dialog city

PROJECT 101055705 — DIALOG CITY

DELIVERABLE 3.3

INTERVIEWS WITH ARTISTS
30 JUNE 2023

Deliverable number: 3.3
Due date: June 2023, project month 13
Dissemination Level: PUBLIC
Work Package: 3
Lead Beneficiary: CULTUREPOLIS
Contributing Beneficiaries: ALL

TABLE OF CONTENTS

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.

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.

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. While three major festivals are being organized in Mondovi (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 digital-analog dialogue on European level can be established within the partnership.

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.

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 ONLINE-PHYSICAL-WRITTEN ANSWERS	ART FIELD
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	WRITTER
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

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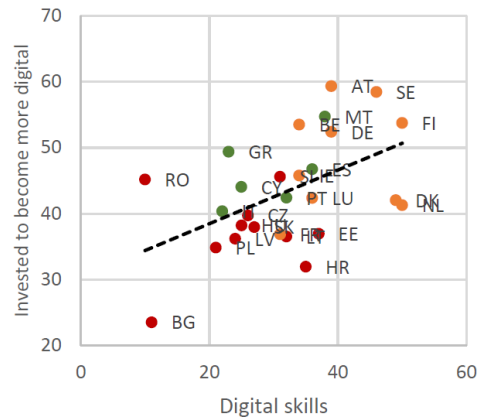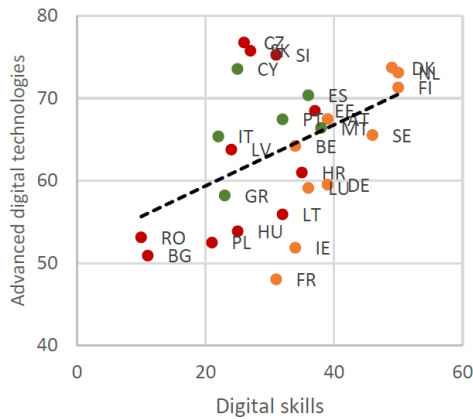
Source: EIBIS (2021), firms in EU27 and Eurostat.

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

GERMANY

Germany has a national [website](link) 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](link) 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: website

Germany (DE)

Digital adoption (in %)

	Become more digital during COVID-19	Used advanced digital technologies	No advanced digital tech but more digital during COVID-19	Advanced digital tech and more digital during COVID-19
DE	52	60	42	60
EU	46	61	34	53

■ DE ■ EU

Corporate digital profiles (in %)*

	Share of firms		Share of firms for DE				Share of employment	
	DE	EU	Micro	Small	Medium	Large	DE	EU
Both	36	33	17	11	24	51	31	28
Advanced	24	29	18	27	20	26	23	27
Basic	17	13	14	21	30	10	17	13
Neither	24	26	50	41	26	13	29	31

■ Neither ■ Basic ■ Advanced ■ Both

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.
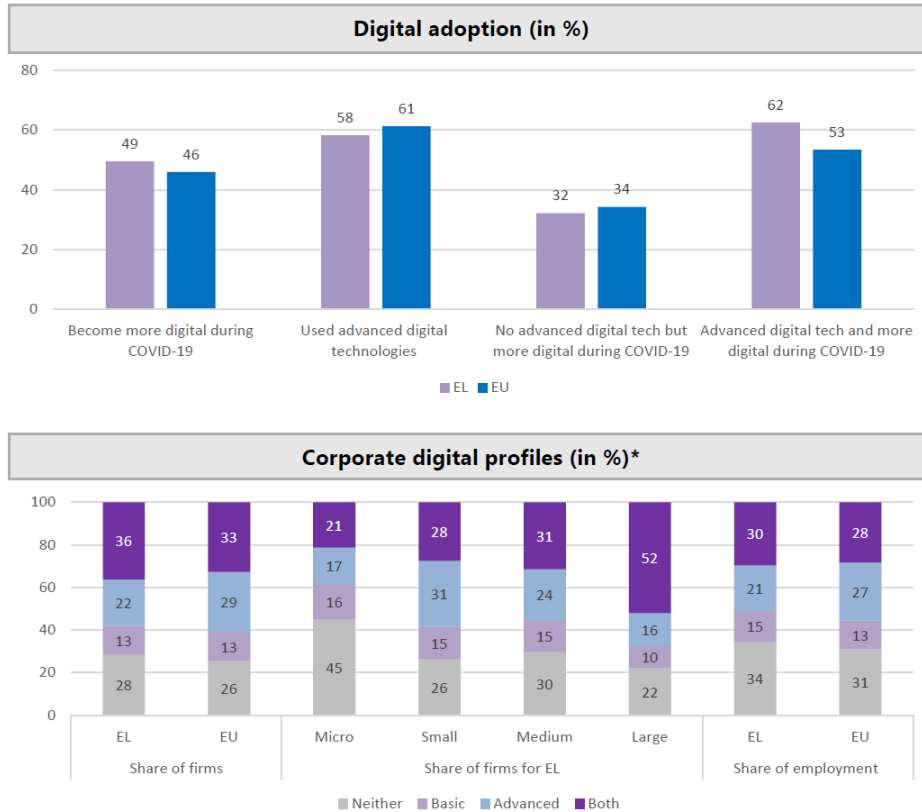
Digital skills for citizens

