

WATERFRONTS

Waterfront Culture For Resilience Against Climate Change & Eco-Anxiety

Deliverable 4.1: WATERFRONTS Toolkit



Prepared by: IM Industries

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D4.1 - PROJECT HANDBOOK AND PRACTICAL TOOLKIT

WATERFRONTS Toolkit

A practical guide to arts-led climate resilience in coastal and waterfront communities

This Toolkit helps artists, cultural organisations, municipalities and community partners **adapt the WATERFRONTS method** - from local listening and co-design to public return, scaling and long-term use.

USE IT AS TRANSFERABLE METHODOLOGY

Practical steps you can apply

Workshop formats, team roles, access and safeguarding checks, evidence tools, scaling pathways and an implementation guide.

USE IT AS PROJECT DOCUMENTATION

Examples that show the method in practice

Activities, artworks and scaling moments from Sweden, Greece and Croatia. These examples illustrate the method; they are not products to copy.

THE CENTRAL DISTINCTION

The method is transferable. The documented WATERFRONTS activities are evidence of how it was used in specific places. On every page, a coloured badge and a "Read this page as" note tell you which layer you are reading.

New to the approach?

Start with pages 3-5 to understand the reading key, project context and complete cycle.

Preparing an activity?

Use pages 6-9 for co-design, facilitation, Community Artivism and the residency model.

Ready to implement?

Use pages 11-17 for evidence, scaling, country examples, best practices and planning.

AI TRANSPARENCY NOTE

AI tools were used only to support the design and visual presentation of this Toolkit. All substantive content, methodology and examples derive from the work and contributions of the WATERFRONTS consortium, participating artists and communities, and the project's artistic and collaborative journey.





Contents and navigation

A clear route from understanding the method to applying it in a new waterfront context.

How to navigate: The page badge identifies one of four page types: **transferable method** • **project documentation** • **method + project example** • **practical tool**

01 - START HERE

- 1** ● **Introduction**
Purpose, audience and the method/documentation distinction.
- 2** ● **Contents and navigation**
Reading routes and page-type key.
- 3** ● **How to read the Toolkit**
Plain-language terminology and what to preserve or adapt.

02 - UNDERSTAND

- 4** ● **Project at a glance**
Scope, locations, project figures and core principles.
- 5** ● **Methodology overview**
Four phases, minimum team and safeguarding/readiness checks.

03 - DELIVER

- 6** ● **Listen and co-design**
Place-based inquiry, low-barrier prompts and local examples.
- 7** ● **Build capabilities and facilitate safely**
Team preparation, access, care and practical responses.
- 8** ● **Community Artivism**
Co-create art that supports dialogue and local action.
- 9** ● **Blue Residency**
Artist-led research with community accountability.

04 - INTERPRET AND EVIDENCE

- 10** ● **Outputs: nine artworks**
Project archive and guidance for reading outputs as process.
- 11** ● **Evidence, policy and communication**
Proportionate evaluation and public communication tools.

05 - SCALE AND TRANSFER

- 12** ● **Scaling Architecture**
How another organisation can understand, adapt or embed the method.
- 13** ● **Sweden case study**
Emotion-to-material practice and peer learning.
- 14** ● **Greece case study**
Youth authorship, low-cost media and cross-sector networks.
- 15** ● **Croatia case study**
Local memory, public return and place-based encounter.

06 - IMPLEMENT

- 16** ● **Ten best practices**
Principles to carry into any local adaptation.
- 17** ● **One-page Implementation Guide**
A practical template and 30/60/90-day route.

QUICK ROUTES

Planning delivery: pages 5-9. **Building evidence:** pages 10-11.
Planning scale: pages 12-15. **Starting locally:** pages 16-17.

How to read this Toolkit

The Toolkit deliberately combines reusable instructions with documentation of what WATERFRONTS did.

Read first: Method pages explain **what to do**. Documentation pages show **what happened in WATERFRONTS**.
Mixed pages put the practical method first and the project example second.

TRANSFERABLE METHOD

Actions you can adapt

Steps, checklists, questions, workshop formats and tools. Preserve the principles; adjust the format to your context.

PROJECT DOCUMENTATION

Evidence from WATERFRONTS

Activities, outputs, figures and examples from Sweden, Greece and Croatia. Use them to understand choices and outcomes, not as fixed templates.

METHOD + PROJECT EXAMPLE

Practice first, example second

The upper section explains what a new team can do. The lower section shows how the approach appeared in a particular WATERFRONTS setting.

PLAIN-LANGUAGE KEY TERMS

Co-design

Planning with community members, not for them. Participants help shape the question, format and priorities.

Community Activism

Art combined with civic action. Creative work supports dialogue, visibility and shared agency.

Eco-anxiety

Worry, grief or distress linked to environmental change. It is not treated here as a clinical diagnosis.

Safeguarding

Practical steps that protect participants' safety, dignity, rights, privacy and ability to opt out.

Scaling

Another person or organisation understands, adapts, repeats, funds or embeds the method. A larger audience alone is not scaling.

Public return

Giving contributors results, credit, feedback and a clear explanation of what will happen next.

