of the area's physical assets, processes and systems. They use AI algorithms, data analytics and machine learning to create digital simulation models that can be updated and changed as their physical equivalents change. They allow real-time city management and long-term, strategic policy decisions, using models, visualisation

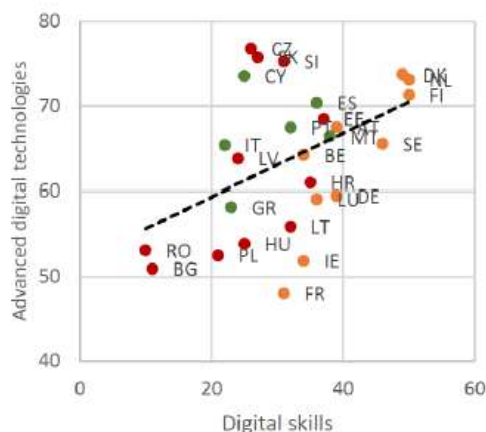


and scenario building. The latter will provide a good basis for [digital Bauhaus initiatives](#).

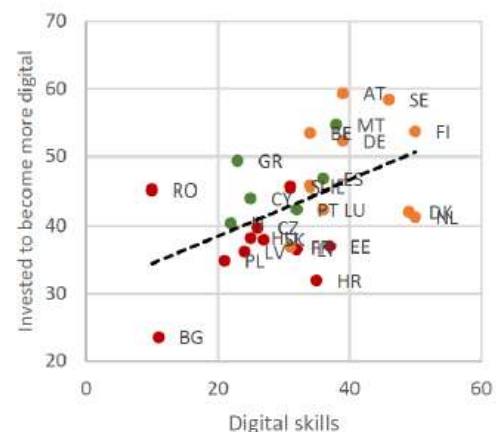
5. **The DIGITAL programme** – in order to also provide financial support to the four action points above the DIGITAL programme will make some funding available in its various calls. The bulk of the funding should however come from national sources, potentially including Cohesion Policy Funds or the Recovery and Resilience Facility. At a corporate level, the latest European Investment Bank report on Digital Transformation in the EU offers interesting data.

### Digital adoption and share of population with high digital skills

Use of advanced digital technologies (in %) and people with digital skills (in %)



Firms that invested to become more digital as a response to COVID-19 (in %) and people with digital skills (in %)



Source: EIBIS (2021), firms in EU27 and Eurostat.

### GERMANY

Germany has a national website dedicated to digital transformation. The Digital Transformation Index presents the following data:

#### Digitization Index - A look at the status quo.

The digitization of the economy has many facets. The Digitization Index summarizes these in a key figure for the German economy. The index contains both the framework conditions and digitization within companies. A sub-area of internal digitization is the level of digital maturity. In particular, this takes into account processes, products and services as well as business models and shows how digital companies already are here.

Although companies in Germany work with data and provide a lot of information digitally, they do not yet control their processes or business models based on data. Different degrees



of maturity are distinguished for such digital processes. Companies have a low level of digital maturity when they can make the processes visible by providing data-based information, e.g. about inventories, orders or use of resources. Companies have a high degree of maturity when they can also map complete processes as a data model and thus control the company. With these "virtual images" web shops can be operated, customers can be analyzed or procurement, sales and production processes can be carried out completely automatically. Just under a fifth of companies control their processes or business models digitally and thus achieve higher levels of maturity.

There are clear differences between size classes and sectors:

- Almost every second larger company (250 employees and more) has reached the "highly digitized" maturity level group. For medium-sized companies it is 37 percent and for small companies (less than 50 employees) it is only 22 percent.
- The ICT industry is more advanced than others when it comes to digitizing its processes. More than 42 percent reach the maturity level group "heavily digitized".

#### Status of digital transformation measurable using various indicators

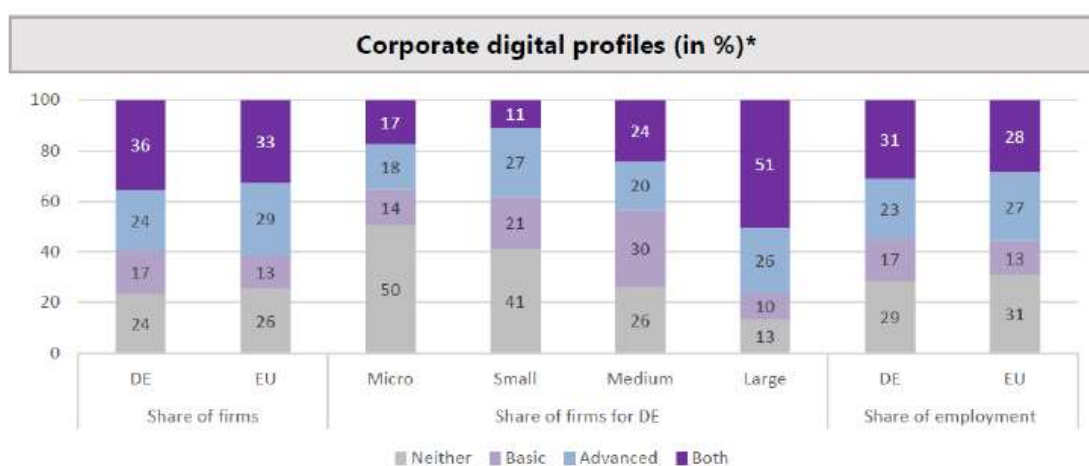
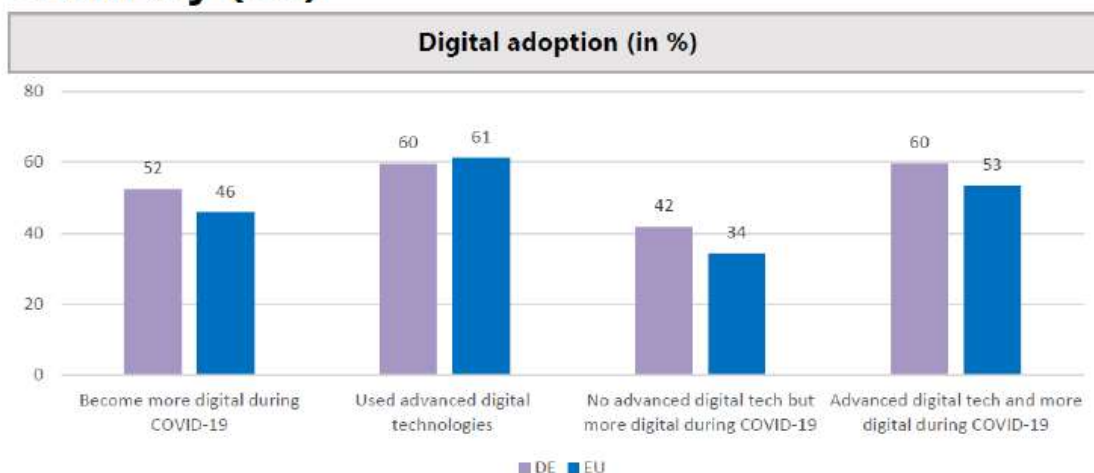
The status of the digital transformation in the German economy can be measured using various indicators:

The share of sales with digital products and services of the companies is on average 22 percent. A quarter of sales are made via digital sales channels. When it comes to procurement, it is even almost 30 percent. Digitization is not limited to internal processes. 13 percent of the companies are networked externally with their suppliers and customers. In large companies it is already one in four. Business models are also becoming more digital: 12 percent of companies provide their customers with services in a digitally automated manner, largely without human-to-human interaction.

These results are based on a survey of over 2,000 German companies. It will be repeated with the same structure in 2021 - this measurement should then show progress in digitization.

Source: [www.de.digital/DIGITAL/Navigation/DE/Lagebild/Wie-digital-ist-Deutschlands-Wirtschaft/wie-digital-ist-deutschlands-wirtschaft.html](http://www.de.digital/DIGITAL/Navigation/DE/Lagebild/Wie-digital-ist-Deutschlands-Wirtschaft/wie-digital-ist-deutschlands-wirtschaft.html)

## Germany (DE)



Source: DIGITALISATION IN EUROPE 2021-2022, Evidence from the EIB Investment Survey, 2022, European Investment Bank

## GREECE

The Digital Transformation Strategy 2020-2025 of Greece, called also the 'Digital bible' is the main strategic document, which sets priorities for the digital transformation of the country, as well as goals to develop the digital skills of Greek society - at all levels and ages. The Digital Bible outlines the guiding principles, strategic axes, and interventions on a horizontal and vertical level that aim to enhance and support the digital transformation of Greek society and economy. The Greek strategy underlines 7 primary objectives as well as supporting activities across specific areas, such as initiatives aimed at citizens or the education sector.

### Main objectives

1. Safe, fast, and reliable access to the Internet for all.
2. A digital state, offering better digital services to the citizens for all life events.

3. Development of digital skills for all citizens.
4. Facilitating and supporting the transformation of companies and SMEs into digital enterprises.
5. Strengthening and enhancing digital innovation.
6. Making productive use of public administration data.
7. Incorporating digital technologies within all economic sectors.

### Digital skills for citizens

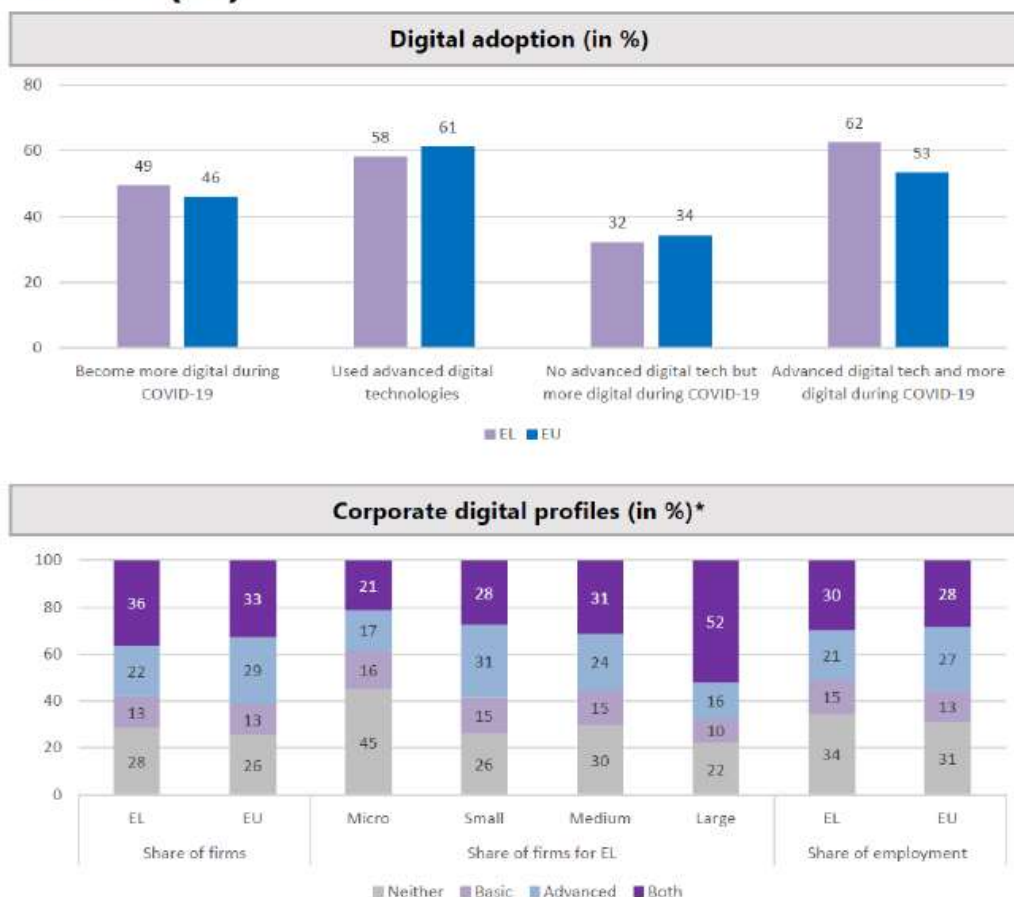
In the area of Digital skills for Citizens the strategy has the following goals:

- Enhancing the integration of innovative technologies in the educational process of primary and secondary education.
- Institutionalisation of weekly information technology (IT) hours in all classes of secondary education.
- Embedding digital skills courses within all curricula in higher education institutions.
- Establishing a Digital Citizens' Academy to offer online learning courses on the topic of digital skills through a user-friendly online platform.
- Launching training programmes for all ages, social backgrounds and professionals from a variety of sectors via a lifelong learning approach.
- Implementing a single and systematic mechanism of certification for digital skills programmes and adapting them to address changing labour market needs.

The Strategy also sets goals to provide digital skills training programmes for entrepreneurs in order to facilitate the digital transformation of their sectors and businesses. Another strong focus of the Greek Digital Bible falls on the Digital Skills Pillar, which incorporates another 3 strategic goals and underlining activities and priorities.

[Source](#), Other sources: [Digital Transformation Projects in Greece's Public Sector | Governance, Procurement and Implementation, Digital Transformation Strategy 2019-2023](#)

## Greece (EL)



Source: DIGITALISATION IN EUROPE 2021-2022, Evidence from the EIB Investment Survey, 2022, European Investment Bank

## AUSTRIA

Austria's Federal Ministry, Department of Finance, has a [dedicated focus on Digitalisation](#). The country goes even further to define the transformation challenges for citizens, companies, and the administration. We note from the ministry website the following:

### For Citizens

Nowadays digital processes are common in nearly all areas of life. They are transforming our ways to communicate, our working life, the education system, business and economy, industry and public administration.

The Austrian government is proactively accompanying this digital transformation and focusing its priorities so that Austrians get the best possible benefits from it.

Special attention is paid to digital education. That part of Austria's population that so far has not been using the internet should be encouraged to acquire digital skills. Digital literacy is therefore a must on the way in the future.

There are some developments of importance for the citizens, e.g. the electronic delivery. The e-delivery is your secure and central mailbox for electronic documents. Other important topics include the protection of one's own personal data and care when the world wide web. [...]

### **Digital literacy**

In addition to technical skills, digital education also means being able to use digital media in a competent and reflective manner and this is a key qualification for participation in modern society. Dealing consciously and responsibly with data and critically evaluating sources of information is one of today's cultural requirement such as reading, writing and arithmetic. Check out your digital skills with the "[Check](#)".

Digital literacy is therefore a must for the future. However, 40 percent of people in the EU have no or little digital education - the result: every second person finds it difficult to get employment. These facts must be counteracted. Target-group support for entry into the digital age should help to overcome inhibitions.