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)

Digital adoption (in %)

	Become more digital during COVID-19	Used advanced digital technologies	No advanced digital tech but more digital during COVID-19	Advanced digital tech and more digital during COVID-19
EL	49	58	32	62
EU	46	61	34	53

Corporate digital profiles (in %)*

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.

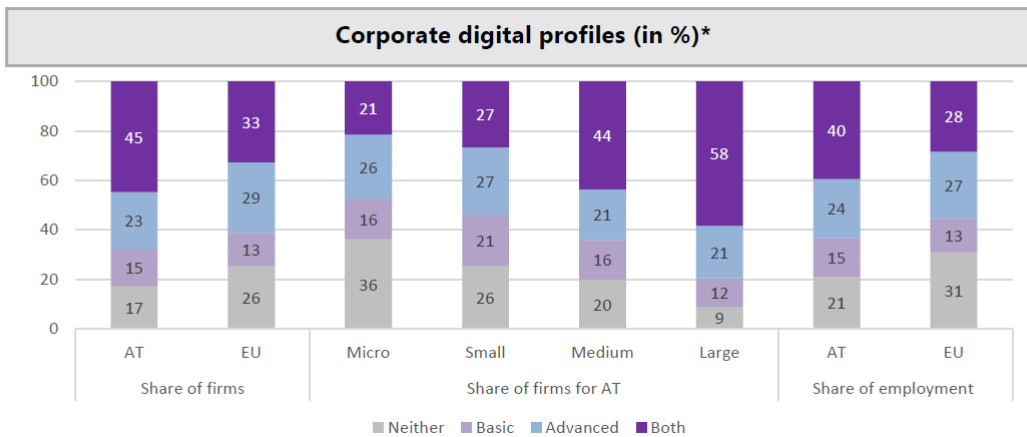fit4internet - planned offers for digital "general education" as follows:

- **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: website

Austria (AT)
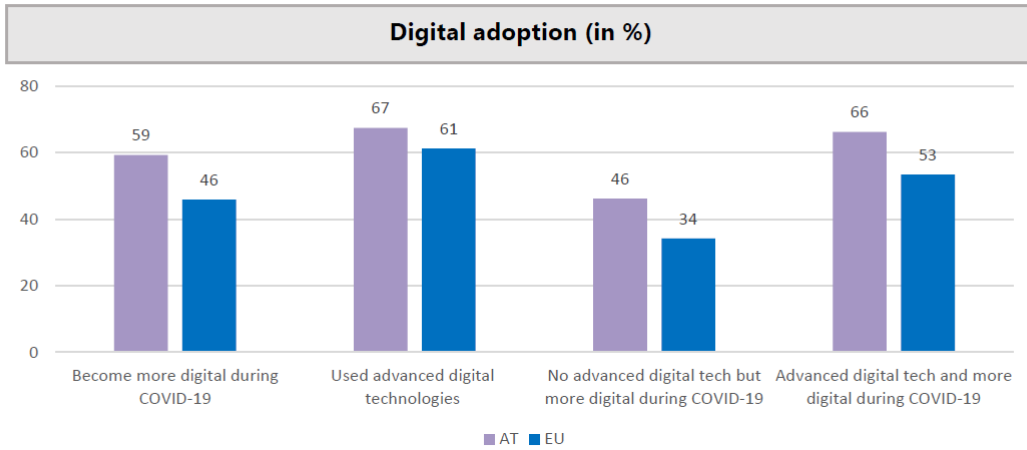
Digital adoption (in %)