Evidence pack

A simple record of who took part, what happened, what changed, what was learned and what permissions apply.

Transfer Takeaway

A practical lesson that another team can apply, while adapting it to local culture, risk and resources.

PRESERVE THESE PRINCIPLES

- ✓ Start from place and lived experience.
- ✓ Share power and credit with community contributors.
- ✓ Plan access, consent, safeguarding and public return from the start.
- ✓ Protect artistic independence while remaining accountable to context.
- ✓ Document process, limits and changes – not only final outputs.

ADAPT THESE ELEMENTS

- ✓ Art form, materials and creative prompts.
- ✓ Venue, timing, language and group size.
- ✓ Partner mix, specialist input and support routes.
- ✓ Public format, communication channel and evaluation depth.

A SIMPLE READING QUESTION

At the start of each page, ask: **Am I reading an instruction, a documented example, or both?** The page badge and section labels answer that question immediately.



Art, science and care for resilient coasts

WATERFRONTS connected young artists and waterfront communities in Gothenburg, Lesvos and Zadar-Bibinje.

Read this page as: project context and documented results. The places and figures are specific to WATERFRONTS. Transfer the principles, not the numbers.

TRANSFERABLE RELEVANCE

USE THE SAME THREE-PART LENS IN YOUR CONTEXT

Art makes complex change visible and felt. **Science** grounds the work in local ecosystems and evidence. **Care** supports inclusion, emotional safety and community agency.

ART

Socially engaged practice makes climate impacts visible, relatable and open to discussion.

SCIENCE

Marine and environmental knowledge connects artistic research to local systems and lived realities.

CARE

Mental-health awareness, access and community support turn concern into participation rather than alarm.

46

people involved in initial co-design across three countries

6

selected artists and cultural practitioners in the development pathway

91

direct Community Artivism contributors, with about 450 indirect audience members

9

artworks created across Community Artivism and the Blue Residency

Gothenburg, Sweden - North Sea

Port-city change and material experiment

Sea-level risk, urban transformation, climate emotions, systems thinking and craft collaboration.

Lesvos, Greece - Aegean Sea

Water scarcity, migration and youth voice

Tourism pressure, rural access, intercultural care, local livelihoods and shared water futures.

Zadar-Bibinje, Croatia - Adriatic Sea

Coastal memory and changing public space

Urbanisation, tourism, pollution, maritime heritage and the identity of a small coastal community.

Core principles

Place-based

Community-led

Accessible

Care-centred

Interdisciplinary

Artistically ambitious

Documented for transfer

Who can use the Toolkit?

Cultural organisations, independent artists, NGOs and community groups, schools and VET centres, municipalities, coastal managers, researchers, mental-health practitioners and local partners.

Suggested planning window: four to eight months for one local cycle, adjusted to resources and community needs.



A four-phase journey from listening to lasting use

The method is cyclical. Evidence, reflection and care shape every phase and may send the team back to an earlier step.

Read this page as: the transferable core of the Toolkit. Use the phases and checks as a planning cycle, not as rigid approval gates.

1

Listen and co-design
Map people, place, pressures, assets and existing care networks. Agree a locally meaningful creative question.

2

Equip and safeguard
Build skills, define roles, plan access, identify support routes and agree how evidence will be collected.

3

Create together
Co-create with residents, then support artist-led research that deepens the inquiry and produces original work.

4

Amplify and embed
Return work publicly, support peer learning, communicate evidence and create routes for adaptation or long-term ownership.

RUN THROUGH EVERY PHASE
Document - evaluate - reflect - adapt - return learning to the community.

MINIMUM TEAM

Artist or facilitator
Frames the inquiry and holds the creative process.

Environmental expert
Provides locally relevant climate or marine knowledge.

Documentation lead
Manages consent, evidence, credits and secure storage.

Community liaison
Builds trust, recruits inclusively and reads local context.

Well-being support
Advises on emotional safety and professional support routes.

Local host
Provides venue, practical access and a route for continuity.

Minimum evidence pack
Consent and privacy records; attendance and access notes; session plan; photographs or screenshots; participant feedback; artist reflection log; output description and credits; dissemination links; lessons and changes made.

OUTPUTS AND SAFEGUARDING/READINESS CHECKS

Phase	Minimum output	Safeguarding and readiness check
Listen	Stakeholder map, local challenge, participant profile, creative brief.	Is the question locally owned, specific and safe to explore?
Equip	Learning plan, access plan, facilitation protocol, support contacts.	Are roles, barriers, risks and professional support routes clear?
Create	Workshop records, prototypes, artist reflection, final work and interpretation.	Does the process protect contributors and reflect both artistic and community input?
Amplify	Peer session, public return, communication package, policy messages, transfer notes.	Can another team understand what changed, what not to copy and how to adapt safely?

WHY THIS WORDING MATTERS
A **Safeguarding and Readiness Check** is a pause for care, clarity and local ownership. It is not a bureaucratic gate or a test that community members must pass.

Begin with the place, not a predetermined artwork

Co-design turns community members from an audience into knowledge-holders and decision-shapers.

Read this page as: a reusable three-session method followed by WATERFRONTS examples showing how local context changed the creative question.