[fit4internet](#) - planned offers for digital "general education" as follows:

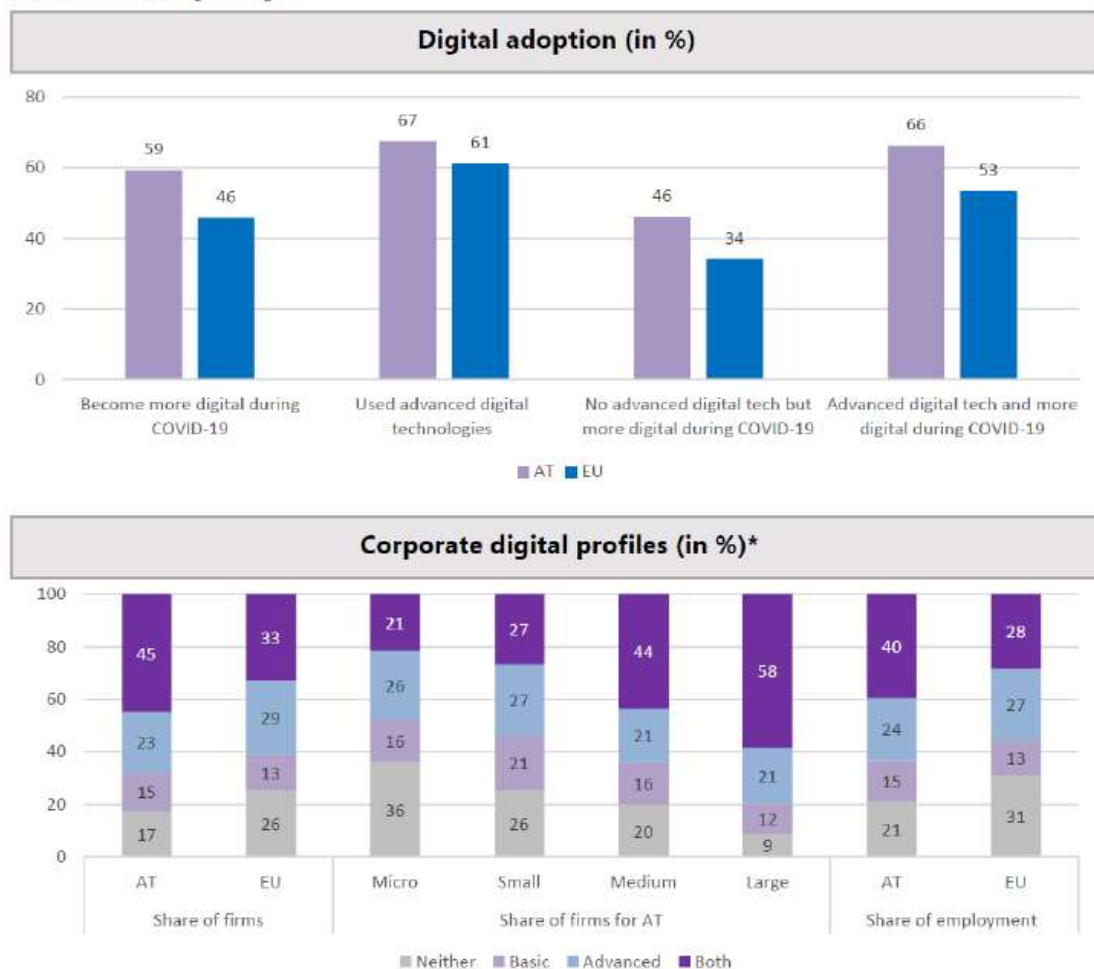
- **fit4internet for children/teenagers:** media literacy and critical use.
- **fit4internet employed:** acquire basic digital skills - with emphasis on occupational application.
- **fit4internet for older citizens, people returning to work after a career-break:** digitalisation entry-level basic training.

### **Digital Competence Framework for Austria - DigComp 2.2 AT**

Digital basic education for all citizens combines general and vocational education. The establishment of the [Digital Competence Framework for Austria Dig Comp 2.2 AT](#) (PDF, 762 KB) (accessible) in the context of digital literacy is a complex project involving schools, open youth work and adult education. [...]

Source: [www.bmf.gv.at/en/topics/digitalisation/For-Citizens.html](http://www.bmf.gv.at/en/topics/digitalisation/For-Citizens.html)

## Austria (AT)



Source: DIGITALISATION IN EUROPE 2021-2022, Evidence from the EIB Investment Survey, 2022, European Investment Bank

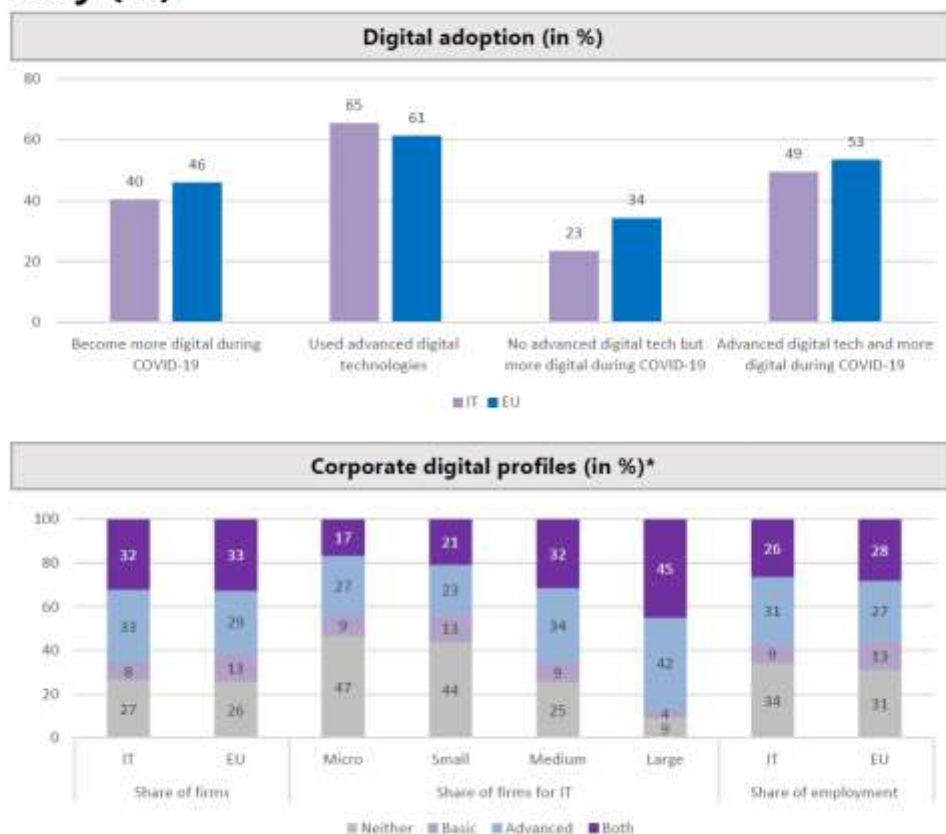
## ITALY

Similar to the other countries, Italy has a dedicated department for Digital Transformation. This department is directly supporting the Prime Minister. The country has a strategy for 2026 based on 5 indicators as follows: 70% of the population to have a digital identity, 70% of the population to have digital competences, 75% of public administration to adopt cloud technologies, 80% of public services to be online, 100% of families to have access to Ultra broadband connection.



For this goal to be achieved, the country is deploying [several projects](#).

## Italy (IT)



Source: DIGITALISATION IN EUROPE 2021-2022, Evidence from the EIB Investment Survey, 2022, European Investment Bank



## FRANCE

The State Secretariat for the State Reform and Simplification, has under its mission the [digital transformation of the economy and society](#).

In France, the digital transition of the French economy and society is considered an essential axis of preparation for the future: 25% of the French Plan "France Relance" - endowed with 100 billion euros, of which 39,4 billion is funded by the EU - is dedicated to the digital transition. Four major pillars are identified:

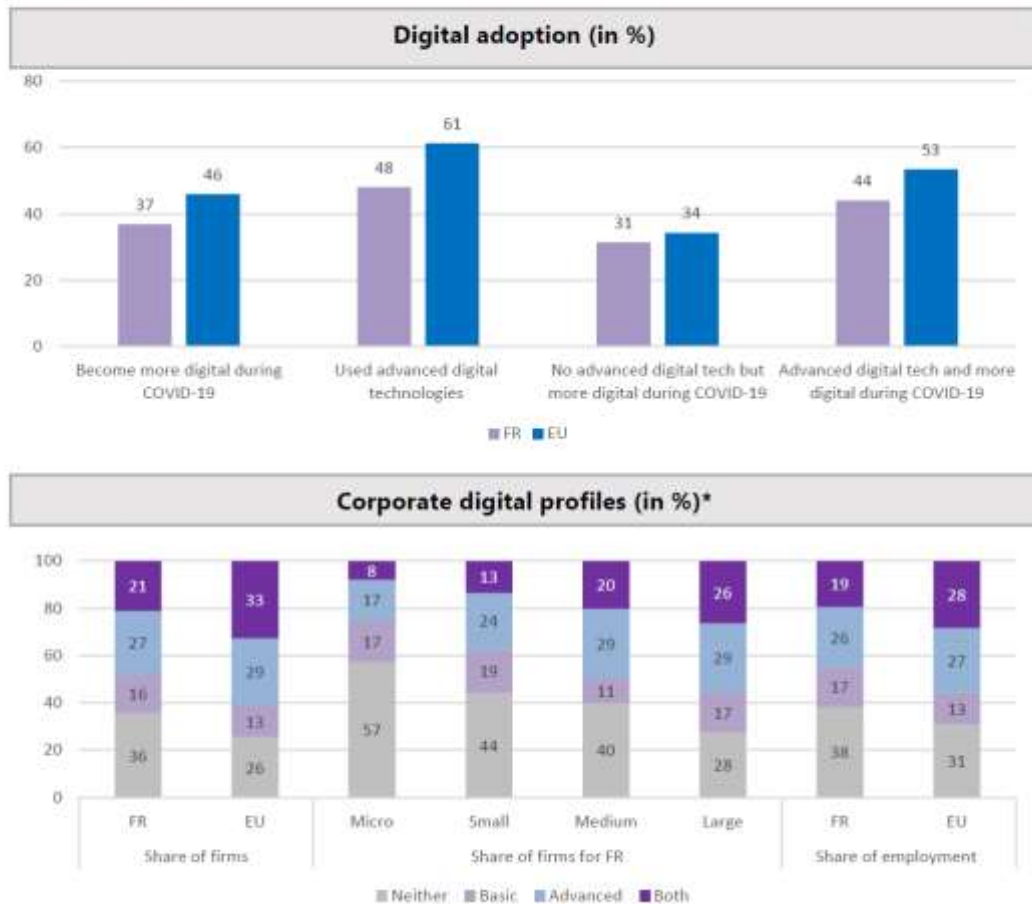
- The development of start-ups and French technological sovereignty. 2.4 billion euros will, for example, be devoted to breakthrough digital technologies: quantum, cybersecurity, artificial intelligence, cloud, digital health;
- Ensure that digital benefits and is accessible to all: 250 million euros will thus be invested for digital inclusion, in particular to deploy digital advisers on the territory before the end of the 1st quarter of 2022;
- Training in digital professions with 300 million euros for the integration of young people and those whose professions will be affected by the crisis and economic changes;
- Accelerating the digital transition of companies and the State: 200 million euros will thus be devoted to the digitization of the health system as part of the global health plan.

In addition, the "France 2030" investment plan, presented on October 12, 2021, envisages greater mastery of digital technologies, particularly in the cybersecurity, quantum, cloud and artificial intelligence sectors, and by an investment in talents and skills, in particular to modernize the production system and create schools providing training in artificial intelligence. Digital is also mentioned as a necessary investment to succeed in the "healthy, sustainable and traceable food revolution" for 2030, in the agricultural sector.

Source: [website](#) of the European Commission in France.



## France (FR)



Source: DIGITALISATION IN EUROPE 2021-2022, Evidence from the EIB Investment Survey, 2022, European Investment Bank

### THE STUDY METHODOLOGY

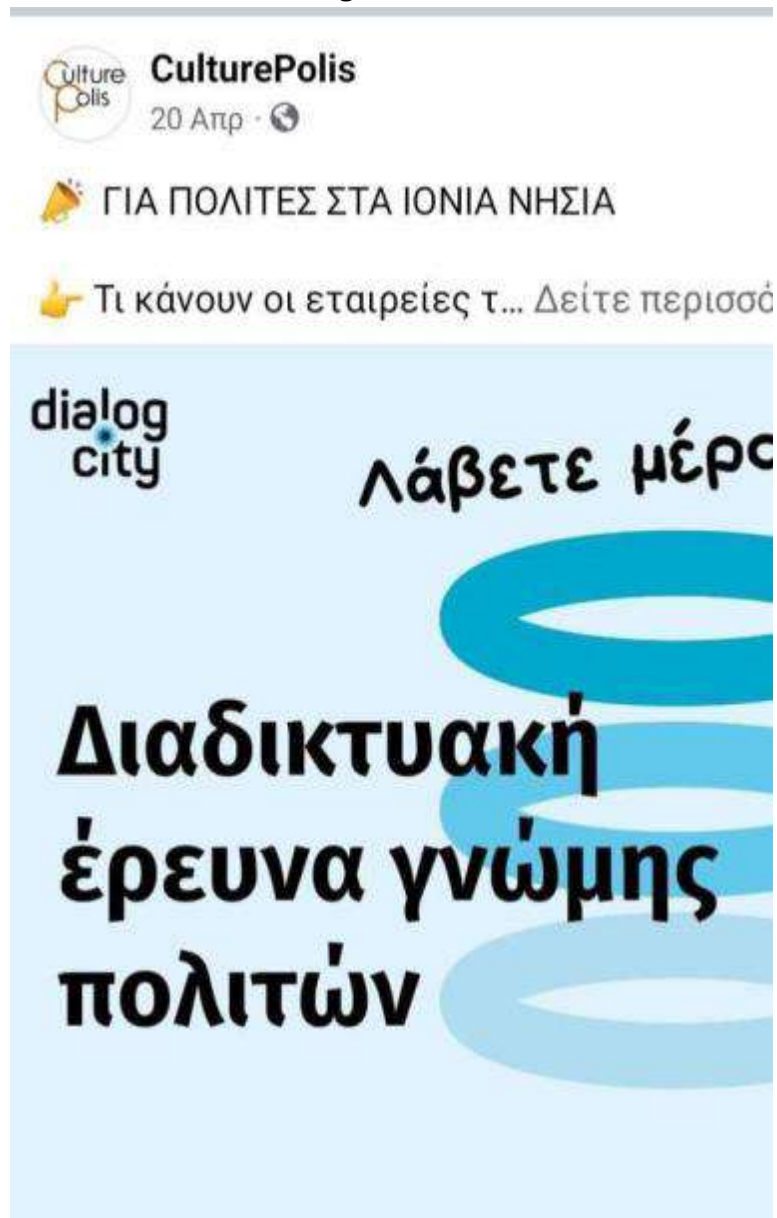
The team conducted desk research on factors that define digital transformation and Smart City development in various cities globally. The 2 questionnaires (one questionnaire addressed to artists and another one to citizens and decision makers) were initially drafted and shared with partners for review. Then a Public Opinion Expert reviewed them and made suggestions on them. The partner responsible for the deliverable made improvements according to the above suggestions and finalised the questionnaires.

Following the review of the 100 interviews from the 5 respective countries (deliverables 3.3 and 3.4), the team improved the questions of the two questionnaires. The final questionnaires (Annexes 1, 3, 5, 7 for artists, and 9,11, 13 and 15 for citizens and decision makers) were translated from English to the partner languages (German, Greek, Italian and

French) and given editor rights to each partner team. Partners shared the questionnaires (in Google Form) through email campaigns, their social media channels, networks, and websites.

Regarding the approach, we quote indicatively the process of reaching out to the 2 audiences (artists and citizens and decision makers) followed by the Greek partner – CulturePolis. A similar procedure was followed by all the partners:

- Social Media advertising



CulturePolis  
20 Απρ · 🌐

🔔 ΓΙΑ ΠΟΛΙΤΕΣ ΣΤΑ ΙΟΝΙΑ ΝΗΣΙΑ

👍 Τι κάνουν οι εταιρείες τ... Δείτε περισσό

dialog  
city

Λάβετε μέρος

**Διαδικτυακή  
έρευνα γνώμης  
πολιτών**

- Printed poster distributed in all the Ionian Islands in Greece.



- CulturePolis website



- Diffusion to Press through a Press Kit with a press release.

## ΔΕΛΤΙΟ ΤΥΠΟΥ

### Διαδικτυακή έρευνα γνώμης πολιτών

**Τι κάνουν οι εταιρείες τεχνολογίας με τα προσωπικά μου δεδομένα;**

**Τι σημαίνει Ψηφιακός Μετασχηματισμός;**

**Υπάρχει συμμετοχή των πολιτών στο σχεδιασμό του δήμου;**

Αν έχετε σκεφτεί κάποιες από τις παραπάνω ερωτήσεις, τότε συνεχίστε να διαβάζετε.