	Become more digital during COVID-19	Used advanced digital technologies	No advanced digital tech but more digital during COVID-19	Advanced digital tech and more digital during COVID-19
AT	59	67	46	66
EU	46	61	34	53

Corporate digital profiles (in %)*

	Share of firms		Share of firms for AT				Share of employment	
	AT	EU	Micro	Small	Medium	Large	AT	EU
Both	45	33	21	27	44	58	40	28
Advanced	23	29	26	27	21	21	24	27
Basic	15	13	16	21	16	12	15	13
Neither	17	26	36	26	20	9	21	31

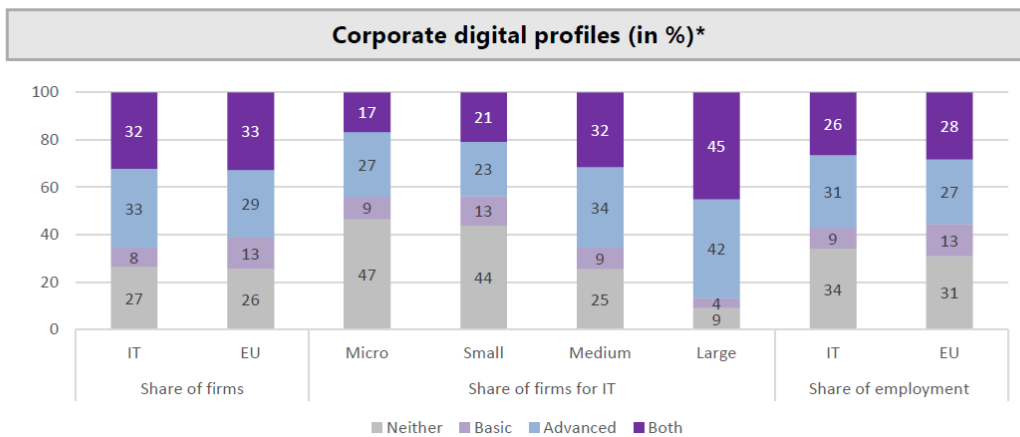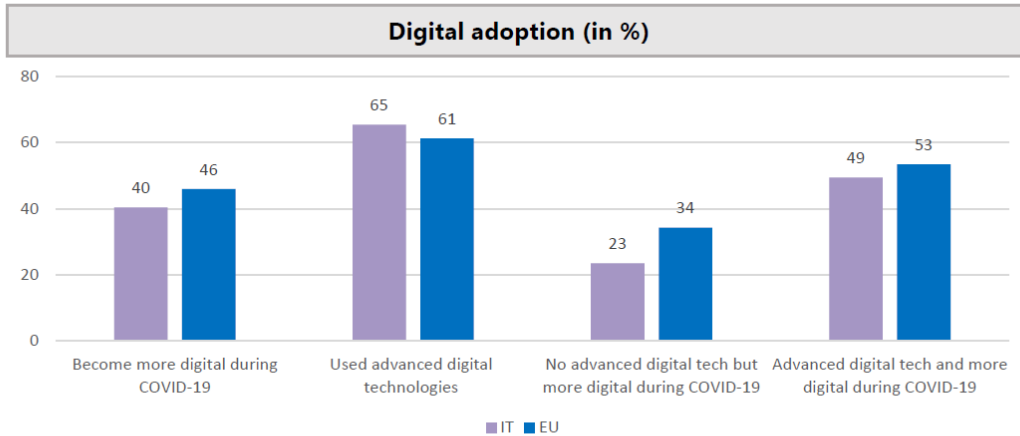Source: DIGITALISATION IN EUROPE 2021-2022, Evidence from the EIB Investment Survey, 2022, European Investment Bank

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)

Digital adoption (in %)

