GUIDELINES FOR CREATING EDUCATIONAL PHOTOGRAPHY EXHIBITIONS

Photography Kaleidoscope: Inclusion, Communities, and Knowledge

PHOTOKICK

Funded by the European Union

THE GUIDELINES WERE CREATED BY

- Art and Technology Center (Latvia)
- Klaipėda County Ieva Simonaityte Public Library (Lithuania)
- National Museum of Lithuania (Lithuania)
- Association „Espacio Rojo“ (Spain)
- Scientific and Research Association for Art, Cultural and Educational Programmes, and Technology EPEKA (Slovenia)
- Hungarian National Museum (Hungary)

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INTRODUCTION: WHY PHOTOGRAPHY?

Erasmus+ KA2 project “Photography Kaleidoscope: Inclusion, Communities, and Knowledge” (PhotoKICK) is intended to foster cognition, creativity, and community inclusion via one of the most easily accessible technologies and art forms – photography.

The project is designed to help create and develop sustainable international relations, educate and improve the skills and competencies of those participating in non-formal adult education. The PhotoKICK project is implemented with six international partners from Lithuania, Latvia, Spain, Hungary and Slovenia: Klaipeda County Ieva Simonaityte Public Library (Lithuania), National Museum of Lithuania, Art and Technology Center (Latvia), cultural association “Espacio Rojo” (Spain), science and research association for art, culture, educational programs and technologies “EPEKA” (Slovenia) and the Hungarian National Museum.

Main project objectives:

- to strengthen the competencies of andragogues and other adult education field personnel, working in tWWhe field of culture and creativity, while using international experience to make the learning process easy, acquire new adult’s skills and competencies, cultivate creativity and share their experiences;
- to use the educational and artistic values of photography in order to motivate adults to become involved in the learning process, acquire new skills and competencies, cultivate creativity and share their experiences.

Project results are open-access and specialized for educators, andragogues, teachers, creators and culture workers, who work in the field of non-formal adult education and aim to encourage socio-cultural inclusion and creativity, as well as foster interest in art education. The results will also cater to those interested in developing their own professional skills and competences, artistic style and discovering innovative views on community development through the art of photography.

Erasmus+ KA2 project “Photography Kaleidoscope: Inclusion, Communities, and Knowledge” (project number: 2021-1-LT01-KA220-ADU-000028460) is funded by the European Union.

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1. GUIDELINES FOR CREATING EDUCATIONAL EXHIBITIONS

Preparation

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The Guidelines for Creating Educational Photography Exhibitions are insights and recommendations on the main aspects of creating high quality professional photography exhibitions and discovering innovative techniques in order to develop the educational aspects of photography exhibitions. This systematic guide was created by PhotoKICK partners and includes practical examples of educational photography exhibitions from each partner organisation, as well as an introduction to the main stages of exhibition curation. The Guidelines is the first step for everyone curious to discover how the connection of education and photography can benefit creators, educators and the communities by promoting art education and encouraging inclusion, life-long learning and creativity through photography.

This part of the Guidelines presents the main aspects of preparing and implementing educational photography exhibitions in an easy to follow bullet point style.

1.1. Preparation

1. The nature and objectives of the organization's activities.
Exhibitions must meet the specifics of the organization's activities and meet the goals and expectations associated with organizing a particular exhibition activity or collection.

2. Determining the target audience and the main message.
It is necessary to determine for which audience the exhibition is intended, taking into account the habits and the nature of accessibility (it is advisable to refer to studies if such have been conducted).

3. Financial capabilities (available) and ability to attract additional funding sources: from funds (governmental and international), private sponsors, crowdfunding etc.

4. Human resources (available skilled specialists and the ability to hire them).

5. Resources needed for the physical exhibition:

- equipment and materials (available equipment and materials, possibilities to purchase or rent them);
- transportation (available transport and opportunities to rent or purchase it);
- spaces available to the organization (specifically designated spaces, such as galleries, or spaces that serve another function, e.g., reading rooms, lounges, hallways, windows, etc.). It should be noted that it is easier to bring together an interested group of exhibition visitors if it is a purpose-built space with a clearly explained concept;
- possibility to choose other places for the exhibition (not within the organisation).