Η έρευνα απευθύνεται σε ΕΣΑΣ, τους πολίτες των πόλεων των Ιονίων Νήσων και τους καλλιτέχνες όλης της χώρας, και σας καλεί να εκφράσετε τις απόψεις και επιθυμίες σας αναφορικά με την ψηφιακή μετάβαση του τόπου σας προς την Έξυπνη Πόλη, την επέκταση των νέων τεχνολογιών στην καθημερινότητα σας και πως αυτή επηρεάζει την ζωή σας ως πολίτες.

Οι απαντήσεις σας θα μας βοηθήσουν στην καλύτερη κατανόηση των αναγκών σας ώστε να γίνουν συγκεκριμένες προτάσεις προς τους Δήμους της περιοχής και να σχεδιαστούν οι πόλεις του μέλλοντος "με εμάς - για εμάς".

Διάρκεια έρευνας: **15-30 Μαρτίου 2023**.

### Ερωτηματολόγια

[ΕΙΜΑΙ ΚΑΛΛΙΤΕΧΝΙΔΑ/ΗΣ](https://bit.ly/3ldXCJK) <https://bit.ly/3ldXCJK>

[ΕΙΜΑΙ ΠΟΛΙΤΗΣ](https://bit.ly/3yDpl4b) <https://bit.ly/3yDpl4b>

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## KEY FINDINGS

TOTALS	GOAL	% OF TOTALS	COUNTRY	ARTISTS GROUP	GOAL	%	CITIZEN /DECISION MAKER GROUP	GOAL	%
70	40	175.00%	AUSTRIA	11	10	110.00%	59	30	196.67%
54	40	135.00%	FRANCE	18	10	180.00%	36	30	120.00%
101	40	252.50%	GERMANY	28	10	280.00%	73	30	243.33%
155	40	387.50%	GREECE	60	10	600.00%	95	30	316.67%
48	40	120.00%	ITALY	17	10	170.00%	31	30	103.33%
<b>428</b>	<b>200</b>	<b>214.00%</b>		<b>134</b>	<b>50</b>	<b>268.00%</b>	<b>294</b>	<b>150</b>	<b>196.00%</b>

The key findings for each audience (artists and citizens/decision makers) are presented below with regards to 4 aspects:

- a. General knowledge/awareness of Smart City and Digital Transformation
- b. Main challenges and needs.
- c. Needs regarding future literacy skills.
- d. The role of art/artists in citizen participation in digital transformation

### **ARTISTS**

The key findings of the online survey among artists (Annexes 2, 4, 6, 8) show that artists perceive the digital transformation to be the use of digital technologies for the transformation of businesses and services, digitalisation of archives of open data, the ability to make their work digitally available and accessing documents online.

As for the concept of Smart City they regard it to be a place where everything is done more efficiently using digital solutions, with good WIFI connection and monitoring the energy consumption of its buildings.

Shaping a future vision, development of scenarios and strategy formulation are the strongest associations with the Future Literacy skills for them while the configuration of serious games and the detection of trends are not of high priority to them. As for their perspective on the skills they need to adapt to the digital change, they consider social awareness, self-perception/self-awareness, responsible decision-making and resilience to changes to be of high importance to help them adapt to digital change. On the contrary, emotional expression is not too high in their perspective.

### **CITIZENS AND DECISION MAKERS**

As for the key findings of the online survey among citizens and decision makers (Annexes 10, 12, 14, 16), they show that they perceive digital transformation to be the use of digital technologies for the transformation of businesses and services and the ability to get documents online (e-gov).

Regarding the concept of Smart City, they regard it to be a city without traffic, which monitors the energy consumption of its buildings, a place with clean air where everything is done more efficiently by using digital solutions.

Online reporting of the city maintenance issues, internet accessibility (free public wi-fi, the possibility to book online medical appointments, online planning and ticket sales for public transport), were among the most important city digital services from the citizens' perspective. On the contrary, online services for starting a new business, online services for property transfer and registry and mobile applications for information about natural disasters are not of high priority to citizens and decision makers.

As for the issues they regard to be of top priority in their city of residence, those were affordable housing, green spaces/spatial planning/public space, public transport and maintenance of utility networks (such as energy, telecommunications, water and sewerage). They also think that citizens are positively inclined towards digital changes but under conditions.

When it comes to their perspective on the skills they need to adapt to the digital change, they consider as most important skills the motivation, the responsible decision making and the resilience to changes. Empathy and relationship skills are not considered so important for them to help them adapt to digital change.

Their main concerns about digitization are data security and data privacy, social alienation, addiction, and fake profiles.

### **RECOMMENDATIONS**

Through the analysis of the responses to the questionnaires, it is evident that artists, citizens, and decision makers express some concerns about the digital change, especially about data protection, social alienation and addiction to digital tools and devices, so a hybrid scheme with the combination of analogue and digital tools could be a solution to ensure balance between the digital and the analogue world and encourage interpersonal connections.

It also seems that there is a need for providing more information and training to citizens and communities on new digital tools and services so that they can adapt more easily to the digital change and get actively involved and participate in the design of smart cities.

### **CONCLUSION**

This report was developed to present the results of the Needs Assessment research through online questionnaires for artists, citizens and decision makers in the context of WP3 of the DIALOG CITY project. The analysis of the responses to the questionnaires shows that both audiences are positive to the digital change as they believe that the use of digital tools and services can offer solution to many of their cities practical and everyday issues.

Nevertheless, they still have some concerns about the digital changes, especially when it comes to data protection and safety, social alienation and fake profiles so they need more information and training in the use of new digital tools and services to be more comfortable and adapt to digital change.

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## **II. Report and Interviews with Citizens and Decision Makers**

### **EXECUTIVE SUMMARY**

This report has been developed in the context of the project entitled “DIALOG CITY - A holistic approach towards a digital cultural infrastructure in European cities”, No. 101055705, funded by the Creative Europe program of the EU, under the Work Package 3 in response to the Needs Assessment research through interviews with artists, citizens, and decision makers. The aim of the interviews was to identify the audience’s perception on the concepts of “Digital Transformation” and “Smart Cities” and the skills they believe are needed to adapt to digital change.

The report is structured into the following sections:

- A short introduction which consists of a general overview of the DIALOG CITY project (its aim, objectives, goals and activities, as well as the main deliverables and a list of the project partners).
- The research methodology of the interviews where the process of identifying and accessing the interviewees is developed.
- A brief description of the respective countries’ background regarding the developments of Digital Transformation and Smart Cities.
- Presentation of the key findings of the interviews with citizens and decision makers.
- Conclusions and recommendations.

### **ORGANIZATION OF THE REPORT**

The report is organized in 2 parts:

1. The research methodology of the interviews.
2. The key findings of the interviews.

The report offers concluding remarks as well as recommendations for the survey research to be conducted as the next step of the needs assessment process of the Dialog City project.

### **PART 1 - The research methodology of the interviews**

The aim of this research was to do a ‘needs assessment research’ for citizens and decision makers from the respective cities and countries of the partners towards the concept of Smart Cities and the practice of digital transformation.

Originally, the consortium had decided to conduct an online survey in the 5 countries and then follow up with a series of focus groups to clarify certain qualitative answers. During the survey design process, through the close collaboration with public opinion experts, the lead partner of WP3, proposed to replace the focus group with one-on-one interviews and conduct them before launching the survey. This way, the partners tried to use the answers

and feedback of the interviews, to improve the quality of the survey and the clarity of the questions for the target audiences.

The partners invited per country 10 citizens and decision makers to interviews between end of January 2023 and beginning of March 2023. Citizens and decision makers were interviewed either by online meetings, phone interviews, physical meetings and in some cases, interviewees preferred to answer the questions in writing and send them through email.

### **INTERVIEWS WITH CITIZENS AND DECISION MAKERS**

Citizens are playing a significant role throughout the whole process of the project. At the initial stage, a co-creation interview has been designed to evaluate and gather citizens' expectations for this initial evaluation process while they were invited to answer the questionnaire and contribute to the mapping and needs assessment process. We use a broad range of networks of the involved institutions in their cities to set these interviews on a representative basis.

The data collection was enriched by point of views and feedback by selected representatives of decision makers and other citizens representing the public and private sector regarding their vision and expectations towards the Smart City mentality and how citizens are currently engaged and how. In this way capacity building and awareness raising needs were highlighted and used as feedback for further activities during the implementation of WP3 and the whole project.

In each partner country, interviews were conducted either by a member of the project team or the partner team.

### **SELECTION CRITERIA OF INTERVIEWEES**

Respondents were selected based on the following criteria:

1. 50% men and 50% women
2. Digitally literate / non-digitally literate
3. Aged between 18 and 90 > 2 people from each age group: 2 people 18-30 years old, 2 people 30-40 years old, 2 people 40-50 years old, 2 people 50-60 years old, 2 people 60 years old and above.
4. Residence > the city of the project partner. Based on the population distribution, there was an estimate based on the latest 2021 population census.
5. Additional characteristics: representation of immigrant population as per the census results.

As a result of this selection, the partners managed to interview the following representatives from each group:

NO	PARTNER	INTERVIEW CATEGORY	INTERVIEWEE NO.	PROCESS	ROLE IF APPLICABLE
				ONLINE- PHYSICAL- WRITTEN ANSWERS	
1	CULTUREPOLIS	CITIZEN	C1	ONLINE	
2	CULTUREPOLIS	CITIZEN	C2	WRITTEN	
3	CULTUREPOLIS	CITIZEN	C3	ONLINE	
4	CULTUREPOLIS	CITIZEN	C4	WRITTEN	
5	CULTUREPOLIS	CITIZEN	C5	WRITTEN	
6	CULTUREPOLIS	DECISION MAKER	D1	ONLINE	VICE MAYOR
7	CULTUREPOLIS	DECISION MAKER	D2	ONLINE	HOTEL ASSOCIATION PRESIDENT
8	CULTUREPOLIS	DECISION MAKER	D3	WRITTEN	REGIONAL GOVERNMENT DIRECTOR
9	CULTUREPOLIS	DECISION MAKER	D4	WRITTEN	UNIVERSITY PROFESSOR
10	CULTUREPOLIS	DECISION MAKER	D5	WRITTEN	CULTURAL ASSOCIATION FORMER PRESIDENT
11	STADTMUSEUM GRAZ	CITIZEN	C1	ONLINE	
12	STADTMUSEUM GRAZ	CITIZEN	C2	ONLINE	
13	STADTMUSEUM GRAZ	CITIZEN	C3	ONLINE	
14	STADTMUSEUM GRAZ	CITIZEN	C4	ONLINE	
15	STADTMUSEUM GRAZ	CITIZEN	C5	ONLINE	
16	STADTMUSEUM GRAZ	DECISION MAKER	D1	ONLINE	LOCAL COUNCILLOR, MEMBER OF THE CITY GOVERNMENT OF GRAZ
17	STADTMUSEUM GRAZ	DECISION MAKER	D2	ONLINE	PUBLIC SERVICES
18	STADTMUSEUM GRAZ	DECISION MAKER	D3	ONLINE	RECHNOLOGY/RESEARCH ENTREPRENEUR, BUSINESS LEADER IT
19	STADTMUSEUM GRAZ	DECISION MAKER	D4	ONLINE	HEAD OF THE MUNICIPAL ADMINISTRATION
20	STADTMUSEUM GRAZ	DECISION MAKER	D5	ONLINE	
21	STADT ASCHAFFENBURG	CITIZEN	C1	PHYSICAL	
22	STADT ASCHAFFENBURG	CITIZEN	C2	PHYSICAL	

23	STADT ASCHAFFENBURG	CITIZEN	C3	PHYSICAL	
24	STADT ASCHAFFENBURG	CITIZEN	C4	PHYSICAL	
25	STADT ASCHAFFENBURG	CITIZEN	C5	PHYSICAL	
26	STADT ASCHAFFENBURG	DECISION MAKER	D1	ONLINE	Volkshochschule (People's University) Aschaffenburg / Director
27	STADT ASCHAFFENBURG	DECISION MAKER	D2	PHYSICAL	Municipality of Aschaffenburg / Mayor and responsible for digitization
28	STADT ASCHAFFENBURG	DECISION MAKER	D3	PHYSICAL	Economic and Commercial Chamber / CEO
29	STADT ASCHAFFENBURG	DECISION MAKER	D4	PHYSICAL	Association of youth organizations of the municipality of Aschaffenburg / responsible for the field of participation, integration and intercultural work
30	STADT ASCHAFFENBURG	DECISION MAKER	D5	PHYSICAL	Mayor (Department of Youth, School and Social Affairs)/city of Aschaffenburg
31	CFP CEMON	CITIZEN	C1	ONLINE	
32	CFP CEMON	CITIZEN	C2	ONLINE	
33	CFP CEMON	CITIZEN	C3	ONLINE	
34	CFP CEMON	CITIZEN	C4	ONLINE	
35	CFP CEMON	CITIZEN	C5	ONLINE	
36	CFP CEMON	CITIZEN	C6	ONLINE	
37	CFP CEMON	CITIZEN	C7	ONLINE	
38	CFP CEMON	CITIZEN	C8	ONLINE	
39	CFP CEMON	CITIZEN	C9	ONLINE	
40	CFP CEMON	CITIZEN	C10	ONLINE	
41	CFP CEMON	CITIZEN	C11	ONLINE	
42	CFP CEMON	CITIZEN	C12	ONLINE	
43	CFP CEMON	CITIZEN	C13	ONLINE	
44	CFP CEMON	CITIZEN	C14	ONLINE	
45	CFP CEMON	DECISION MAKER	D1	ONLINE	MUNICIPAL Councillor for Culture, Cultural Heritage and Library, Tourism, Social Policy, Legal Affairs

46	CFP CEMON	DECISION MAKER	D2	ONLINE	MUNICIPAL Councillor for Youth Policies, Events, Sports and Sports Facilities
47	QUATORZE	CITIZEN	C1	TELEPHONE	
48	QUATORZE	CITIZEN	C2	TELEPHONE	
49	QUATORZE	CITIZEN	C3	TELEPHONE	
50	QUATORZE	CITIZEN	C4	ONLINE	
51	QUATORZE	CITIZEN	C5	TELEPHONE	
52	QUATORZE	DECISION MAKER	D1	TELEPHONE	REGIONAL NETWORK COORDINATOR
53	QUATORZE	DECISION MAKER	D2	TELEPHONE	ASSOCIATION DIRECTOR
54	QUATORZE	DECISION MAKER	D3	TELEPHONE	CITY WIDE COLLABORATION PROJECT COORDINATOR
55	QUATORZE	DECISION MAKER	D4	WRITTEN	COMPANY DIRECTOR
56	QUATORZE	DECISION MAKER	D5	TELEPHONE	SPORTS CLUB PRESIDENT

## INTERVIEWING PROCESS PER COUNTRY

Regarding the approach, we quote indicatively the interview process followed by some of the partners. A similar procedure was followed by all the partners:

### GERMANY - STADT ASCHAFFENBURG

STEP 1 = the Decision Makers were reached via e-mail.

STEP 2= a short informative message with the questions and the Declaration of Consent (Annex 1) was sent to decision makers and they were asked for an online interview or to answer the questions written.

STEP 3= Interviews took place in the Digitalladen of Aschaffenburg and in the office of the municipality Aschaffenburg (recording). 1 Interview was online recording (via BBB) and 5 were sent in written form. the interview started with personal questions regarding the interviewees' characteristics (Name, Age, Ethnicity, Job) and the answers were recorded (except the two in written form). All the interviews were held in German.