Corporate digital profiles (in %)*

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:
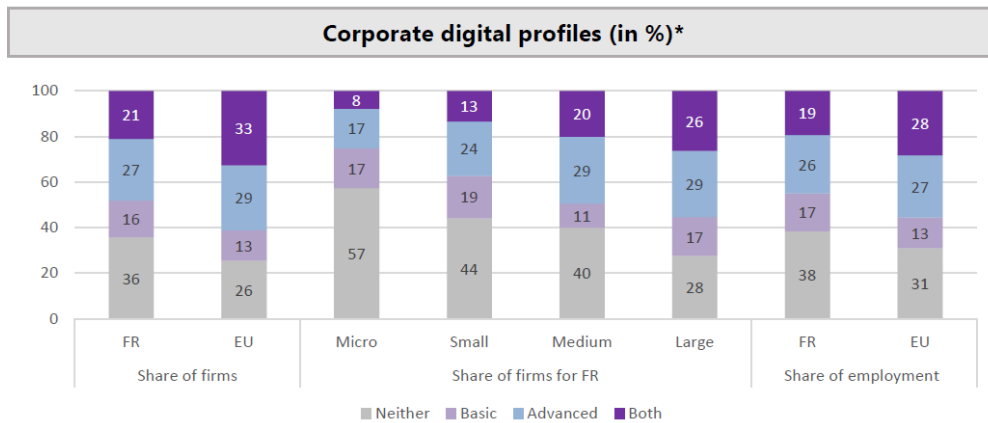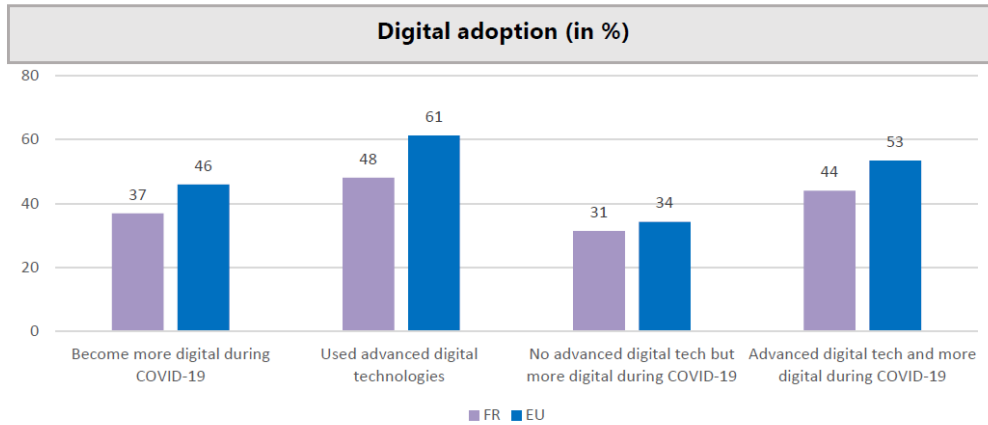
● The development of start-ups and French technological sovereignty. 2.4 billion euros will, for example, be devoted to breakthrough digital technologies: quantum, cybersecurity, artificial intelligence, cloud, digital health;

- 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)

Digital adoption (in %)

	Become more digital during COVID-19	Used advanced digital technologies	No advanced digital tech but more digital during COVID-19	Advanced digital tech and more digital during COVID-19
FR	37	48	31	44
EU	46	61	34	53

■ FR ■ EU

Corporate digital profiles (in %)*

	Share of firms		Share of firms for FR				Share of employment	
	FR	EU	Micro	Small	Medium	Large	FR	EU
Both	21	33	8	13	20	26	19	28
Advanced	27	29	17	24	29	29	26	27
Basic	16	13	17	19	11	17	17	13
Neither	36	26	57	44	40	28	38	31

■ Neither ■ Basic ■ Advanced ■ Both

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

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.

BIBLIOGRAPHY

- Interview Guide, Intercultural Dialogue Guidebook, Together – Towards a cultural understanding of thE oTHER, Erasmus+ project, 2021, CulturePolis

- Guide for the use of focus groups in the frame of project's process evaluation and quality assurance, SH | RN Consultancy

- RuralRevive Focus Group, Interview with Target Groups, PROJECT "RuralRevive – Building a Desert Based Economy", Wolwedans Foundation: Wolwedans Vision 2030 – The AridEden Project 2021, SH | RN Consultancy

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

- DIGITAL Cities Challenge, Designing Digital Transformation Strategies for EU Cities in the 21st Century, Challenges and Recommendations, 2019, Publications Office of the European Union

- [Website](#) of the European Commission in France

- Italy's website of the [dedicated department for Digital Transformation](#)

- [Austria's Federal Ministry, Department of Finance](#)

- Digital Skills and Jobs Platform of the European Union - [Source](#)