APPLY THIS METHOD

SESSION 1

Map the waterfront system

Who uses the coast? What has changed? Where are pressures, assets, memories and existing care networks?

SESSION 2

Explore lived experience

Use walks, images, colours, objects, stories, sound or movement so participation does not depend only on confident speech.

SESSION 3

Prioritise and co-design

Agree the creative question, participant group, access needs, artistic mode, intended public return and signs of value.

REUSABLE 90-MINUTE AGENDA

Time	Activity	Plain-language prompt
0-10	Welcome, consent and access check	What do you need to take part safely and comfortably?
10-25	Place and stakeholder map	Who is affected, absent or already active?
25-45	Experience map	Where is environmental change felt in everyday life?
45-65	Creative prompt	What colour, shape, image, sound, object or memory carries that experience?
65-80	Prioritise	Which idea is meaningful, feasible and inclusive?
80-90	Close and next steps	What happens with the input, who decides and when will people hear back?

LOW-BARRIER PROMPTS

- **Waterfront walk:** photograph or mark change, care and conflict.
- **Emotion map:** connect feelings to places, colours, textures or body sensations.
- **Future postcard:** write or draw a message from the waterfront in 2035.
- **Memory object:** bring a photo, tool, shell, story or sound linked to place.
- **Access audit:** check venue, transport, timing, language, sensory and digital needs.

COMPLETE THE FEEDBACK PROCESS

Within two weeks, send a plain-language summary that says what you heard, what will be used, what cannot be used, who decides next and when participants will hear from you again.

WATERFRONTS IN PRACTICE - HOW CONTEXT CHANGED THE QUESTION

Gothenburg

North Sea

Systems thinking and climate emotion shaped art as a bridge between specialist knowledge and public dialogue.

Transfer Takeaway: translate complex issues into sensory prompts without removing scientific accuracy.

Lesvos

Aegean Sea

Water scarcity, migration, rural access and youth perspectives called for visual, multilingual and low-cost formats.

Transfer Takeaway: design more than one way to contribute, especially when language confidence varies.

Zadar-Bibinje

Adriatic Sea

Maritime memory, urbanisation and public space made archival material a strong route into gradual environmental change.

Transfer Takeaway: local memory can make slow change visible without beginning from fear.

Build skills and keep participants safe

Prepare artists and partners to work across disciplines without asking them to act as scientists, clinicians or social workers.

Read this page as: a transferable preparation checklist. The Capabilities Clinic box is documentation of how WATERFRONTS built readiness.

APPLY THIS METHOD - PREPARE THE TEAM BEFORE DELIVERY

Creative practice

- Socially engaged art and activism
- Co-design and facilitation
- Prototyping and material testing
- Place-based research
- Artist reflection log

Climate and place

- Local marine and climate knowledge
- Livelihoods and existing local systems
- Science communication in plain language
- Cross-sector collaboration
- Environmental choices in production

Care and ethics

- Eco-anxiety and emotional resilience
- Inclusion and non-discrimination
- Consent, privacy and media choices
- Safeguarding and professional support routes
- Accessible venues, materials and timing

SAFE FACILITATION CHECKLIST

- ✓ Explain purpose, use of contributions and right to withdraw.
- ✓ Never require a personal disclosure or a "climate trauma story".
- ✓ Offer visual, tactile and non-verbal options.
- ✓ Separate participation consent from media consent.
- ✓ Build in breaks, quiet space and an opt-out route.
- ✓ Know who to contact if professional support is needed.
- ✓ Collect only necessary data and store it securely.
- ✓ Check accessibility before people arrive.
- ✓ Monitor who is missing and change recruitment if needed.
- ✓ Check in after emotionally demanding activities.

CARE IS NOT THERAPY

Artists can create respectful and meaningful spaces, but should not be positioned as clinicians. Define boundaries, involve qualified practitioners where needed and make support routes visible without stigmatising participants.

COMMON RISKS AND PRACTICAL RESPONSES

Risk	Practical response
Low trust or limited engagement	Recruit through trusted local organisations; return more than once; do not rely on a single open call.
Climate science feels inaccessible	Pair artists with experts; use local examples, images and sensory prompts; avoid jargon.
Disciplines work in parallel	Set one shared question and hold short rounds where each discipline says what it learned and needs.
Eco-anxiety becomes overwhelming	Balance concern with agency; offer breaks and grounding; invite small realistic actions rather than catastrophic framing.
Participation is not representative	Change venue, timing, language or recruitment route; work with groups already trusted locally.
The activity ends abruptly	Name a local owner, agree public return, schedule follow-up and connect outputs to existing programmes.

WATERFRONTS DOCUMENTATION

CAPABILITIES CLINIC - LESVOS, 14-17 APRIL 2025

Six selected artists and cultural practitioners worked with project partners and experts on co-creation, climate and mental-health themes, peer exchange and inclusive public presentation.

Three reflection questions after every session

1. Whose knowledge shaped the session, and whose did not?
2. When did the group show energy, hesitation or discomfort?
3. What will we change before the next session?