STEP 4= The interviews were transcribed in English and some of them were adjusted (both in German and English).

STEP 5= The transcriptions were sent (in German) to the Decision Makers to review and approve them (except for the 5 Interviews in written form). The Declaration of Consent was also sent to them. They don't make use of it (except in one case until now=Decmaker7). They were explained that the interview is anonymous and would not be published, also that the results will be analysed for the purposes of the project. If we want to make public use of

quotes etc., we will inform them and ask them for permission. In one case some changes had to be integrated in the final document.

STEP 6= The interviews were shared as Word and Pdf on the collaboration platform “Stackfield” which is used for partners to work together online. Short synthesis of the results: One important result of the interviews concerns the relationship between citizens and the city administration. The latter has the task of explaining the digital transformation to the population and making offers to participate in the increasing digitization of public and everyday life. Providing an effective digital infrastructure is one of the prerequisites for improving the city's quality of life, for example in the areas of transportation or healthcare. However, digitalization must not replace personal relationships; human contact is just as important, also to reach groups such as people with disability. Digitization should therefore have an inclusive character; people must be at the centre of this development. The municipality has also to provide people with information, easy and fast.

#### GREECE - CulturePolis

Step 1 = Invitation (Annex 4) by email or telephone

Step 2 = Acceptance by interviewee

Step 3 > For online interviews = Invitation to select through Doodle a day and time from the available slots. Slots were 45mins long and available 6 times a day (10am, 11am, 1pm, 2pm, 4pm and 5pm).

Step 4 = Once the slot was selected, a confirmation email was sent to the interviewee with the Declaration of Consent (Annex 1). The declaration was necessary to process the data and exchange it among partners. The interviewee had the option to give consent to use the answers for the proof of work to the EU officials as well as for promotional reasons. The minimum consent needed to do an interview was the general processing among partners.

Step 5 = Online interview took place on Zoom platform. The first questions were about the characteristics of the interviewee (Digital literates or non-digital literates, Age, Male/female/other, Nationality, Living in...[city]?, Citizen / Decision maker – from which sector?). Once those were given, with the permission of the interviewee, the call was recorded for proof of work. The recordings are available for review.

Step 6 = After the interview, a follow-up email with a thank you note was sent.

Step 3 > For physical meetings = agreement on date, time, and location.

Step 4 = Physical interview

Step 5 = After the interview, a follow-up email with a thank you note was sent.

Step 3 > For written answers = an email was sent requesting the characteristics of the interviewee (Digital literates or non-digital literates, Age, Male/female/other, Nationality, Living in...[city]?, Citizen / Decision maker – from which sector?). The email had in attachment the Declaration of Consent (Annex 1) as above.

Step 4 = the interviewee sent back their answers and the signed consent form.

Step 5 = After receiving and checking the answers, a follow-up email with a thank you note was sent.



#### FRANCE – Quatorze

STEP 1 = Interviewees were reached by mail, which included information about the project.

STEP 2= Having their reply to the time for the interview was set, agreeing if it would happen by phone or in person.

STEP 3= Interviews were done by phone or in person and they weren't registered. Each interviewee was informed that the interviewer was taking notes on the computer, and that it would be edited later.

STEP 4= The interviews were transcribed and edited to make them more readable.

STEP 5= the transcription was sent to every person to review them, asking if it's ok; changes were integrated in the final document.

STEP 6= the results were shared on Collaboration platform 'Stackfield', the platform used by partners for their internal communication.

STEP 7 = The internal synthesis of the interviews was made

### **PART 2 - The key findings of the interviews**

#### Digital transformation: General Understanding

The key findings of the interviews show that in many cases interviewees were not so familiarised with the terms of “Smart Cities” and “Digital Transformation”. The meaning of these 2 terms was not so clear to them and they often asked for clarifications.

In general, they understand digital transformation as a transition to a new age by using technologies with a holistic approach. They see it as a tool which can improve their everyday life in the city and solve practical issues (e.g., digital services offered by public authorities such as getting documents online, transportation, traffic control, energy consumption of the city).

As for the concept of “Smart City” they regard it to be a city inclusive and accessible to everyone, prepared for future changes, in interaction with its citizens a city which puts them to the fore, but also a sustainable city.

#### Needs of citizens and decision makers

The analysis of the interviewees responses shows that citizens and decision makers don't feel so comfortable yet with the terms of Digital Transformation and Smart Cities, as they see it as a great change for which they are not always prepared for. They feel that they need more training and information by public authorities on new digital tools and the digital services their city provides to them.

They also expressed a need for maintaining face-to-face interactions to achieve a balance between the digital and the analogue world.

One important result of the interviews concerns the relationship between citizens and the city administration. The latter has the task of explaining the digital transformation to the population and making offers to participate in the increasing digitization of public and everyday life. Providing an effective digital infrastructure is one of the prerequisites for improving the city's quality of life, for example in the areas of transportation or healthcare. However, digitalization must not replace personal relationships; human contact is just as important, also to reach groups such as people with disability. Digitization should therefore have an inclusive character; people must be at the centre of this development. The municipality also must provide people with information in an easy and fast way.

Another critical aspect in the interviewees' responses was the fear and scepticism about digital changes. Their main concerns were about the possible negative effects of the digital transformation, especially privacy, data protection and the need for critical thinking to filter and control a great amount of information.

## **RECOMMENDATIONS**

Through the Needs Assessment analysis, it is evident that citizens and decision makers suggest a hybrid scheme with the combination of analogue and digital tools to ensure balance between the digital and the analogue world and encourage interpersonal connection, so that personal bonds are not lost.

Since they were not so aware of terms such as digital transformation and smart city, there is a need for providing more information and training to them on new digital tools and services. This training will allow the active involvement and participation of the citizens and the communities in the design of smart cities.

The use of digital tools and services can solve practical everyday problems in the city, but citizens need usable, updated and clear online information provided by the city authorities which have to ensure access to digital information, tools and equipment for everyone regardless of their age, education or socio-economic status.

## **CONCLUSION**

This report was developed to present the results of the Needs Assessment through interviews with citizens and decision makers in the context of WP3 of the DIALOG CITY project. The analysis of the interviewees' responses shows that although they were not so familiarised with the concept of Digital Transformation and Smart City, they believe that new digital tools and services can provide solutions to many of the practical issues that a city faces.

They still have some concerns about the digital changes, especially when it comes to data protection and the possible loss of personal interactions, so they need more information and training in the use of new digital tools and services to be more comfortable and adapt to digital change.

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### III. Report and Interviews with Artists

#### **EXECUTIVE SUMMARY**

This report has been developed in the context of the project entitled “DIALOG CITY - A holistic approach towards a digital cultural infrastructure in European cities”, No. 101055705, funded by the Creative Europe program of the EU, under the Work Package 3 in response to the Needs Assessment research through interviews with artists, citizens and decision makers. The aim of the interviews was to identify the audience’s perception on the concepts of “Digital Transformation” and “Smart Cities” and the skills they believe are needed to adapt to digital change.

The report is structured into the following sections:

- A short introduction which consists of a general overview of the DIALOG CITY project (its aim, objectives, goals and activities, as well as the main deliverables and a list of the project partners).
- The research methodology of the interviews where the process of identifying and accessing the interviewees is developed.
- A brief description of the respective countries’ background regarding the developments of Digital Transformation and Smart Cities.
- Presentation of the key findings of the interviews with artists.
- Conclusion and recommendations.

#### **ORGANIZATION OF THE REPORT**

The report is organized in 2 parts:

1. The research methodology of the interviews.
2. The key findings of the interviews.

The report offers concluding remarks as well as recommendations for the survey research to be conducted as the next step of the needs assessment process of the Dialog City project.

#### **PART 1 – The research methodology of the interviews**

The aim of this research was to do a ‘needs assessment research’ for artists from the respective cities and countries of the partners towards the concept of Smart Cities and the practice of digital transformation.

Originally, the consortium had decided to conduct an online survey in the 5 countries and then follow up with a series of focus groups to clarify certain qualitative answers. During the survey design process, through the close collaboration with public opinion experts, the

lead partner of WP3, proposed to replace the focus group with one-on-one interviews and conduct them before launching the survey. This way, the partners tried to use the answers and feedback of the interviews, to improve the quality of the survey and the clarity of the questions for the target audiences.

Through 10 interviews per country, artists were invited to map their existing needs and find new ways to use their art creations and skills to raise awareness and activate citizens and policy makers to imagine the future of their cities.

The Interview methodology and the key results are available in English, Italian, Greek, French and German.

The partners invited 10 artists per country to interviews between end of January 2023 and beginning of March 2023. These artists were interviewed either by online meetings, phone interviews, physical meetings and in some cases, interviewees preferred to answer the questions in writing and send them through email.

### **INTERVIEWS WITH ARTISTS**

Artists are involved in the preparation and research phase of the project via assessments to transfer their skills and knowledge. They have also contributed to the development of the questionnaires for mapping and assessing users' profiles, needs, aspirations, problems as well as current capacity towards the Smart City concept. This way artists are contributing to social change via holistic artistic research.

Interviews as part of the assessment process emphasise in a more direct and effective way the documentation and mapping of the existing needs of artists in finding new ways to use their art creations and skills to raise awareness and activate citizens and policy makers to imagine the future of their cities. This served to highlight in a more effective way the current needs and existing skills of artists in the partners' countries for the deployment of the capacity building workshops on Futures Literacy themes.

In each partner country, interviews were conducted either by a member of the project team or the partner team.

### **SELECTION CRITERIA OF INTERVIEWEES**

Respondents were selected based on the following criteria:

1. 50% men and 50% women
2. Digitally literate / non-digitally literate
3. Aged between 18 and 90 > 2 people from each age group: 2 people 18-30 years old, 2 people 30-40 years old, 2 people 40-50 years old, 2 people 50-60 years old, 2 people 60 years old and above.
4. Art to be their full-time occupation if possible.



5. Residence > the city of the project partner. Based on the population distribution, there was an estimate based on the latest 2021 population census.

6. Additional characteristics: representation of immigrant population as per the census results.

As a result of this selection, the partners managed to interview the following representatives from each group:

NO	PARTNER	INTERVIEW CATEGORY	INTERVIEWE E NO.	PROCESS	ART FIELD
				ONLINE- PHYSICAL- WRITTEN ANSWERS	
1	CULTUREPOLIS	ARTIST	A1	ONLINE	VISUAL ARTIST
2	CULTUREPOLIS	ARTIST	A2	ONLINE	MUSICIAN
3	CULTUREPOLIS	ARTIST	A3	ONLINE	THEATER DIRECTOR
4	CULTUREPOLIS	ARTIST	A4	ONLINE	THEATER DIRECTOR
5	CULTUREPOLIS	ARTIST	A5	WRITTEN	WRITER
6	CULTUREPOLIS	ARTIST	A6	WRITTEN	FILM MAKER
7	CULTUREPOLIS	ARTIST	A7	ONLINE	ARCHITECT
8	CULTUREPOLIS	ARTIST	A8	ONLINE	PHOTOGRAPHER
9	CULTUREPOLIS	ARTIST	A9	WRITTEN	RELIGION PAINTER
10	CULTUREPOLIS	ARTIST	A10	WRITTEN	CRAFTS
11	STADTMUSEUM GRAZ	ARTIST	A1	ONLINE	MUSICIAN
12	STADTMUSEUM GRAZ	ARTIST	A2	ONLINE	ARTIST/ART DIRECTOR
13	STADTMUSEUM GRAZ	ARTIST	A3	ONLINE	VISUAL ARTIST/DIGITAL MEDIA
14	STADTMUSEUM GRAZ	ARTIST	A4	ONLINE	MEDIA ARTIST
15	STADTMUSEUM GRAZ	ARTIST	A5	ONLINE	ARCHITECT
16	STADTMUSEUM GRAZ	ARTIST	A6	ONLINE	MEDIA ARTIST/AI
17	STADTMUSEUM GRAZ	ARTIST	A7	ONLINE	MULTIMEDIA ARTIST
18	STADTMUSEUM GRAZ	ARTIST	A8	ONLINE	VISUAL ARTIST/ART IN PUBLIC
19	STADTMUSEUM GRAZ	ARTIST	A9	ONLINE	DIGITAL ARTIST
20	STADTMUSEUM GRAZ	ARTIST	A10	ONLINE	PHOTO ARTIST
21	STADT ASCHAFFENBURG	ARTIST	A1	PHYSICAL	SCULPTOR
22	STADT ASCHAFFENBURG	ARTIST	A2	PHYSICAL	ACTRESS/ACTOR
23	STADT ASCHAFFENBURG	ARTIST	A3	WRITTEN	ACTION ARTIST
24	STADT ASCHAFFENBURG	ARTIST	A4	WRITTEN	SINGER-SONGWRITER
25	STADT ASCHAFFENBURG	ARTIST	A5	WRITTEN	TRANSLATOR



26	STADT ASCHAFFENBURG	ARTIST	A6	WRITTEN	ROCK-MUSIC-ARTIST
27	STADT ASCHAFFENBURG	ARTIST	A7	WRITTEN	REENACTMENT-ARTIST
28	STADT ASCHAFFENBURG	ARTIST	A8	WRITTEN	SINGER
29	STADT ASCHAFFENBURG	ARTIST	A9	WRITTEN	ART HISTORIAN ARTS TEACHER
30	STADT ASCHAFFENBURG	ARTIST	A10	WRITTEN	VIOLINIST
31	CIAC	ARTIST	A1	ONLINE	SCULPTOR
32	CIAC	ARTIST	A2	ONLINE	CHOREOGRAPHER/ARTISTIC DIRECTOR
33	CIAC	ARTIST	A3	ONLINE	SINGER/MUSICIAN
34	CIAC	ARTIST	A4	ONLINE	ACTRICE
35	CIAC	ARTIST	A5	ONLINE	GRAPHIC DESIGNER
36	CIAC	ARTIST	A6	ONLINE	PHOTOGRAPHER
37	CIAC	ARTIST	A7	ONLINE	VIDEOMAKER
38	CIAC	ARTIST	A8	ONLINE	COMPOSITOR/ORCHESTRA DIRECTOR
39	CIAC	ARTIST	A9	ONLINE	WRITER/SCENOGRAPHER
40	CIAC	ARTIST	A10	ONLINE	CERAMIST/DESIGNER
41	QUATORZE	ARTIST	A1	TELEPHONE	VISUAL ARTIST/DIGITAL ART
42	QUATORZE	ARTIST	A2	ONLINE	WRITER/VISUAL ARTIST
43	QUATORZE	ARTIST	A3	PHYSICAL	MIXED ARTS
44	QUATORZE	ARTIST	A4	PHYSICAL	ART DIRECTOR/ART IN PUBLIC
45	QUATORZE	ARTIST	A5	PHYSICAL	MUSIC COMPOSITOR
46	QUATORZE	ARTIST	A6	TELEPHONE	SCENOGRAPHY/WORK IN OPEN-PUBLIC SPACE
47	QUATORZE	ARTIST	A7	ONLINE	MUSICIAN/DJ
48	QUATORZE	ARTIST	A8	PHYSICAL	PHOTOGRAPHER
49	QUATORZE	ARTIST	A9	TELEPHONE	ARBOREAL ART
50	QUATORZE	ARTIST	A10	ONLINE	VISUAL ARTIST

## INTERVIEWING PROCESS PER COUNTRY

Regarding the interviewing process, we quote indicatively the process followed by some of the partners. A similar procedure was followed by all the partners:

### GREECE - CulturePolis

Step 1 = Invitation (Annex 4) by email or telephone

Step 2 = Acceptance by interviewee

Step 3 > For online interviews = Invitation to select through Doodle a day and time from the available slots. Slots were 45mins long and available 6 times a day (10am, 11am, 1pm, 2pm, 4pm and 5pm).