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

- Germany's [website](#) dedicated to digital transformation, Federal Ministry for Economic Affairs and Climate Action

ANNEXES

1. Consent form EN
2. Interview Guide EN – Artists
3. Interview leaflet EN – Artists
4. Invitation text EN – Artists
5. List of interviewee roles – Artists

"DIALOG CITY – A holistic approach towards a digital cultural infrastructure in European cities" - Project number of the EU 101055705

Declaration of Consent

Without expectation of compensation or other remuneration, now or in the future, I hereby **declare my consent** to ……. [legal entity], its staff and the partners of the consortium of the project "DIALOG CITY – A holistic approach towards a digital cultural infrastructure in European cities", to use the audio and video anonymized recordings that contain my likeness and/or any interview statements from me by the consortium of the project for any and all internal project development purposes.

The consent includes, but is not limited to: (tick where applicable)
- ☐ Permission to share with the Creative Europe Programme of the European Union who is co-funding this project for the purpose of proof of work.
- ☐ Permission to use quotes from the interview(s) (or excerpts of such quotes), the video, photograph(s), reproduction(s) of me, and/or recordings of my voice, in part or in whole, in the project's media publications, print or digital, and any other electronic and digital media (including the Internet) for dissemination of the project results and awareness.

In addition, I waive any right to inspect or approve the finished video recording.
I reserve the right to withdraw my consent at any time for good cause. In this context, I explicitly understand that any content used prior to withdrawing my consent cannot and will not be removed, deleted, or otherwise changed.

The undestigned
.
_____
Last Name, First Name
.
_____
Street Address
.
_____
Post Code, City, Country

.
_____|_____|_____

Location   Date   Signature

In-depth Interview Guide

Capacities development towards the Smart City transformation

Thank you for agreeing on the interview. We are performing research on digital transition in the city and the Smart City concept in Germany, Greece, Austria, Italy and France. The research is conducted in the framework of the project "DIALOG CITY – A holistic approach towards a digital cultural infrastructure in European cities", funded by the Creative Europe Programme of the European Union. 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 target group of the interviews is **citizens, artists and decision makers** from small and medium sized European cities.
The information you provide will be treated in strict confidence under the General Data Protection Regulation (GDPR) put into effect on May 25, 2018 on the protection of individuals with regard to the processing of personal data and on the free movement of such data.

During the interview we will discuss the needs and current capacity towards the Smart City concept in our country and communities. In particular, the role of artists in helping people imagine their future.

Background theory:
FUTURE LITERACY is the skill that allows people to better understand the role that the future plays in what they see and do. People can become more skilled at 'using the future', more 'future literate', because of two facts: One is that the future does not yet exist, it can only be imagined. Two is that humans have the ability to imagine. As a result, humans are able to learn to imagine the future for different reasons and in different ways.
The CCI sector is the enabler of the aforementioned stages. The capacity building process will be conducted in a more creative and innovative way through DIALOG CITY FESTIVALS and design workshops to express local vision and expectations through art (e.g. photography, storytelling, installations around the city, hands-on workshops, etc.). This way, artists and creatives will act as

facilitators to help the audience and participants to think, to visualize and to imagine the future through artistic means. To this end it contributes to the role that culture plays in sustainable development at the local level.

Main questions	Probing questions
Part 1. Introduction	
1. First, please tell us about your background.	- Digital literates / non digital literates - Aged between 18 and 90 years old - Male, female, other - Ethnic background - Living in...[city]? - Type of artistic work *If the interview is done online, recording will have to start after this question. Answers will be anonymized.
Part 2: Understanding digital transformation	
- What does Digital Transformation mean for you? - Which are the main problems confronting your city? - What is missing from your city to make it a Smart city?	- What does Smart city mean to you? - What digital solutions does your city / municipality provide? - How can digital transformation make cities

● How can a digital transformation be applied to the functioning of cities?	function better? OR How can it help solve the issues we mentioned?
	● Please elaborate.
● How would you envisage / imagine your ideal SMART city?	
● Has the digital world affected your work activities and if so in what ways?	

Part 3: Art practice & capacity building	
● Do you recognize any way to raise awareness about digital transformation through your art?	● How / in what ways can artists contribute to raising public awareness on digital transformation?
● To what extent are communities / citizens ready to adapt to upcoming digital transformation?	● Please specify. What else? Ask about other opportunities that digital transformation provides to your country/community and try to elaborate regarding the socio/economic/other challenges and needs of your community?
● What could people need to adapt to digital transformation?	
● How can artists facilitate this change?	