Co-create art that supports dialogue and local action

Community Artivism combines artistic practice with civic agency. The artist facilitates and co-designs; community contributors shape knowledge, material, authorship and interpretation.

Read this page as: a transferable process and exercise first, followed by three documented WATERFRONTS cases.

APPLY THIS METHOD



REUSABLE EXERCISE - TURN EMOTION INTO FORM

- 1 **Name one local change.** Use a concrete observation rather than a global abstraction.
- 2 **Choose an emotion.** Participants may name it, draw it or select from image and colour cards.
- 3 **Translate it.** What colour, edge, weight, texture, rhythm, sound or movement carries the feeling?
- 4 **Make a small prototype.** Use paper, clay, found material, photography, movement or audio.
- 5 **Interpret together.** Record both the maker's intention and other readings.
- 6 **Move toward agency.** Add one element that represents care, adaptation or a realistic action.



Process evidence: a workshop setting where colour and emotion research became a shared design resource.

QUALITY STANDARD

Community contribution should be visible in concept, material, process, interpretation or authorship - not reduced to attendance. Credit contributors according to their chosen level of visibility.

WATERFRONTS CASE EXAMPLES

Form, Color & Emotions

Gothenburg - 25 direct contributors

Darja Nordberg and Martina Claesson used form and colour, sketching, paper cutting and writing to externalise climate emotions. Findings later informed glass works.

Transfer Takeaway: non-verbal prompts open discussion across language and confidence barriers; venue access strongly affects who can join.

EIKOΛOΓIA

Lesvos - 30 young people - 9 workshops

Gen Daquinan combined photography, peer interviews and zine-making. Participants chose the title, visual language and exhibition.

Transfer Takeaway: youth authorship is stronger than youth consultation; a zine is low-cost, portable and easy to reproduce.

Between Timeframes

Bibinje - 36 direct contributors

Andela Bugarija paired family archives with new performative photographs made in the same places, connecting memory, urbanisation and coastal change.

Transfer Takeaway: local heritage can make gradual environmental change emotionally legible without beginning from fear.

91

direct contributors across the three interventions

~450

indirect audience members through exhibitions and circulation

Document after every session

Who took part; who was missing; what was made; what changed; signs of learning or agency; access or well-being issues; next step; consent status of all media.

Protect artistic independence while staying accountable

A residency deepens the inquiry after co-design. It should define the question and ethical frame without predetermining the final form.

Read this page as: a reusable residency model first, followed by documentation of the WATERFRONTS Blue Residency.

APPLY THIS RESIDENCY MODEL

Stage	What to do	What to confirm before moving on
1. Frame	Turn co-design findings into an open artistic question and research plan.	The question is specific; the final form remains open.
2. Immerse	Work in coastal sites, studios and community spaces; meet local knowledge-holders and experts.	Relationships, permissions and support routes are in place.
3. Prototype	Test materials, movement, image, sound or participation. Record failed tests too.	Environmental, access and safety implications are reviewed.
4. Exchange	Use mentor meetings and cross-country peer critique to challenge assumptions.	The artist retains decision-making authority while responding to evidence.
5. Produce	Complete the work with appropriate craft, technical or community collaborators.	Credits, rights, budget and installation needs are confirmed.
6. Interpret	Create public text, visual documentation, access information and a participatory encounter.	Audiences can understand process, context and contribution.

Residency agreement - minimum points

- Research question, duration, budget and production support.
- Local mentor and cross-country feedback rhythm.
- Community relationships, attribution and consent.
- Environmental choices, transport, waste and materials.
- Accessibility, safeguarding and well-being support.
- Intellectual property, media rights and permitted reuse.
- Process log, final description and high-quality images.
- Public presentation, maintenance and storage.

AVOID

Commissioning a fixed message too early; extracting stories without public return; equating sustainability only with "green materials"; or measuring success only through the finished object.

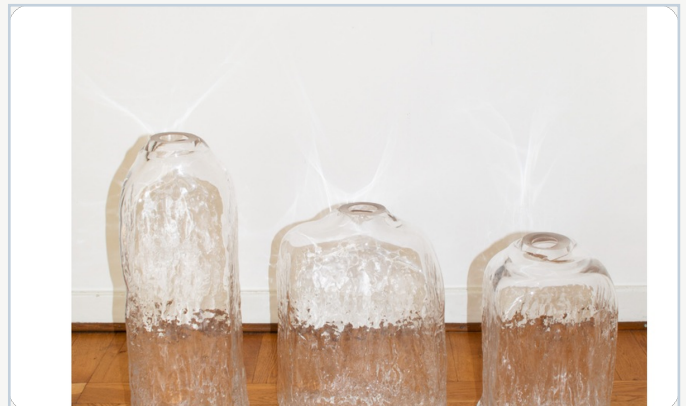
WATERFRONTS DOCUMENTATION

BLUE RESIDENCY - AUGUST TO OCTOBER 2025

Six emerging artists in Croatia, Sweden and Greece combined local mentoring, monthly cross-country sessions and a transnational gathering in Gothenburg from 13-17 October 2025.

What made the model effective

Regular structure without over-directing the work; local knowledge and craft collaboration; permission to experiment; cross-border critique; multiple working environments; and a clear route from process to public interpretation.