Step 4 = Once the slot was selected, a confirmation email was sent to the interviewee with the Declaration of Consent (Annex 1). The declaration was necessary to process the data and exchange it among partners. The interviewee had the option to give consent to use the answers for the proof of work to the EU officials as well as for promotional reasons. The minimum consent needed to do an interview was the general processing among partners.

Step 5 = Online interview took place on Zoom platform. The first questions were about the characteristics of the interviewee (Digital literates or non-digital literates, Age, Male/female/other, Nationality, Living in...[city]?, Citizen / Decision maker – from which sector?). Once those were given, with the permission of the interviewee, the call was recorded for proof of work. The recordings are available for review.

Step 6 = After the interview, a follow-up email with a thank you note was sent.

Step 3 > For physical meetings = agreement on date, time, and location.

Step 4 = Physical interview

Step 5 = After the interview, a follow-up email with a thank you note was sent.

Step 3 > For written answers = an email was sent requesting the characteristics of the interviewee (Digital literates or non-digital literates, Age, Male/female/other, Nationality, Living in...[city]?, Citizen / Decision maker – from which sector?). The email had in attachment the Declaration of Consent (Annex 1) as above.

Step 4 = the interviewee sent back their answers and the signed consent form.

Step 5 = After receiving and checking the answers, a follow-up email with a thank you note was sent.

#### AUSTRIA – STADTMUSEUM GRAZ

STEP 1 = Artists were reached by e-mail or telephone.

STEP 2= a short informative leaflet (Annex 3) with the questions was sent to artists which asked them to schedule an online interview. They were also offered the possibility to meet up for the interview (c. 30% of interviewees from Austria preferred the personal option).

STEP 3= Interviews took place online, either on Zoom or on BigBlueButton. the interview was started with personal questions regarding the artists 'characteristics (Name, Age, Ethnicity, Job) without recording them and then the answers to the other questions were recorded.

STEP 4= the interviews were transcribed with the software OpenAI Whisper, followed by a proofreading by the Austrian team.

STEP 5= the artists received the Declaration of Consent (Annex 1) and the recording if asked.

STEP 6= the results of the interviews were sent via e-mail to CulturePolis, the partner responsible for this task.

#### ITALY - CIAC

STEP 1 = Artists were reached by telephone or social media.

STEP 2= a short informative leaflet (Annex 4) with the questions was sent to them and they were asked to schedule an online interview.

STEP 3= Interviews took place online, on Google Meet or Teams (based on the availability of the artist). The interview started with personal questions regarding their characteristics (Name, Age, Ethnicity, Job) without recording them and then the other answers were recorded.

STEP 4= The interviews were transcribed on an Excel file.

STEP 5= The transcription was sent to the artists to review it. They were also sent the Declaration of Consent (Annex 1) and the recording if asked.

STEP 6= The results were shared on Collaboration platform 'Stackfield'.

#### FRANCE – Quatorze

STEP 1 = Interviewees were reached by mail, which included information about the project.  
STEP 2= Having their reply to the time for the interview was set, agreeing if it would happen by phone or in person.

STEP 3= Interviews were done by phone or in person and they weren't registered. Each interviewee was informed that the interviewer was taking notes on the computer, and that it would be edited later.

STEP 4= the interviews were transcribed and edited to make them more readable.

STEP 5= the transcription was sent to every person to review them, asking if it's ok; changes were integrated in the final document.

STEP 6= the results were shared on Collaboration platform 'Stackfield', the platform used by partners for their internal communication.

STEP 7 = The internal synthesis of the interviews was made.

## **PART 2 - The key findings of the interviews**

### Digital transformation and Smart Cities: General Understanding

The key findings of the interviews show that in many cases interviewees were not so familiarised with the terms of "Smart Cities" and "Digital Transformation". The meaning of these 2 terms was not so clear to them and they often asked for clarifications.

The analysis of the responses shows that artists regard the term **Digital Transformation** to be the simplification of access, or the possibility to do things independently of location. They believe that digital transformation has offered the great opportunity to rethink and revise the way they work and address people and to reach broader audiences. As for the term "**Smart City**", they understand it as a city "in touch", connected to digital devices but also efficient, inclusive and representative which can use digital tools to bring people together and make them participate in its activities.

Artists also believe that through the interdisciplinary knowledge combined with the deep empathy of key issues, they can propose actions and tools that can push citizens towards awareness and consequently better understanding of the needs of the cities we live in. In this process they can involve citizens in an active and enthusiastic way.

### Needs for artists

Regarding the needs of artists to adapt to the digital changes, interviewees expressed their need for training and deeper knowledge about new digital tools and their use to be more confident towards the digital change. Also, they suggested the digitalisation of city archives to be open and accessible to everyone, as they believe that when people become involved then they become interested and passionate about an activity. It is important not only to give people ready-made things, but to explain to them how to use them and how they can get an advantage by using them.

They also suggested the creation of an infrastructure, including an artistic infrastructure, that enables them to obtain low-threshold access to digital services. The soft skills they need to be more confident and adapt to social change are those of problem solving, critical thinking and empathy.

Another critical aspect in the interviewees' responses was the fear and scepticism about digital changes. Their main concerns were about the possible negative effects of the digital transformation, especially privacy, data protection and the need for critical thinking to filter and control a great amount of information. This concern is more about new generations who are born in a digital world and haven't met the analogue world, so they cannot distinguish the barriers between the two worlds. Also, they believe that the rapid digital changes may leave behind elderly people or people who have no access to digital tools/devices or don't have such a knowledge.

### **RECOMMENDATIONS**

Through the Needs Assessment analysis, it is evident that artists suggest a hybrid scheme with the combination of analogue and digital tools to ensure balance between the digital and the analogue world and encourage interpersonal connections.

Since they were not so aware of terms such as digital transformation and smart city, there is a need for providing more information and training to them on new digital tools and services to address more people for their work and get them involved and aware of the new digital environment and the concept of Smart Cities.

The development of soft skills (empathy, problem solving, critical thinking) seems also crucial through their responses to adapt to digital changes.

### **CONCLUSION**

This report was developed to present the results of the Needs Assessment through interviews with artists in the context of WP3 of the DIALOG CITY project. The analysis of the interviewees' responses shows that although they were not so familiarised with the concept of Digital Transformation and Smart City, they believe that new digital tools and services



can provide solutions to many of the practical issues that a city faces. They also acknowledge the educational role of the art towards raising awareness and preparing citizens for digital changes.

They still have some concerns about the digital changes, especially when it comes to data protection and the possible loss of personal interactions, so they need more information and training in the use of new digital tools and services to be more comfortable and adapt to digital change.

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## **IV. List of Skills and Competencies**

### **Executive summary**

This report has been developed within the framework of the project titled "DIALOG CITY - A holistic approach towards a digital cultural infrastructure in European cities". It is funded by the Creative Europe program of the EU, specifically under Work Package 3, in response to the deliverable "List of skills and competences" pertinent to the curriculum to become a Futures Literacy Facilitator in the artistic domains. These competences constitute the foundation for the training and toolkit aimed at equipping artists to serve as facilitators of Futures Literacy. This knowledge will empower artists to conduct workshops with citizens and decision-makers, fostering future-oriented thinking.

The report is structured as follows:

- A concise introduction and background information
- Description of the research methodology employed
- Brief overview of the organization and execution of the workshops
- Presentation of the key findings derived from comparing various definitions of competences relevant to the project
- Concluding remarks and recommendations.

### **Introduction**

The project "DIALOG CITY – A holistic approach towards a digital cultural infrastructure in European cities," abbreviated as DIALOG CITY, is founded on the belief that an innovative, culturally-centred approach can significantly enhance social cohesion amidst profound transformational processes. Artists possess the potential to drive this change, yet they require specific skills to do so effectively.

This endeavour aims to delineate the essential skills necessary to become a facilitator of Futures Literacy, empowering artists to engage citizens and decision-makers in embracing this transformative journey.

As outlined in the Dialog City project, the two lead partners of Task T3.5, CIAC and CFPCEMON, conducted investigations into inventories of skills and competences relevant to artistic fields. Their aim was to identify the skills and abilities required for capacity-building workshops for artists. Through this process, they identified those skills and competences most aligned with the role of a DIALOG CITY Facilitator, in order to determine the final workshop contents.

### **Premises**

This work has been fundamentally informed by the outputs of deliverables D3.2, D3.3, and D3.4, which involved the administration of questionnaires and conducting interviews with citizens, artists, and decision-makers in France, Germany, Italy, Greece and Austria. These deliverables served as sources of information, providing rich insights into various stakeholders' perspectives and needs regarding the project objectives.

Furthermore, we have extensively utilized the Data Analytics Platform of the project (internal to partners and not for public use), to analyse and interpret the data collected from the initial surveys. This platform not only aggregates artists' responses on a country-by-country basis but also provides a comprehensive overview of their perceptions of Futures Literacy, Futures Literacy skills, and their respective comments and suggestions.

## **Methodology**

CIAC and CFPCEMON, two training centers located in Northern Italy, collaborated in the development of Deliverable D3.5 together with Dr. Linn Friedrichs, a learning innovation consultant renowned for her expertise in Pedagogy, digital literacy development, diversity & inclusion, and Futures Literacy (FL). This collaborative effort laid the groundwork for crafting a pathway towards designing our Futures Literacy toolkit.

In partnership with Dr. Friedrichs, project partners fulfilled a crucial requirement for Work Package 3: identifying the essential skills artists need to serve as facilitators or mediators of Futures Literacy among citizens. This process addressed two specific challenges:

- The data collected by CulturePolis in collaboration with the other project partners from previous interviews with citizens, decision-makers, and artists (“D3.2 Needs assessment of citizens and stakeholders - Gathering information by means of a questionnaire”, “D3.3 REPORT: Focus groups with artists”; “D3.4 REPORT - Citizens’ Focus Groups”) did not provide tailored insights into their perspectives on Futures Literacy or their self-assessment of competency in this domain.
- The understanding of the emerging academic research on Futures Literacy was limited.

CIAC and CFPCEMON decided to organize a workshop on November 10, 2023, aimed at a curated group of artists from every project region and representatives from project partners. This workshop was designed to tackle both challenges outlined earlier, and CIAC and CFPCEMON enlisted the expertise of Dr. Friedrichs to conceptualize and facilitate it according to their specific needs.

The workshop design incorporated several elements: a Futures Literacy exercise centred around the narrative of an object from the future; a concise overview of current research on Futures Literacy, with an emphasis on the UNESCO framework and the work of Prof. Riel Miller; an examination of the relationship between Futures Literacy and future skills frameworks, as well as complexity resilience; and structured dialogue interviews aimed at generating a small data sample regarding artists' engagement with Futures Literacy.





Following the workshop, an analysis of the data sample gathered from the dialogue interviews was conducted, focusing particularly on artists' responses to questions such as

- How do artists relate to and “use” the future? How do you do this?
- Which skills do you bring and need as a potential Futures Literacy facilitator/trainer?
- Which specific artistic practices can grow Futures Literacy, and how?

CFPCEMON and CIAC conducted a comprehensive comparison and evaluation of the responses, aligning them with insights from Futures Literacy research, particularly focusing on the UNESCO-led initiatives. Utilizing the data sample, pertinent research findings, and the collective expertise in education and professional development services, CIAC and CFPCEMON recognized Futures Literacy as a critical competency that required unique skills, knowledge, and attitude.

### **Workshop with artists**

Futures Literacy workshops with artists constitute a key activity toward achieving the objectives of the DIALOG CITY project. The analysis work commenced by examining local inventories of skills and competences relevant to artistic fields, identifying those aligning most closely with the role of the ideal DIALOG CITY Facilitator.

The workshop, titled "Empowering Artists to Shape Tomorrow," took place on Friday, November 10, from 10:00 am to 12:30 pm CET. Its aim was to explore the relationship between empowered citizenship, artistic practice, and Futures Literacy, thereby advancing the fulfilment of WP3 requirements and the development of a "Futures Literacy toolkit" for citizens and decision-makers, facilitated by artists.

Conducted in a lab format via Google Meet and conducted entirely in English by Dr. Friedrich assisted by Irene Cornaglia (CFPCEMON) and Laura Cassardo (CIAC), the workshop required full participation from all 24 attendees. These included 14 artists from diverse fields such as visual art, artificial intelligence, dance, and industrial design, hailing from France, Italy, Germany, Austria, the UK, and Greece. Additionally, 10 project partners from small and medium-sized cities across five European countries, encompassing city archives, urban activists, cultural organizations, and vocational training facilities, contributed to the workshop.

The session commenced with a welcome and brief introduction to the workshop objectives, followed by participant introductions facilitated by the "object from the future" exercise. This exercise allowed each participant strict 60-second speaking time to introduce an object representing the future. Subsequent sessions delved into the concept of Futures



Literacy and its significance in addressing complex societal problems and uncertainty, with a particular focus on its relevance to artistic identity and practices.

Following a brief break, participants engaged in dialogue interviews to uncover Futures Literacy and facilitation knowledge, skills, and attitudes inherent in artists and their practices. These interviews were conducted in small groups, each comprising an interviewer, an artist, and a scribe. The session concluded with the sharing of group findings, collaborative brainstorming for toolkit development, and a closing segment highlighting main insights and open questions, as well as outlining next steps and expressions of gratitude.

Throughout the workshop, participants embraced various roles such as Interviewer, Interviewee/Artist, and Scribe, contributing to a rich and insightful exchange of ideas and experiences, detailed in the following some simple instructions.

Instructions: For 35 minutes, groups of three are suggested to assign roles and say hello (5 minutes), conduct the interview (20 minutes), and then, the scribe shares observations, and the group decides who will present the findings (10 minutes).

The project partner should take the role of the scribe and document all findings in a shared document. Another participant should act as the interviewer, guiding the conversation by covering the following questions as feels natural. The artist should assume the role of the interviewee, sharing their experience and reflections about the questions below. If there are two artists in a group, they can switch roles of interviewer and interviewee as necessary, so both contribute their ideas.

### **Comparative competences**

The table comparing competences - annexe 1 "Comparative Skills Table" - is structured to examine various definitions relevant to the project, drawing from sources including: UNESCO, the Regional Directory of Qualifications and Training Standards of the Piedmont Region, the ESCO portal (European Skills, Competences, Qualifications, and Occupations), as well as insights gleaned from the results from the "Workshop with artists" mentioned earlier.

Further details are accessible in the "Council Recommendation" dated May 22nd, 2018, regarding key competences for lifelong learning and the digital skills extracted from the inventory of the Piedmont Region.

In 2006, the European Parliament and the Council of the European Union adopted a recommendation concerning key competences for lifelong learning. Member States were urged to develop "the provision of key competences for all within the framework of their

lifelong learning strategies, including strategies for universal literacy," and to make use of the European reference framework "Key Competences for Lifelong Learning." Since its adoption, the recommendation has been an important reference document for the development of education, training, and skills-oriented learning.

Therefore, it has become increasingly important in a comprehensive approach to skills development, such as that of the Dialog City project.

From the regional inventory, we have extracted cross-cutting digital skills with the aim of providing a professionalizing objective constituted by multiple modular competences. The purpose is to meet the need for basic training for various profiles, both in computer-related and non-computer-related fields. The skills listed in the profile can be used individually by contextualizing them within existing professional paths.

We have also selected the Regional Trainer Profile, from Piedmont skills portal. The Trainer is a content specialist experienced in training processes. They can integrate their own skills with the needs of the training path to achieve defined objectives. They manage classroom variables related to group dynamics and interpersonal relationships. They can direct the attention and motivation of participants, managing the classroom atmosphere, and promoting participation and interaction. They rework and integrate content according to the recipients, using both traditional and advanced classroom support and aids, while respecting didactic programming in terms of timing and content.