● Can you think of any skill that will help you use your artwork towards citizen engagement?	● What can you do about it through your artwork? Can you imagine your artistic work to activate citizens and policy makers to imagine the future of their cities? ● Please specify. What else? Why?

Part 4: Identifying needs for Future Literacy workshops	
● The future of any city is affected by what decision makers, citizens and guests make of it. Do you feel comfortable with provoking dialogue among those communities through your art? ● Are there any soft skills that can help people imagine their city's future? ● Which skills do you consider you need to adapt to digital change as a professional?	● Please specify. ● Do you think you need any other skill or capacity to adapt to digital change?

Thank you!

Some practical suggestions:

Before the Interview
- Make the initial contact with the interviewee through phone or email;
- Explain the purpose of the study;
- Describe the kind of information to be collected;
- Indicate whether the interview will be taped/recorded;
- Request permission to conduct and record the interview;
- Provide an estimate of the length of the interview;
- Propose some dates and times when the interview might be conducted; and Provide your contact information.

During the Interview
- Don't forget to Introduce yourself/organization/project;
- Thank the interviewee for his/her time and willingness to share his/her views;
- Briefly go over the purpose of the study and the scope of the interview;
- Go from one question to the other once the question has been answered to your satisfaction;
- Be prepared to skip questions if they seem redundant;
- Be prepared to ask supplementary questions;
- Be prepared with neutral "probes" (for example: Can you please elaborate?);
- Have a "catch all" question as your last question (for example: "Is there anything you'd like to mention about your participation in your [smart] city that we haven't discussed?");
- Close the interview by thanking the interviewee.

After the Interview
- Follow up with an Email thanking the interviewee/respondent;
- Let the respondent know how you plan on proceeding from here.

dialog city

Interview with Dialog City

The floor to the artists

What is Dialog City?

The European project **DIALOG CITY** was born out of the conviction that **digital transformation** is more than just a technical innovation, indeed we need to think of a way to make it more **accessible** and **user friendly** to everyone.

Thanks to the cooperation of seven European partners, the overall goal is to create a socially inclusive, environmentally friendly and economically sustainable

urban digital environment.

We have thought of you for your **personal** and **professional**experience, to help us understand how the **arts** can raise awareness about **digital transformation**, which is part of our daily routine nowadays.

Where: Online (the call will be recorded)

When: 23Jan-15Feb 2023

The questions of your interview

- What does Digital Transformation mean for you?
- Which are the main problems confronting your city?
- What is missing from your city to make it a Smart city?
- How can a digital transformation be applied to the functioning of cities?
- How would you envisage / imagine your ideal SMART city?
- Has the digital world affected your work activities and if so in what ways?

- Do you recognize any way to raise awareness about digital transformation through your art?
- How can artists facilitate this change?
- Can you think of any skill that will help you use your artwork towards citizen engagement?

- The future of any city is affected by what decision makers, citizens and guests make of it. Do you feel comfortable with provoking dialogue among those communities through your art?
- Are there any soft skills that can help people imagine their city's future?
- Which skills do you consider you need to adapt to digital change as a professional?

dialog city

Thank you for your attention.

See you soon

Invitation template text

Dear ....,

We would like to invite to you to **a short 30mins online interview** regarding **Digital Transformation and citizen participation**.

Our organization is conducting research through interviews and questionnaires for citizens, decision makers and artists as part of our activities in the European project **DIALOG CITY** which was born out of the conviction that digital transformation is more than just a technical innovation.

For more information, please check the attachment.

If you are interested in participating in the research, **please reply to this email by 27 January 2023**. We will propose some time slots to schedule your interview.

In case you are not able to attend the online interview, you can always participate in written by sending us your response to the interview questions found in the attached leaflet [DIALOGCITY_LEAFLET_ARTISTS.PDF].

Should you have any questions, please feel free to get back to me.

Thank you in advance.

Sincerely yours,

Att.:
   1. **Leaflet for artists**

NO	PARTNER	INTERVIEW CATEGORY	INTERVIEWEE NO.	PROCESS ONLINE-PHYSICAL-WRITTEN ANSWERS	ART FIELD
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	WRITTER
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
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
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-
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