Nine works, three seas, one shared method

Three Community Artivism works established a shared language. Six Blue Residency works extended the research through dance, painting, glass, ceramics and participatory collage.

Read this page as: an archive of WATERFRONTS outputs. It is not a menu of products to copy. Use the method notes to understand what each output contains beyond the final object.

HOW TO USE THIS ARCHIVE

1. Read the process

Identify the creative question, community input, collaborators, research choices and changes made during production.

2. Credit precisely

Distinguish artist, performer, craft collaborator, community contributor, host, expert and documentation roles.

3. Extract the principle

Ask what another team can adapt - a prompt, relationship, facilitation choice or public-return format - rather than copying the artwork.

WATERFRONTS PROJECT ARCHIVE

SWEDEN

Form, Color & Emotions

Darja Nordberg & Martina Claesson. Participatory colour, form and climate-emotion workshops in Gothenburg.

GREECE

EIKOΛOΓIA

Gen Daquinan. Youth photography, peer interviews, exhibition and collective zine on Lesbos.

CROATIA

Between Timeframes

Andela Bugarija. Archival and performative photography connecting memory and coastal change.



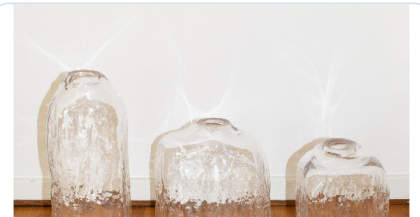
I'MPRINT

Andela Bugarija - 20-minute dance film / three miniatures - Croatia



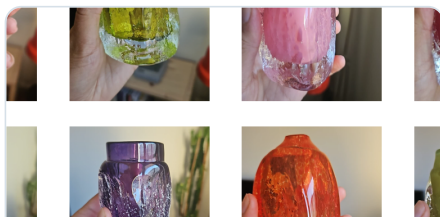
Tales of the Sea

Kristina Bugarija - three mixed-media paintings - Croatia



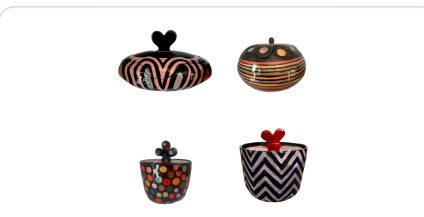
AVTRYCK

Darja Nordberg & Martina Claesson with Bevan Taka - three glass imprints - Sweden



TONER

Darja Nordberg & Martina Claesson with Bevan Taka - coloured glass objects - Sweden



Vessels

Aspasia Gianneta - nine ceramic sculptures on water, care and restraint - Greece



The Currents of Lesbos

Apo Gonidellis - four participatory photo-collages with local and refugee youth - Greece

TRANSFER TAKEAWAY

Outputs are more than objects. They include relationships, skills, data, memories, materials, documentation and public conversation generated through their making.



Turn creative experience into credible evidence and public value

Evaluation should be proportionate, respectful and useful to participants, artists, partners and decision-makers.

Read this page as: a transferable evidence and communication framework. Use only the level of data that is necessary, lawful and meaningful.

PROPORTIONATE EVALUATION

When	What to understand	Simple tool
Before	Who is taking part, expectations, access needs and starting confidence.	Registration, short check-in, stakeholder map.
During	Engagement, contribution, emerging themes, safety, barriers and changes to plan.	Observation log, facilitator notes, process photos.
Immediately after	Learning, emotional response, sense of agency and quality of facilitation.	Three-question card, interview or closing circle.
Public return	Reach, audience interpretation, dialogue and new connections.	Attendance, comment wall, conversation notes.
Follow-up	Continued action, method reuse, invitations, partnership or policy uptake.	30/90-day interview and partner log.
Online	Reach, meaningful engagement, geography and action.	Platform analytics plus qualitative examples.

QUALITY IS NOT ATTENDANCE ALONE
Combine numbers with interviews, feedback, observation, case studies, content analysis and follow-up. Record positive outcomes, limits and who was not reached.

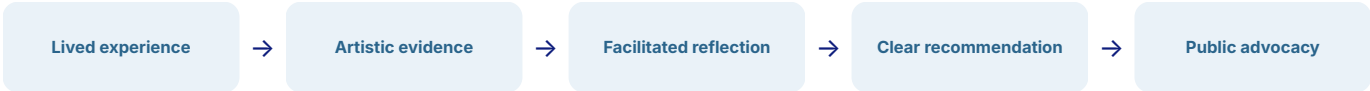
COMMUNICATION PACKAGE FOR EVERY OUTPUT

- 1 **One-sentence message:** what the work helps the public understand or feel.
- 2 **Short and long description:** approximately 80 and 250 words, both in plain language.
- 3 **Three strong images:** process, final work and public encounter, with captions and alt text.
- 4 **Credits and consent:** complete roles, media rights, anonymity choices and community acknowledgements.
- 5 **Access information:** language, format, duration, content notes and physical/digital accessibility.
- 6 **Call to action:** one realistic next step for audiences, organisations or policymakers.