Additionally, we have analysed the ESCO portal, from which we extracted skills such as communication, collaboration, and creativity under the teaching and training domain, including the application of teaching strategies.

Below are the observations arising from the work conducted:

- Intersection of Skills: some competencies overlap across different sources and specific profiles. For instance, the ability to apply teaching strategies is relevant both for the trainer profile and for the workshop. This highlights how there are fundamental skills that cut across various roles and contexts.
- Context-specific skills: For example, understanding the role of the future is specific to UNESCO, while designing functional educational materials for managing the training intervention is specific to the trainer.
- Evolution of skills: The comparison also suggests how skills can evolve or be reinterpreted in different contexts. For example, the skill of "activating collaborative processes and active citizenship through digital technologies" in the local digital inventory can be seen as a more



specific and contextualized version of the more general skill of "communication, collaboration, and creativity" in the workshop.

- Key skills for the future: The table highlights some skills that could be particularly relevant for the future, such as "flexibility, agility, and resilience in the face of change" and "understanding the impact of art and technology on the future." These skills are particularly important in a rapidly evolving world.

Reflecting on the work done, we have considered the following aspects: What skills are essential to become a Futures Literacy Facilitator and therefore should be considered in the selection of Trainers:

- Technical skills (such as digital skills and teaching strategies)
- Cross-cutting skills (like communication, collaboration, and creativity).
- In particular: understanding the role of the future in current actions; the ability to rethink the present using future scenarios; openness to different futures and comfort with uncertainty, creativity in artistic expression, and interaction with future concepts.

Finally, some skills that will be acquired at the end of the Train the Trainer program have been identified from the literature:

- Understanding the impact of art and technology on the future;
- Awareness of diverse future narratives;
- Designing and applying techniques for educational material production;
- Facilitating participatory and collective learning processes;
- Tolerance and empathy towards different viewpoints;
- Optimism about the future;
- Taking responsibility.

To the individuals participating in the workshops as Citizens and Decision Makers, artists will have the task of helping them to develop or enhance:

- Empowerment;
- Increased awareness of diverse future perspectives also linked to uncertainty and change;
- Understanding the role of the future in current actions;
- Promoting open-mindedness, creativity, and tolerance towards diverse perspectives;

In conclusion, the work has produced a final list of skills and a knowledge of prerequisites for the selection of artists who will be involved in the project.

## **Results**

Through a comparative analysis of local, national, and international inventories, along with the examination of data obtained from workshop interviews conducted by CIAC and CFPCEMON under the supervision of Dr. Friedrich, it was possible to formulate a



comprehensive list encompassing the requisite knowledge, skills, and attitudes essential for facilitators in this domain. The final list of skills, knowledge and attitudes includes:

1. Empathy - SKILL
2. Creativity - SKILL
3. Overview: Futures Literacy concept & state of research - KNOWLEDGE
4. Diversity, Equity, Inclusion - ATTITUDES
5. Prototyping & constructive mistake/failure-culture SKILL
6. Sense of Agency/Growth Mindset/Positive Attitude toward being able to shape the future - ATTITUDES
7. Learning sciences, teaching & facilitation tools - KNOWLEDGE
8. Self-promotion, branding, networking (community & partnership development) - SKILL
9. Managing uncertainty - SKILL
10. Strategic thinking - SKILL

However, it's important to note that this list is not exhaustive; rather, it highlights what the project partners and the research identify as most crucial. CFPCEMON and CIAC view this list as a dynamic resource, subject to validation through the experience in development and teaching of the training centres.

This list will serve as a guiding framework as the project progresses to the next phase of WP3: the iterative and collaborative creation of facilitator training materials. Adhering to the principles of backward design, CFPCEMON and CIAC will collaborate with project partners possessing specialized knowledge and artists to develop five modules of training, each lasting three hours. These training sessions will aim to achieve the following learning outcomes:

1. Understanding the Concept of Futures Literacy and Research State:
  - Knowledge of the concept of Futures Literacy and current research in the field.
  - Ability to facilitate discussions and activities based on a solid understanding of the concept and ongoing research.
2. Promoting Empathy and Inclusion:
  - Ability to empathize and connect with others' perspectives and feelings.
  - Commitment to promoting an inclusive environment, valuing diversity and equity.
3. Fostering a Culture of Creativity and Resilience:
  - Capacity to generate innovative approaches and creative solutions.
  - Proficiency in prototyping and fostering a culture that embraces failure as learning opportunities.
4. Effectively Using Pedagogical and Facilitation Tools:
  - Knowledge of learning sciences, teaching techniques, and facilitation tools.

- Ability to apply such knowledge to effectively facilitate Futures Literacy activities.

#### 5. Promoting Strategic Awareness and Uncertainty Management:

- Strategic thinking skills to analyze complex situations and develop action plans.
- Competence in managing uncertainty, providing tools and strategies to address uncertain future scenarios.

These learning outcomes encompass a blend of skills, knowledge, and attitudes drawn from various inventories, as confirmed by workshop participants as detailed in the annexe 2 “Futures Literacy Workshop With Artists - Results”.

These instructional objectives are designed to cultivate the essential skills needed to become an effective facilitator of Futures Literacy. They integrate critical knowledge, skills, and attitudes crucial for guiding others in exploring and comprehending the future.

### **Conclusions**

This report was developed to present the results of the List of Skills and Competences within the framework of WP3 of the DIALOG CITY project. The analysis of responses from questionnaires and interviews conducted with Citizens, Decision-makers, and Artists from Germany, Greece, Italy, Austria, and France, managed by CulturePolis, indicates that both audiences are receptive to digital changes. They believe that the use of digital tools and services can offer solutions to many practical and everyday issues within their cities.

However, citizens still harbour some concerns about these changes and require additional information to become more comfortable and adaptable to social and digital transformations. This is why the role of the facilitator could prove to be a genuine solution in helping citizens and decision makers navigate these changes. Becoming a facilitator requires a diverse set of skills, knowledge, and attitudes. Through a comparison of local, national, and international competency inventories, particularly referencing UNESCO's portal, several aspects suggest that artists could play a pivotal role in transmitting these competences. Notably, there is emphasis on creativity, openness, and the utilization of art to engage with and comprehend the future. Additionally, resilience is mentioned concerning dealing with precarious situations. However, some competences appear to be lacking.

Following the productive workshop in November 2023 with artists and project partners CIAC and CFPCEMON, we are now able to clearly define the competences, skills, and knowledge necessary for an artist to become a Futures Literacy facilitator listed in the annexe 1 “Comparative Skills Table”.





## **V. Training Modules**

### **Context and Objective of the Delivery of 5 Workshops on the Basic Concept of Futures Literacy**

#### **Introduction**

As part of the DIALOG CITY Work Package 3, Phase A had as its main objective the training of participants on the basic concepts of Futures Literacy, with the aim of preparing them to become facilitators capable of transmitting these competencies to citizens and policymakers by using their artistic skills as effective communication tools.

Participants were selected by the project partners to ensure diversity in artistic and methodological approaches, to maximize the cultural and territorial impact in the next phase of the project.

In agreement with the project partners, Professor Dr. Vicky Karaïskou, Associate Professor and Academic Coordinator of the MA Programme in Cultural Policy and Development at the Open University of Cyprus, as well as UNESCO Chairholder and specialist in Visual Anticipation and Futures Literacy, was appointed. Professor Karaïskou designed and oversaw the entire training programme, ensuring methodological consistency with European objectives on active citizenship and collective future imagination.

#### **Training Structure**

The training was organized into 5 modules of three hours each, delivered in two editions. The workshops were conducted online using a participatory and hands-on methodology, focused on dialogue and practical experimentation.

#### **Operational Details**

- Total duration: 5 modules × 3 hours × 2 editions
- Format: Online participatory sessions, supplemented by interactive exercises
- Tools: Use of the Miro Board platform to facilitate visualization, co-creation, and collaborative reflection
- Typical session structure: Icebreaker → theoretical explanation → practical exercises and shared conclusions
- Support materials: Supplementary readings and exercises between sessions

#### **Outcomes Achieved**

- Effective transfer of theoretical and practical foundations of Futures Literacy, with a special focus on the use of art as an anticipatory language
- Introduction to the use of visualization and imagination as facilitation tools



- Development of critical awareness regarding participants' roles as facilitators and catalysts of participatory processes, able to stimulate citizens and policymakers to rethink the future of cities

### **Conclusions and Next Steps**

Phase A concluded with the preparation of an initial group of artist-trainers, ready to independently lead workshops during the subsequent Phase B, targeting citizens and policymakers.

Available here: [https://culturepolis.org/wp-content/uploads/2022/05/DIALOGCITY\\_D3.6\\_TRAINING-MODULES\\_compressed.pdf](https://culturepolis.org/wp-content/uploads/2022/05/DIALOGCITY_D3.6_TRAINING-MODULES_compressed.pdf)

## **VI. Learning Agreement with Artists**

### **LEARNING AGREEMENT**

#### **Purpose and Overview**

This agreement defines the conditions and expected learning outcomes for participation in the "Train the Trainers" program. The activity, conducted within the framework of Futures Literacy and Visual Literacy methodologies, aims to enhance facilitation skills and promote an inclusive, innovative learning environment.

#### **Information about the Course**

- Field: Adult Education aimed at Artists and Culture professionals
- Activity Type: FUTURES LITERACY ONLINE WORKSHOP
- Title: Train the artist trainers' workshops
- Mode: Remote - 15 hours (5 sets of 3h workshops)
- Language: English

#### **Necessary steps to be completed towards the Hosting organisation**

- Send a copy of the participant's CV in English, in Europass format (<https://europass.europa.eu/it/create-europass-cv>)
- Completed payment of the participation Fee: 100 euro
- Send a copy of the participant's ID
- Send your personal information to receive the payment receipt: First Name, Last Name, Date and Place of Birth, Residential Address, Mobile Phone, Email Address

#### **Parties Involved**

1. Participant:
2. Hosting Organisation: [CIAC/CFPCEMON]
3. Trainers: Dr. Vicky Karaïskou, Associate Professor, Academic Coordinator, Programme "Cultural Policy and Development ", Open University of Cyprus, UNESCO Chair in Visual Anticipation and Futures Literacy and Andromachos Dimitrokallis, Strategy & Innovation Coach / Experience Designer & Storyteller

#### **Learning Outcomes**

##### **1. Understanding Futures Literacy and the State of Research**

- Knowledge of the concept of Futures Literacy and current research in the field.
- Ability to facilitate discussions and activities based on a solid understanding of the concept and ongoing research.

##### **2. Promoting Empathy and Inclusion**

- Ability to empathize with and connect to diverse perspectives and feelings.
- Commitment to fostering an inclusive environment, valuing diversity and equity.



### 3. Fostering Creativity and Resilience

- Capability to generate innovative approaches and solutions.
- Proficiency in prototyping and embracing failure as a learning opportunity.

### 4. Effectively Using Pedagogical and Facilitation Tools

- Knowledge of learning sciences, teaching techniques, and facilitation tools.
- Ability to apply such tools effectively in facilitating Futures Literacy activities.

### 5. Strategic Awareness and Uncertainty Management

- Strategic thinking skills to analyse complex situations and develop action plans.
- Competence in managing uncertainty and guiding participants to address future scenarios.

## **Learning Programme and Activities**

Workshop Structure: Five thematic sessions, each focusing on a specific aspect of the methodology.

Minimum requirement participation for certification= 70%

### **Phase A – from THU, January 9, 2025, to SAT, February 8, 2025, includes:**

1. The online workshop that consists of 5 sessions in 5 consecutive weeks with 3 hours per week in English language, a total of 15 hours of training
2. The certification from the DIALOG CITY PROJECT with the signature and logo of the UNESCO Chair on Visual Anticipation and Futures Literacy towards Visual Literacy
3. Access to Futures Literacy toolkit

#### Planned Activities:

1. Introduction and Icebreaker: Overview of Futures Literacy and Visual Literacy concepts.
2. Scenario Reframing: Activities designed to challenge entrenched perspectives.
3. Interactive Prototyping: Practical application of tools to address real-world cases.

### **Phase B – from March until September 2025 is OPTIONAL and includes:**

4. Opportunity to design and run Futures Literacy workshops with citizens and decisions makers in one of the cities indicated in the project upon agreement with the local hosting partners.
5. The certification from the DIALOG CITY PROJECT.
6. A copy of the Dialog City Training Guidebook.

### **Monitoring Arrangements with Phase B hosting organizations:**

- Assigned mentor at the hosting organisation.
- Regular check-ins to track participant progress.

**Evaluation of Learning Outcomes:**

- Assessment based on practical activities and self-evaluations.
- Structured feedback mechanisms to evaluate progress.

**Recognition:**

- Certificate of Attendance validated by UNESCO's Chair holder.

**Privacy Policy for Personal Data Processing****Optional Consents and Authorizations**

- Confirm that I have received the Privacy Policy for the processing of personal data in accordance with Articles 13 and 14 of EU Regulation 2016/679 of April 27, 2016, as amended. (Attachment 1)
- By this document, I, the trainee, AUTHORIZE, pursuant to Law 633/1941, the publication of images or audio recordings taken by CIAC or its representatives and partners within the frame of the Dialog City project, during the activities or events organized by it, for informational purposes about its activities through public display, publication in international, national, and local press, and on websites. I also prohibit their use in contexts that might compromise my personal dignity and decency. Pursuant to Article 98 of Law 633/1941 and in compliance with the judgment of the Court of Cassation No. 4094 of June 28, 1980, negatives and/or positive originals and/or digital image files and/or recordings are deemed the property of CIAC. This authorization for the use of images is valid indefinitely.

YES ☐ NO ☐

PLACE and DATE: \_\_\_\_\_

SIGNATURE OF THE DATA SUBJECT: \_\_\_\_\_

## VII. Anonymous Survey issued by the organizers

Thank you for taking part in this learning experience! We'd love to hear your thoughts on the teaching approach in a friendly and informal way. This questionnaire is **anonymous**, so feel free to share your honest opinion!

**1. If the teaching style of this course were an art form, which one would it be?** 🎨

(Choose one)

- ☐ A detailed painting – structured and precise
- ☐ A dynamic sculpture – interactive and engaging
- ☐ A street mural – vibrant and full of unexpected ideas
- ☐ An abstract piece – creative but sometimes hard to interpret
- ☐ A sketch – a good starting point, but could use more details

**2. How well did the tools used during the course support your learning?**

(Choose one)

- ☐ 5 – Perfect! Every tool enriched my learning experience.
- ☐ 4 – Most tools were useful and helped my understanding.
- ☐ 3 – Some tools were effective, others less so.
- ☐ 2 – I would have preferred different tools or a different approach.
- ☐ 1 – The tools didn't really make a difference for me.

**3. How would you rate the learning materials provided (handouts, slides, exercises, reading materials, etc.)?**

(Choose one)

- ☐ As a masterpiece – clear, well-structured, and inspiring!
- ☐ As a work in progress – useful, but could be improved.
- ☐ As a rough sketch – some parts were helpful, others unclear.
- ☐ As an unfinished canvas – not very useful for my learning.