EU visibility and data protection

- ✓ Display the European flag and funding statement.
- ✓ Include the mandatory disclaimer.
- ✓ Use inclusive, non-stereotyping text and images.
- ✓ Translate key material where relevant.
- ✓ Obtain explicit consent for personal data and media.
- ✓ Collect only what is necessary and honour withdrawal.

FROM LIVED EXPERIENCE TO A POLICY MESSAGE



Five peer-review questions

- 1. Is the environmental claim accurate and locally relevant?
- 2. Can community influence be seen in the process or output?
- 3. Are well-being claims proportionate and non-clinical?
- 4. Are contributors, limits and uncertainties transparent?
- 5. Can another organisation understand how to adapt the method?

GOTHENBURG POLICY EXAMPLE

During the October 2025 policy event, artists and researchers used folded DIY zines to connect lived experience with decision-making. Each zine combined two viewpoints - a policymaker persona and a community persona - while the Wheel of Power/Privilege made power, access and exclusion visible.

ZINE METHODOLOGY - FROM PERSONA TO POLICY

- 1. Build personas. Place each policymaker and community member on the Wheel of Power/Privilege.
- 2. Use visual prompts. Explore what each persona sees, fears, hears, ignores, dreams of and can do.
- 3. Share and reflect. Present the zine, identify the need and agree the relevant policy level.
- 4. Translate. Refine the discussion into one actionable policy recommendation and one public advocacy message.

Scaling Architecture

Scale the principles and learning - not a fixed artistic product.

Read this page as: a transferable scaling model. The lower project examples show how WATERFRONTS used peer learning, public events, online communication and this Toolkit.

PLAIN-LANGUAGE DEFINITION

Scaling happens when another person or organisation understands, adapts, repeats, funds or embeds the method. Reaching a larger audience is useful communication, but it is not scaling by itself.

TRANSFER LADDER



FOUR SCALING ROUTES

Peer learning

Artists and cultural practitioners exchange real experience, test exercises and discuss practical limits.

Community events

Public exhibitions and site-based encounters return work locally and invite new audiences.

Online communication

Stories, artworks and calls to action circulate through project and partner channels.

Toolkit and local embedding

Methods, safeguards, examples and tools support adaptation beyond the original consortium.

SCALING CANVAS

Question	What to decide
What must remain?	The core principle, ethical boundary or exercise that gives the method its purpose.
What is local?	Language, medium, venue, timing, participant group, environmental issue and cultural references.
Who will carry it?	Local champion, host organisation, artist-trainer, expert and decision-maker.
What support is required?	Training, access budget, safeguarding, materials, translation, technical or craft expertise.
How will value be known?	Participation quality, learning, new relationships, reuse, policy relevance and legacy.
What continues?	Ownership of resources, follow-up event, digital archive, programme integration or new funding.

WATERFRONTS SCALING ACTIVITIES

PEER SESSIONS

Artist-to-artist exchanges shared cross-border practice, climate themes, community work and emotional resilience.

LOCAL PUBLIC EVENTS

Exhibitions, discussion and field encounters returned work to communities in Sweden, Greece and Croatia.

ONLINE CAMPAIGN

Project and partner channels circulated stories and artworks across multiple European coastal countries.

TOOLKIT

Methodology, examples, safeguards and tools were packaged for reuse outside the consortium.

DO NOT CONFUSE REACH WITH SCALING

A public event may create reach. It becomes scaling when a participant or organisation can explain the method, practise part of it, adapt it locally or commit to carrying it forward.

Sweden: from community emotion to material practice

A documented pathway from colour and form workshops to specialist glass-making, peer learning and public dialogue.

Read this page as: a reusable emotion-to-material method first, followed by the WATERFRONTS Sweden case study.

APPLY THIS METHOD - EMOTION TO MATERIAL

- 1 Invite participants to name one local environmental concern and one associated emotion.
- 2 Translate the emotion into colour, opacity, edge, weight, texture or rhythm.
- 3 Collect a non-living local texture or make an ethical impression from it.
- 4 Prototype first in low-cost material before moving into a specialist craft process.
- 5 Show prototypes, failed tests and the final work together so the method remains visible.
- 6 End the public encounter with a participatory prompt, not only an artist talk.

Transfer Takeaway: community research becomes transferable when it remains traceable in material and design decisions.



WATERFRONTS CASE STUDY - DOCUMENTED SCALING CHAIN

COMMUNITY RESEARCH

Form, Color & Emotions

Participants linked climate feelings to colour and shape. A fallen tree's bark and shared colour associations became artistic research.

BLUE RESIDENCY

AVTRYCK and TONER

Darja Nordberg and Martina Claesson worked with glass artist Bevan Taka to translate textures and emotional tones into glass.

PEER LEARNING

Waterfronts Academy

Free remote sessions opened practical cross-border experience to artists and cultural practitioners across Europe.

PUBLIC ENCOUNTER

Gothenburg Craft Days 2026

The works became a platform for discussion with visitors, curators and cultural professionals.

Swedish best practices

- ✓ Use a central accessible venue or practical transport support.
- ✓ Budget specialist craft collaboration early.
- ✓ Keep community research traceable in material decisions.
- ✓ Use remote peer sessions to reduce geographic barriers.
- ✓ Invite cultural professionals as potential multipliers.

Evidence to retain

Workshop outputs; material-test log; collaborator agreement; final-object specifications; peer-session agenda and participant list; public-event attendance; visitor questions; invitations or reuse after the event.

WHY IT SCALED

The project made the journey visible - from community conversation to material test, craft collaboration, finished work and public dialogue.

Greece: low-cost visual storytelling and shared authorship

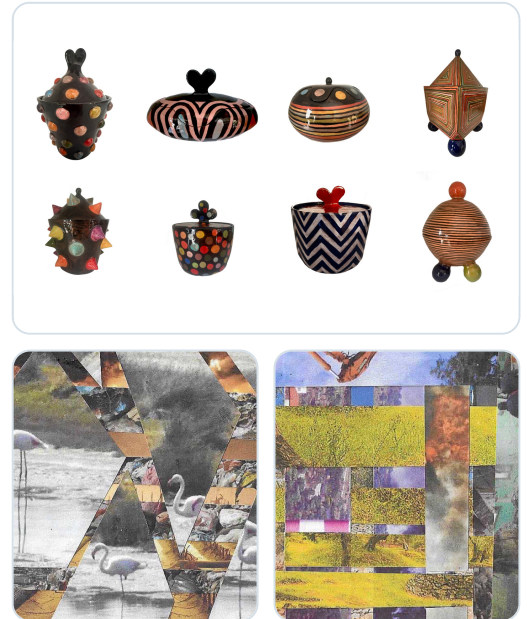
A pathway that used photography, zines, collage and tactile objects to support youth voice and cross-community dialogue on Lesvos.

Read this page as: a reusable low-cost workshop first, followed by WATERFRONTS examples and network learning from Lesvos.

APPLY THIS METHOD - THREE-HOUR VISUAL STORYTELLING WORKSHOP

Time	Activity	Output
0:00-0:25	Safe framing, consent and a local water prompt.	Shared boundaries and one question.
0:25-1:10	Photo walk or close observation of a local object or place.	Images or notes linked to everyday experience.
1:10-1:35	Select one image of "water worry" and one of "water care or solution".	A balanced pair, not only a crisis image.
1:35-2:25	Cut, layer, annotate and assemble a collective page or collage.	Shared visual narrative.
2:25-2:45	Gallery walk with optional interpretation and anonymous notes.	Multiple readings without forced disclosure.
2:45-3:00	Closing circle: one thing to protect, one small action and one next audience.	Agency and a public-return route.

Transfer Takeaway: give participants different roles - photographing, selecting, cutting, arranging, captioning or presenting - so language and confidence do not determine who can contribute.



WATERFRONTS CASE EXAMPLES

YOUTH PHOTOGRAPHY AND ZINE EIKOLOGIA

Young people defined the island's future in their own visual language through cameras, peer interviews and collective editing.

PARTICIPATORY COLLAGES The Currents of Lesvos

Local and refugee youth worked with images of scarcity, displacement, belonging and "water solutions" across different levels of language confidence.

OBJECT-LED DIALOGUE Vessels

Ceramic forms that hold water but cannot carry it away opened discussion about shared resources, restraint, tourism pressure and emotional resilience.

Access

Use visual prompts, low-cost materials, multiple languages and flexible roles. Offer options that do not require personal storytelling.

Authorship

Let participants decide title, sequence, exhibition format and circulation. Do not present young people only as beneficiaries.

Network scaling

The Lesvos pathway connected schools and VET centres, refugee and mental-health support, marine science, farmers, hospitality workers, cultural offices, LGBTQ+ community members and environmental organisations.

Croatia: local memory, public return and place-based encounter

A pathway that connected archival memory, movement, underwater documentation, painting and public events in Zadar and Bibinje.

Read this page as: a reusable memory-change-care method first, followed by documented WATERFRONTS public-return and conference moments.

APPLY THIS METHOD - MEMORY, CHANGE, CARE

1. MEMORY

Gather archival images, stories, objects or sounds with clear permission and chosen credit.

2. CHANGE

Revisit the same places through photography, movement, drawing, sound or environmental observation.

3. CARE

Invite residents to identify what should be protected, adapted, remembered or repaired.

4. PUBLIC RETURN

Show old and new material together, credit contributors and collect responses for future cultural or environmental action.

Transfer Takeaway: local memory makes gradual change tangible. Pair formal discussion with a sensory or site-based encounter so policy conversation stays connected to place.

WATERFRONTS DOCUMENTATION

COMMUNITY EXHIBITION - BIBINJE, MAY 2026

A multimedia event in the Municipality of Bibinje returned Blue Residency works to the local setting and audience.

CONCLUDING CONFERENCE - 8 JUNE 2026

The morning at Centar za mlade Zadar presented all nine works and brought artists, policymakers, researchers, students and residents into discussion.

EVENING FIELD CONFERENCE - BIBINJE

Moving from a formal venue to the coast connected project reflection to the waterfront that generated the work.

HYBRID REACH

A livestream extended access beyond Croatia and created a digital record of the conference.