**4. If this course had been an artistic experience, which moment would you frame and hang in a gallery? Why?**

(Open-ended response)

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**5. What brushstroke of change would you add to improve the teaching approach? Feel free to get creative!** 🎨 🖌️ 🎭

(Open-ended response)



## VIII. Eponymous Survey issued by the Trainer

**Thank you for participating in the FUTURES LITERACY ONLINE WORKSHOPS FOR ARTISTS and thank you in advance for dedicating some more time to fill this questionnaire. It will help me make the workshops better. Please do not hesitate to share your real thoughts. Your comments will help a lot.**

1. How would you describe your experience in 50 – 100 words?

2. Do you think the structure of the workshop was useful to explore the FUTURES LITERACY concept, or not, and why?

3. What did you find easy to do during the workshop?

4. What did you find interesting to do during the workshop?

5. What was challenging? If you want, explain why, please.

6. What was the least interesting of the workshop process? If you want, explain why, please.

7. Were the instructions clear or not?

Yes





No

Some: define if you want

8. Which tools / activities were more useful for you and why?

9. If there was, what was the major benefit out of it for you?

10. Would you consider to apply these tools to your professional and / or personal life and why?

11. Do you think the nature of the workshop contributed to enhance or build a skill in you?

12. What improvements to the workshop structure would you suggest?

**FOR DIALOG CITY PHASE B**

13. In case you are interested to continue to Phase B, please briefly describe how you imagine creating your workshop for citizens and decision-makers for the Dialog City project, using the tools learned during the workshops.

14. In your opinion, how much time do you need to create a successful workshop?

THANK YOU!



## IX. Training Framework for Artists-Trainers

### Framework for Futures Literacy workshops with citizens and Decision Makers (Phase B)

**Aim of the workshops:** The aim is to create options and possibilities in order to imagine our future society and build capacity to develop solutions and alternatives. Therefore, FUTURES LITERACY is to be included by creative means in various artistic, participatory and educational processes.

The activity aims at developing a prototype methodology and generating creative ideas that will transform the way citizens imagine and embrace future cities which are characterized nowadays by rapid technological changes and unpredicted crises; redefining citizens' role in future smart cities and complex ecosystems.

We understand the role of artists/creatives as supporters to decision makers and other citizens to design the future of their city and define their role between the analogue and digital environment that has already been a reality in our cities especially after the outburst of unpredictable threats such as the COVID-19 pandemic.

**Workshops description:** The DIALOG CITY **OUR COMMON FUTURE** workshops are designed to help participants imagine what future communities could look like and to develop skills for creating solutions to rapid changes and unexpected challenges. Special attention is given to how citizens can play an active role in shaping future smart cities and hybrid digital-analogue urban environments. The **OUR COMMON FUTURE** workshops use tools from **Futures Literacy** and **Visual Literacy** methodologies to guide discussions and activities.

**For citizens:** The DIALOG CITY **OUR COMMON FUTURE** workshops are here to help us think about what our future communities could look like and how we can handle changes and surprises together. We focus on how everyday people — like you and me — can take part in shaping smart cities and future neighborhoods where digital and real-life spaces are combined. In these workshops, we use creative tools from **Futures Literacy** to help us imagine, discuss, and build new ideas for the future.

**Timeline:** The workshop should be implemented between April and September 2025. \*Easter is 14-21 April and May day is 1-4 May 2025.

#### **Dates for [country]:**

1. April: 25-30 April
2. May: 5-11 and 23-25 May (could be in [city])
3. June: 16-29 June
4. September: 1-14 September



**Proposed agenda for min. 12 hours workshops:**

**Session 1 (4 hours) — Understanding & Exploring Anticipation**

Time	Activity	Purpose
09:30 – 10:00	Arrival & Informal Welcome	Warm-up, informal networking, setting the mood
10:00 – 10:30	Official Opening	Welcome, workshop goals, agenda overview, introduction of facilitators and participants
10:30 – 11:15	Icebreaker: "My Digital City Today"	Storytelling and mapping of participants' lived experiences with digitalization in their city
11:15 – 12:00	Introduction to Futures Literacy	What is Futures Literacy? Why is it important for citizens and cities? Anticipation, complexity, and uncertainty
12:00 – 12:15	Break	—
12:15 – 13:30	Phase 1: Reveal the "Used Future"	Identifying assumptions and expectations about the digital future of cities
13:30 – 14:00	Reflection	Summary of the first session, take-home thought: How am I anticipating the future today?

**Session 2 (4 hours) — Imagining Alternative Futures**

Time	Activity	Purpose
09:30 – 09:45	Arrival & Energizer	Reconnect, light activity
09:45 – 11:15	Phase 2: Build Alternative Futures	Scenario-building exercise using FL tools from the Dialog City Toolkit to explore unexpected digital futures
11:15 – 11:30	Break	—
11:30 – 12:30	Deeper into Scenarios	Deepen, enrich, and diversify the alternative futures through creative methods (for example storytelling, visualization, role-play etc.)
12:30 – 14:00	Reflection: What do these futures mean for us today?	Collective discussion on insights gained from alternative futures

**Session 3 (4 hours) — Applying Futures Literacy to Action**



Time	Activity	Purpose
09:30 – 09:45	Arrival & Energizer	Reconnect, light creative activity
09:45 – 11:15	Phase 3: Reframing the Present	Revisit the current reality of their cities, challenge assumptions, explore new participation strategies based on alternative futures
11:15 – 11:30	Break	—
11:30 – 12:30	Phase 4: Future-Making & Action Design	Small groups design prototypes for participatory initiatives to foster citizen engagement in digital transformation processes
12:30 – 13:30	Sharing Prototypes	Presentation of ideas, feedback from peers
13:30 – 14:00	Reflection & Closing	Key learnings, take-aways, future pathways, and certification

**Location:** [cities where the training could be implemented]

**Space:** [list of available spaces that the organizers can offer to the Artist-Trainer]

**Language:** [choice of local language or English]

**Audience:** The goal is to have 30 citizens/decision makers trained from each of the 5 countries. Considering that every trainer can approximately work with a group of 15 people simultaneously, we are open to any combination of workshops to involve this target group. The partner team members will assist each trainer(s) in the training delivery process in order to create a feasible and productive workshop flow and reach the numbers.

**Other resources:** Stationary, digital equipment, games, special printouts that you will want to create and so on.

**What we offer (if needed):**

1. Transportation
2. Accommodation
3. A daily allowance if you are based in another city.

**Documentation of the process:** As part of the Dialog City project, we document each step of our methodology in order to deliver at the end of the project a "manual" for the capitalization of the project in other cities. Thus, you are welcome to participate in the documentation of your methodology that will form part of this bigger "manual" called the Dialog City Methodology.

**Promotion of your work:** The Dialog City Methodology and especially the Futures Literacy process, will be presented in an online event at the end of our project to 40 representatives from international and European Municipalities. The workshops you will create in Phase B will be presented as they will form an integral part of the methodology.



### What trainers get after the workshops

1. The certification from the DIALOG CITY PROJECT
2. A copy of the Dialog City Training Guidebook
3. Registration in the Pool of certified FT trainers

## X. Feedback Questionnaire for participants

### Feedback Questionnaire – Our Common Future Workshop


Thank you for participating in the workshop! Your feedback is valuable to help us support others on this journey.


Please take a few minutes to respond.

On a scale from 1 to 5, how much did you enjoy the workshop?

(1 = Not at all / 5 = Very much)

☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5

 What did you like the most? (Open-ended answer)

 What did you find less useful or did not like? (Open-ended answer)


★ Did the workshop help you better understand the importance of imagining and moving beyond the first scenarios that come to mind to explore new ideas?

☐ Not at all ☐ A little ☐ Fairly ☐ A lot ☐ Very much

 Was there a moment or activity that made this concept clearer? (Open-ended answer)

★ How useful did you find the use of art in exploring future possibilities?

☐ Not at all ☐ A little ☐ Fairly ☐ A lot ☐ Very much

 In what way did art contribute to your experience in the workshop? (Open-ended answer)

★ In your opinion, how can art contribute to building a common future? (You may select more than one option)

☐ Stimulating imagination and creativity

☐ Encouraging dialogue among people with different perspectives



- ☐ Making complex concepts about the future more accessible
- ☐ Creating emotional engagement and awareness about future issues
- ☐ Generating new perspectives and alternative scenarios
- ☐ Other: \_\_\_\_\_

★ Do you think the workshop will have an impact on how you think about the future?

- ☐ Not at all ☐ A little ☐ Fairly ☐ A lot ☐ Very much

💬 If yes, in what way? (Open-ended answer)

💬 What would you improve in the workshop? (Open-ended answer)

💬 Is there any topic or aspect you would like to explore further in the future? (Open-ended answer)

💬 If you would like to be updated on future events, please leave your email: (optional)

📧 \_\_\_\_\_

Thank you for your time! 😊





## **XI. Documentation Questionnaire for Artists-Trainers**

### **Monitoring and Evaluation of Participatory Workshops – Dialog City Project**

For Artist Facilitators

Dear Artist,

in order to document, evaluate and share the outcomes of the participatory workshops conducted within the Dialog City project, we kindly ask you to fill in the following form with the requested information. Please be as clear and concise as possible.

- 1. Information about the ARTIST or Working Team** List the artists involved in the workshop (name and surname next to the activity)

First name

Last name

involved in the workshop:

- Only in planning:
- Only in delivery:
- Involved in both phases:

Previous experience as a trainer:

Why did they choose to lead the workshops in Phase B:

**2. General Information about the Workshop**

Title of the workshop:

Format: ☐ In-person    ☐ Online    ☐ Hybrid

Location (city and venue or online platform):

Date(s):

Total duration (in hours):

Total number of participants:

Brief description of the target group (age, background, profile):

**3. Workshop Objectives**

What objectives were defined for the target group?

What results were intended with citizens and/or decision-makers?

**4. Workshop Preparation**

Briefly describe the preparation phase: who was involved in the design, how were materials or tools selected.

List the operational steps (preparation timeline)

**5. Workshop Planning – Activity Flow**

Provide a detailed timeline of the workshop activities (e.g., welcome, activation, individual or group work, final feedback, etc.).



Attach workshop program

#### **6. Methodological Approach**

What methodological approach was adopted? (e.g., participatory art, visual storytelling, theatre, symbolic play, digital tools, etc.)

Were specific tools, techniques or devices used for Futures Literacy?

☐ Yes ☐ No

If yes, specify which ones:

Why did you choose this methodology?

How did it facilitate active involvement and the transfer of Futures Literacy concepts?

Attach design materials (Miro board, Canva, Excel, presentations, etc.)

#### **7. Evaluation and Reflection**

What worked particularly well?

Did you encounter any issues or difficulties?

What would you improve in a future edition?

Did you receive feedback from participants?

☐ Yes ☐ No

If yes, summarize the main points:

#### **8. Final Observations**

Additional comments, personal reflections or useful notes for the Dialog City project:

For any questions, you can contact the project manager at: [email]



## XII. List of required documentation

**Dear All, to collect the material from all workshops, we need your collaboration to receive some information as described below:**

- Title: **15 capacity building workshops (3 per partner country)**
- Description: Documentation of the training will be achieved through video/audio recording in case of online training and/or attendance lists in case of physical workshops.
- Required material:
- A) It is best if each workshop participant signs the privacy release form regarding the use of images, even if they will not be published. Please keep this documentation for possible future checks.
  - B) Please collect and send photos documenting the various stages of each individual workshop; (We will use this material also for the Video Trailer Futures Literacy Workshop.)
  - C) Please collect and send photos of the artwork products completed during the workshop; (We will use this material also for the Video Trailer Futures Literacy Workshop.)
  - D) As requested above, for each in-person workshop it is essential to provide evidence of participants' attendance.  
To avoid recording the entire workshop, we suggest using a sign-in sheet.  
We are attaching a draft version in English, where participants will be asked to indicate their full name, date and time of arrival, date and time of departure, and signature. It can be specified that this document will be kept on file for potential audits, but will remain strictly confidential.
  - E) Ask each artist to provide details about their workshop planning: step by step time line of workshop flow and a brief description of the preparation phases, what objectives they set in relation to the outcomes of their work with citizens and decision-makers they wish to achieve, and the reasons why they chose this particular working method.



### **XIII. Privacy Release**

Personal Data Protection (GDPR) and Consent Declaration: The personal data collected in this workshop (photos, videos) will be used a) for the needs of promoting the European project DIALOG CITY that co-organizes the workshops, b) for promoting the organizers' services on social media and the press. (If applicable\*) As this is an online event, you can keep your camera off and delete your name as a user. You have the right to receive information about how your personal data is processed, the right to access it, the right to correct any errors or to request its deletion from the CulturePolis database, by contacting us at [email of organizer].

I agree ...

I disagree ...

## XIV. Attendance Register

WORKSHOP TITLE \_\_\_\_\_

Artist surname & first name \_\_\_\_\_  
signature \_\_\_\_\_

Date \_\_\_\_\_

Time \_\_\_\_\_

SURNAME	NAME	Arrival time	Signature	Exit time	Signature

## **XV. 15 workshops with Futures Literacy methodology for citizens and decision makers**

### **Workshop 1**

#### **Shaping Our Futures**

Type: Experiential training with games, Austria, 4 hours, Audience: professionals in culture, heritage, education.

Trainers: LAURA CASSARDO, IRENE CORNAGLIA & GIULIA GIACOMELLI

#### Agenda

##### **1. Opening Session**

- o Presentations
- o Can We Be Active Participants in the Futures that Surrounds Us? Futures Literacy Workshop
- o Why a Workshop? Collective Intelligence & benefits

##### **2. Ice breaker: The game '2 Truths 1 Lie'**

- o What does Futures Literacy mean to you?
- o How can we apply Futures Literacy every time?

##### **3. Carte Dixit**

- o MY FUTURE, SMART CITY IMAGINE

##### **4. Problem Solving**

- o Problem solving games
- o Closing of the Dixit game and introduction to Problem Solving
- o We find solutions: play with "catch the mices"
- o Creative problem solving
- o Debriefing exercise: different ways to do problem solving... practice. Ask if the game was difficult. What difficulties did they encounter?

##### **5. Personality card game**

- o Choose some cards and find your profile
- o Creating teams with mixed colors cards\

Closing Reflection



## Workshop 2

Traces of the City of Graz

Type: Visual & casting art, Austria, 6 hours, Audience: citizens

Trainers: BARBARA ZAMBO & KAROLINE RUDOLF

### Agenda

1. Welcome and introduction (12:00–12:45) – Presentation of the project, reflections on the perception of the city, and initial icebreaker exercises.
2. Brainstorming with the frame – Representation of what defines the city of Graz.
3. City walk (12:45–13:00) – Observation of public spaces, private access points, and urban symbols.
4. Creative phase (13:15–17:00) – Collection of signs, symbols, and inscriptions; reinterpretation through forms, colors, and materials.
5. Sharing and reflection (17:30–18:00) – Collective discussion on the attributed meanings and links between the city's history and future.

## Workshop 3

Traces of the City of Graz

Type: Collective Installation Art, Austria, 6 hours, Audience: citizens.

Trainers: BARBARA ZAMBO & KAROLINE RUDOLF

### Agenda

1. 10:00–11:00: Follow-up visit to exhibitions 'Demokratie, heast' and 'Into the Unknown. Graz 1945–1965'
  2. 11:00–14:30: Visual stimulus and group creation focused on water, rivers, bridges, climate change.
  3. 15:00: Imagine living in 2050 – improvisational storytelling with automatic writing.
  4. 15:30–16:00: Collective reading, discussion, and evaluation.
- Expanded use of automatic writing and exhibitions as central anchors.

## Workshop 4

Games for Our Common Future

Type: Labourgames Participatory Art, France, 3 days x 4 hours, Audience: architects, creative professionals, social workers, construction workers.

Trainers: STEFAN HORN & MARIA-LOUIZA LAOPODI

### Agenda

1. Introduction to the workshop and Futures Literacy concepts.
2. Presentation of predefined future scenarios.
3. Formation of interdisciplinary teams.





4. Ideation and brainstorming phase supported by creative facilitators.
5. Prototyping of game ideas using analogue and digital tools.
6. Role-play and testing of prototypes.
7. Final presentations of game concepts and collective reflection.