WHY THE TWO-SITE FORMAT MATTERED

A conference room supported structured exchange. The coastal setting restored sensory, cultural and ecological context. Linking both reduced the distance between policy discussion and lived place.



I'MPRINT: dance, film and underwater documentation made ecological vulnerability visible through the body and local coast.



Tales of the Sea: painting, shells, pebbles and wire traced a narrative from coastal life to human excess and submerged futures.

CROATIAN BEST PRACTICES

- ✓ Use municipal or community venues to signal local ownership.
- ✓ Connect artworks to archival memory and local environmental observation.

- ✓ Programme time for intergenerational conversation, not only speeches.
- ✓ Pair presentation with embodied or site-based experience.

- ✓ Design the online experience rather than simply streaming a room.
- ✓ Keep work available or re-present it after the main event where possible.

Ten practices to carry forward

These practices summarise the transferable core of WATERFRONTS across co-design, facilitation, artistic production, evidence and scaling.

Read this page as: principles for any local adaptation. Keep them visible in planning, delivery, evaluation and public return.

- 1 **Start with listening.** Let local experience shape the question before choosing the medium.
- 2 **Recruit through trust.** Work with organisations and people already credible in the community.
- 3 **Design for access.** Budget venue, transport, timing, language, disability access and digital inclusion.
- 4 **Use low-barrier creative entry points.** Colour, image, movement, sound, objects and memory can open dialogue where technical language cannot.
- 5 **Treat eco-anxiety with care.** Validate emotion, avoid forced disclosure, balance concern with agency and keep professional support routes clear.
- 6 **Protect artistic independence.** Set a clear question and ethical frame, but do not predetermine the final answer or form.
- 7 **Make process visible.** Show prototypes, failed tests, collaborators and community inputs - not only the polished output.
- 8 **Return value.** Share findings, credit contributions and create a route for participants to see or shape what happens next.
- 9 **Evaluate proportionately.** Combine numbers with stories, observations, follow-up and honest limits.
- 10 **Plan long-term use from the start.** Identify local champions, ownership, maintenance, next funding and where the method can be embedded.

Preserve

Local ownership Consent and dignity
Access and inclusion Artistic quality
Community credit Reflection and public return
Process evidence

Adapt

Art form Group size Venue Language
Timing Partner mix Public format
Evaluation depth

BEFORE

Plan care and ownership

Who decides? Who may be missing?
What support is needed? How will
results return to contributors?

DURING

Observe and adapt

Where is energy, hesitation or
exclusion visible? What should
change before the next session?

AFTER

Complete the feedback process

Share what happened, how
contributions mattered, what remains
uncertain and who will carry the next
step.

A FINAL PRINCIPLE

A transferable method is not one that produces the same artwork everywhere. It is one that helps different places create locally meaningful work with clear care, evidence and public value.



One-page Implementation Guide

Use this practical template to plan one local WATERFRONTS-inspired cycle.

Read this page as: a fillable planning tool. Complete it with the local team before delivery, then revisit it after each phase.

Local issue and place	What specific environmental change or tension is experienced here? What assets, memories and existing actions already exist?
People and access	Who is most affected? Who is often absent? What venue, transport, timing, language, disability or digital support will enable meaningful participation?
Partners and roles	Name the artist, host, community liaison, environmental expert, well-being support, documentation lead, decision-maker and potential multiplier.
Creative method	Which low-barrier prompt begins the process? Which artistic development offers depth? What must remain open?
Output and public return	What may be created? Where will it be shared? How will contributors be credited? How and when will feedback return?
Evidence and learning	What will be understood before, during, after and at follow-up? Who owns, stores and can withdraw the evidence?
Scaling and long-term use	Who will practise or adapt the method next? What peer session, event, policy route, curriculum or programme could embed it?

FIRST 30 DAYS

Listen and prepare

Build the local team; map stakeholders; confirm access budget, safeguarding and evidence plan; run listening sessions; complete the feedback process.

DAYS 31-60

Co-create and prototype

Deliver Community Activism workshops; reflect after each session; prototype; recruit craft or thematic collaborators; confirm rights and public-return format.

DAYS 61-90+

Develop, share and transfer

Develop the artist-led output; present publicly; run a peer-learning exercise; publish the communication package; agree ownership and follow-up.

SAFEGUARDING AND READINESS CHECK

- ✓ Can every participant understand purpose and consent choices?
- ✓ Are access barriers and support routes clear?
- ✓ Is artistic independence protected?
- ✓ Is community influence visible and credited?
- ✓ Can another team understand what not to copy?

Long-term actions after delivery

RETURN Share findings, credit contributors and explain next steps. TRANSFER Schedule one peer-learning or public reuse moment within 90 days.	EMBED Name an owner, host or programme that can carry the method forward. LEARN Record what changed locally, what should not be copied and what needs support.
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Final readiness test

Can a community member explain how their contribution mattered? Can an artist explain how evidence changed the work? Can a partner explain how the method will continue? Can an external organisation repeat the core exercise safely?

BEFORE REUSE

Verify permissions, licensing, local safeguarding requirements, data-protection obligations, environmental conditions and available professional support.