## Workshop 5

### Pavillion Alternatives

Type: Urban Pop-Up participatory workshop around the Pavillion, France, 3 days x 10 hours, Audience: participants of the Futures Festival, part of the Festival des architectures vives in Montpellier.

Trainers: Adèle Azavant

### Agenda

1. Introduction to the *Auberge* and the Pavillion
  - o Each participant was introduced to the overall rehabilitation and hosting project of l'*Auberge*, as well as to the Pavilion, from both a structural and symbolic perspective.
2. Participants are invited to wonder around and inside-out the Pavillion structure
  - o Participants are invited to wander alone through the courtyard of l'*Auberge*. They can walk around the structure, sit on it, and interact with it (climbing for children, seating for older participants, etc.).
3. Participants create designs/drawings of the Pavillion in the future
4. Participants taped their drawings on the wall alongside the other works

## Workshop 6

YESTERDAY, TODAY AND TOMORROW: IMAGINE YOUR CITY OF THE FUTURE!

Type: Creative workshop exploring notions of past present and future of the city, 2h30, Audience: children and adults in transit habitat.

Trainers: ADELE AZAVANT

### Agenda

1. **Presentation of the Dialog City project, the workshop and context**
2. **Playful icebreaker exercises to get to know each other**
  - o Each participant says their first name, where they are from (neighbourhood, town or country) and two things they like about their neighbourhood.
3. **Discussion on the future, habitat and community**
  - o In order to provide participants with conceptual reference points, a guided group discussion on the future is proposed. Each participant proposes one or more wishes for the future, in relation to habitat and community.

- o Each participant quickly draws an "object of the future" or "house of the future" in 5 minutes before presenting it to the rest of the group.

#### **4. Exploration of archive images**

- o Presentation of five key places in Montpellier through an archive image and a contemporary photograph.
- o Participants are invited to observe and discuss what has changed, what has remained the same and what these images suggest for the future.

#### **5. Creative workshop: collage 'My neighbourhood of the future'**

- o Participants create a collage using the materials provided and following the instructions: 'Imagine your neighbourhood of tomorrow. How would you like it to be? What would you like to change or keep? Create a collage that represents your vision.'

#### **6. Sharing and audio recording**

- o Each participant is invited to share their collage and introduce themselves to the group, with the recording allowing these words to be preserved and valued. Guiding questions are provided to facilitate discussion: What is your first name? What is your main idea? Does your collage accurately represent what you imagined? Do you think this is a realistic future and why? How could we achieve this future?

#### **7. Wrap-up time**

- o Conclusion with thanks and announcement of the possibility of a future screening at a later date

### **Workshop 7**

A CAP of History! (Part 1) CAP, A Digital Archive of the Future (Part 2)

Type: Cultural Heritage, Reflection, Modeling, Germany, 2 days x 3 hours, Audience: citizens, researchers, and local decisionmakers.

Trainers: MARKUS SCHMITT & JULIUS GOLDMANN (Part 1) - AMELIE RAKAR, MARKUS SCHMITT & DAVID REIS (Part 2)

#### Agenda

1. Coffee Lecture with storytelling and thematic impulses (collecting, transmitting).
2. Collective discussion on digital memory and the preservation of ephemeral documents.
3. Presentation of CAP and small group discussions on topics of interest for Aschaffenburg.
4. Practical activity with CAP to test registration and data delivery.
5. Keynote lecture by Prof. Haumann on civic historical research in the digital era.
6. Keynote from Heimat:hub/Heimat:data and introduction to FAIR principles.



7. Hands-on work on documents and collections (scanning, data completion).
8. Collective feedback and final exchange of reflections.

## Workshop 8

Our common sustainable future

Type: Experiential art, Germany, 3 hours, Audience: citizens.

Trainers: FERIT OZAN & RITA GENSLER

### Agenda

1. Welcome and introduction to the concept of Futures Literacy and the SDGs.
2. Presentation of the guiding question.
3. Practical activity: creation of collages in small groups.
4. Exhibition and collective explanation of the works.
5. Final discussion and shared reflection.

## Workshop 9

Games for our Common Future

Type: Labourgames Participatory Art, Germany, days x 8 hours, Audience: citizens, gamers.

Trainers: STEFAN HORN & AXEL WATZKE

### Agenda

1. Welcome and introduction – presentation of goals and guiding questions.
2. Team formation – mixed groups of citizens, students, and decision-makers.
3. Brainstorming and concept design – collective generation of game ideas.
4. Prototype development – first versions using agile methods.
5. Playtesting sessions – testing and improving prototypes.
6. Iteration and refinement – integration of feedback to improve playability and coherence.
7. Final presentation – demonstration of prototypes to the public and stakeholders.
8. Closing reflection – shared evaluation on the role of games in urban futures.

## Workshop 10

Workshop for the Future

Type: Urban Walkshop (walking-based workshop), Greece, 2 hours, Audience: citizens

Trainers: ALEXANDRA TILIGADI

### Agenda

#### 1. **Mini Icebreaker (5')**

- o Each participant shares one word they associate with Patras
- o Words are noted or recorded collectively

## 2. Silent Walk – Sensory Mapping (15')

- o Silent walk for 5-10 minutes
- o Participants identify three unnoticed sensory elements (sound, smell, texture)
- o Reflection prompt: *"What did you notice that you usually ignore?"*

## 3. Walking Dialogue – Key Questions (20')

- o Participants rotate in pairs every 5-7 minutes
- o Guiding prompts:
  - What is *safety* in the city?
  - What does a *city for all* look like?
  - If Patras were a person, what would their character be?

## 4. Concept Deconstruction (15')

- o Group stops in a public space
- o Participants receive keyword cards and write down:
  - o Current meaning - Desired future meaning
- o Circle discussion follows

## 5. Postcards from the Future (20')

- o Participants compose a message or drawing to a friend from *Patras 2045*
- o Selected cards shared with the group

## 6. Alternative Futures Exercise (20')

- o Two groups form narratives:
  - *Probable Future*
  - *Ideal Future*
- o Narratives presented back to the group

## 7. Imaginary Wall (10')

- o Participants contribute "blocking phrases" (e.g., *"Nothing ever changes"*)
- o Group reframes them into opposite empowering statements.

## 8. Roots Reflection (10')

- o Each participant writes a seed idea for the city's future
- o Ideas placed together on a symbolic "tree with roots"
- o Closing prompt: *"Which seed do you want to keep alive after today's walk?"*

## Workshop 11

Workshop for the Future

Type: Workshop, Greece, 3 hours, Audience: citizens

Trainers: ALEXANDRA TILIGADI

### Agenda

#### **1. Introduction & Icebreaker (15')**

- o #NowYouKnowMe game: each participant shares a way of thinking rather than their job title

#### **2. Reflective Movement (20')**

- o Silent movement with guidance and soft music
- o Prompt: *"If your body knew what it needed right now, how would it show it?"*

#### **3. Inner Compass Mapping (30')**

- o [Provided in the booklet] A paper divided into four areas: *I love, It excites me, It blocks me, It needs care*
- o Drawing, words, or symbols
- o Pair exchange for brief sharing

#### **4. My Iceberg (30')**

- o Drawing a three-level iceberg
- o Explore: *What shows on the surface, what remains hidden, what foundations sustain me*
- o Prompt: *"Which narratives guide me without my awareness?"*

#### **5. Future Self (20')**

- o Writing exercise: *"Write a short story about yourself in 5 years, as if it were already true"*

#### **6. Intention Cards (15')**

- o Each participant writes 3 intentions on seed-like cards

#### **7. Collective Closing & Ritual (40')**

- o "The Ground of Becoming": participants plant their intentions in a shared cardboard "soil"
- o Group reflection around three themes: *What I leave behind, what I keep, what I want to blossom*

## Workshop 12

Workshop for the Future

Type: Online workshop, Greece, 3 hours, Audience: citizens



Trainers: ALEXANDRA TILIGADI

### Agenda

#### **1. Introduction & Icebreaker (15')**

- o #NowYouKnowMe game: each participant shares a way of thinking rather than their job title

#### **2. Reflective Movement (20')**

- o Silent movement with guidance and soft music
- o Prompt: *"If your body knew what it needed right now, how would it show it?"*

#### **3. Inner Compass Mapping (30')**

- o [Provided in the booklet] A paper divided into four areas: *I love, It excites me, It blocks me, It needs care*
- o Drawing, words, or symbols
- o Pair exchange for brief sharing

#### **4. My Iceberg (30')**

- o Drawing a three-level iceberg
- o Explore: *What shows on the surface, what remains hidden, what foundations sustain me*
- o Prompt: *"Which narratives guide me without my awareness?"*

#### **5. Future Self (20')**

- o Writing exercise: *"Write a short story about yourself in 5 years, as if it were already true"*

#### **6. Intention Cards (15')**

- o Each participant writes 3 intentions on seed-like cards

#### **7. Collective Closing & Ritual (40')**

- o "The Ground of Becoming": participants plant their intentions in a shared cardboard "soil"
- o Group reflection around three themes: *What I leave behind, what I keep, what I want to blossom*

## Workshop 13 & 14

ARTificial: A FUTURE with AI

Type: Type: Futures Literacy assisted by AI workshop, Greece, days x 4 Hours, Audience: citizens, decision makers, artists, educators, IT professionals

Trainers: YORYOS STYL

## Agenda

### Day 1

#### Times Activity

15:30 – 16:00 Arrival & Welcome

16:00 – 16:30 Introduction

16:30 – 17:15 You and Artificial Intelligence

17:15 – 17:25 Break

17:25 – 18:00 Futures Literacy and Artificial Intelligence

18:00 – 19:00 Step 1: Emotions and the Future

19:00 – 19:05 Break

19:05 – 20:00 Introduction to Artificial Intelligence tools and review

### Day 2

#### Times Activity

16:00 – 16:30 Arrival and introduction to Day 2

16:00 – 17:00 Step 2: Creating alternative futures with Artificial Intelligence

17:00 – 17:10 Break

17:10 – 18:30 Step 3: Connecting people and systems

18:30 – 18:40 Break

18:40 – 19:40 Step 4: Review. The role and risks of Artificial Intelligence

19:40 – 20:00 Conclusions

## Workshop 15

### Shaping Our Futures

Type: Experiential training with games, Italy, 4 hours, Audience: citizens

Trainers: IRENE CORNAGLIA & LAURA CASSARDO

## Agenda

### **1. Opening Session**

o Can We Be Active Participants in the Futures that Surrounds Us? Futures Literacy Workshop

o Why a Workshop? Collective Intelligence & benefits

### **2. Ice breaker: The game '2 Truths 1 Lie'**

o What does Futures Literacy mean to you?

o How can we apply Futures Literacy every time?

### **3. Carte Dixit**

o MY FUTURE, SMART CITY IMAGINE

#### **4. Problem Solving**

- o Problem solving games
- o Closing of the Dixit game and introduction to Problem Solving
- o We find solutions: play with "catch the mice"
- o Creative problem solving
- o Debriefing exercise: different ways to do problem solving... practice. Ask if the game was difficult. What difficulties did they encounter?

#### **5. Personality card game**

- o Choose some cards and find your profile
- o Creating teams with mixed colours cards

### **Workshop 16**

Future Signals

Type: Symbolic Mapping with collage, Italy, 3.5 hours, Audience: citizens

Trainers: ERICA CORRADO & GIOVANNI DONATO & VANYA RISTIC

#### Methodology

The methodology was based on a participatory, creative, and transformative approach, characterized by:

- alternation of individual and collective moments;
- use of artistic and narrative practices to stimulate imagination and reflection;
- guided visualization activities to experiment with possible futures;
- critical discussion of implicit assumptions and the plurality of futures;
- co-creation of tangible outputs integrating both individual and collective visions.

### **Workshop 17**

Futures Reflected

Type: Visual arts and methodologies for self-reflection, Italy, 4 hours, Audience: youth, performing artists

Trainers: VALENTINA CORRADO & ELISA PATRIARCHI & ELENA DOMENICUCCI

#### Agenda

1. Welcome and introduction
2. Image-based icebreaker – shared keywords
3. Disconnect to Connect: breathing and guided meditation
4. Thinking–Feeling–Acting Triangle with guiding questions
5. Atelier 1 – The Mask in the Mirror (self-reflection, mirror, sketches)
6. Atelier 2 – The Future Mask (projection of the future self, mask painting)
7. Gallery walk and brief narratives of one's future
8. Futures Board: probable vs preferred futures + Postcards from the Future





9. Debrief, “seeds of action,” and next steps (15’)

10. Closing

## Workshop 18

Capturing the intangible

Type: Urban Pop-Up participatory workshop around the Pavillion, Italy, 15.5 hours in 2 days, Audience: citizens, students, and professionals

Trainers: CATERINA TIAZZOLDI

### Agenda

1. Welcome and introduction to GAM and the Dialog City framework
2. Silent observation of selected artworks
3. Collective reflection and small-group dialogue
4. Creative writing and mapping exercises
5. Sharing symbolic representations on the collective wall
6. Testing as a group: manipulating the threads to modify the installation
7. Closing reflection circle

## **XVI. Futures Literacy Toolkit**

The Visual Literacy tools aim to encourage individuals to become aware of their own thinking – feeling – acting processes. Recognizing the pivotal role of experience in anchoring perceptions, assumptions and perspectives, these tools facilitate a profound understanding of how we remember, make sense, and imagine the future.

The tools explore the assumptions that lay behind the stories we tell and the narratives we share as members of our collectives. Questioning our stances and opening our minds to alternative perceptions allows active, willful choice and agency; unlocks new possibilities for research, innovation, out-of-the- box' thinking, and societal understanding; and leads, eventually, to transformation of individual and social structures.

The tools are designed by the Chairholder of the UNESCO Chair on Visual Anticipation and Futures Literacy towards Visual Literacy, Associate Professor Dr Vicky Karaïskou, and make part of a larger collection of educational methods applied during the workshops.

Available here: [https://dialogcity.eu/wp-content/uploads/2025/06/DIALOG-CITY\\_OUR-COMMON-FUTURE-TOOLKIT.pdf](https://dialogcity.eu/wp-content/uploads/2025/06/DIALOG-CITY_OUR-COMMON-FUTURE-TOOLKIT.pdf)

## XVII. List of Resources and Further Reading

- Larsen, N. 2020. What Is 'Futures Literacy' and Why Is It Important? At <https://medium.com/copenhagen-institute-for-futures-studies/what-is-futures-literacy-and-why-is-it-important-a27f24b983d8>
- Miller, R. et al. 2018. *Transforming the Future. Anticipation in the 21st c.* UNESCO & Routledge, France
- Karaïskou, V. 2024. Visual Literacy as a tool to explore what lays behind and beyond our anticipations, *Futures*, v. 158, 103350. ISSN 0016-3287. <https://doi.org/10.1016/j.futures.2024.103350> (<https://www.sciencedirect.com/science/article/pii/S0016328724000338>)
- Pact for the future UN 2024
- Bruner, J. (1991). The narrative construction of reality. *Critical Inquiry*, 18(1), 1–21

## XVIII. Pool of certified Artists-Trainers - Contact Points in Germany, Greece, Italy and France

<b>Name &amp; Surname</b>	<b>Country – Languages</b>	<b>Email</b>
Vanja Ristic	Germany – Languages: Serbian, Italian, German, English	vjristic@gmail.com
Yoryos Styl	Greece – Languages: Greek, English	contact@yoryosstyl.com
Elena Domenicucci	Italy – Languages: Italian, English	elena.domenic@gmail.com
Valentina Corrado	Italy – Languages: Italian, English	vale.corrado86@gmail.com
Elisa Patriarchi	Italy – Languages: Italian, English	elisapatriarchi@gmail.com
Rita Gensler	Germany – German, English	rgensler@web.de

Note: All participants signed the privacy release.