6. Required resources for thWe virtual exhibition:

- virtual gallery;
- location on the server.

7. The cultural policy of the country and the needs of the local cultural sector.
Before creating an exhibition plan, familiarize your-

self with the activities (and exhibition plans) of other institutions that organize exhibitions. Assess the relevance of the organization's activities in the local context and the need for exhibitions for cultural consumers (ordinary spectators and professionals - artists, art critics, historians, etc.). It is advisable not to show the same exhibitions in the same area over and over again. It is more difficult to attract an audience for mobile exhibitions that are less relevant than new exhibitions.

8. Partners.
Exhibition partners may be selected jointly or individually for each exhibition, depending on the specifics of each exhibition. Cooperation with other organizations, exchange of information, etc. can be very useful.

1.2. Implementation

CREATION OF THE EXHIBITION CONCEPT

1. Goals and objectives
It is necessary to define the goals and purposes of the organized exhibitions. The idea of the exhibition must be clear and reasonable, while also being consistent with the objectives and relevent to the activities of the organization, and the field of local culture.

2. Methods and means of implementation (necessary and desirable):

- available and required financial and other resources;
- required partners and their contribution;
- selection of suitable physical spaces and/or virtual galleries (within the organization and/or other public and/or private areas, selection of online platforms). It is necessary to consider the (physical) requirements of the exhibition space: the mobility and adaptability of the space (possibility of changing the layout of the space, painting the walls, lighting and other installations, blackouts). The mobility of the space and the possibility of changing it are essential when exhibitions are held in the same hall. It is necessary to avoid repetition in the exhibition, to look for individual solutions for each exhibition, or at least to create the impression of novelty (by avoiding the constant use of the same frames, showcases, pedestals, etc.).

When preparing a virtual exhibition, it is necessary to discuss the technical requirements and design solutions for the virtual gallery (while also considering compliance with the needs of the exhibition organizers (author, curator) and the possibility of changing them.

EVALUATION OF THE EXHIBITION'S SPECIFICS

1. Exhibition format

- Artistic (artwork created by professionals). When exhibiting, it is possible to improvise by creating the necessary engaging atmosphere and other creative solutions (in agreement with the author of the works, the curator, etc.).
- Historical, documentary material (archival material: photographs, documents, artifacts, etc.). Information must be presented clearly and in detail, preferably citing sources. Outlines are usual-

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Implementation

ly presented in a clear, chronological order. The priority is the smooth transmission of information to the recipient.

- Mixed (artwork and archival historical material). Provides a greater scope for improvisation in exhibiting while maintaining an appropriate balance between artworks and historical objects.
- Amateur (folk art, works by children, young people and other non-professionals). Despite the fact that different qualities and evaluation criteria apply to the performance of such works, the exhibition culture must remain equally high.

2. Exhibition content

- Thematic (covering one or more topics).
- Commemorative (designated for an anniversary or another commemorative occassion).
- Retrospective (covering all (or a large part) of the author's work).
- Other.

3. Exhibition format

- Curated (the exhibition is designed by a curator who works for or is hired by the organization). In this case, the organization takes full responsibility for the exhibition and its quality.
- Coordinated (if the creator and performer is the author of the works or the owner of the exhibits, as well as the external curator). In this case, the organization receives a fully prepared exhibition and only assumes the role of coordinator. That is, it is responsible for the selection of exhibitions (preferably through a competition), for the quality of the exhibiting the artwork and only partially for the quality of the exhibition itself.

4. Other important aspects

- Additional details about the exhibition. Depending on the concept of the exhibition, various means can be used to enhance the impression it leaves. Attention should be paid not only to the design of lighting/shadows/light streams, but also to additional details of the exhibition: music, sounds, smells, etc. Even more care is needed in the staging, management and use of the space. Every decision must be justified and become an integral part of the whole. The whole must have an effect on the viewer.
- Audience restrictions. The need for age filters, restrictions, and/or warnings should be discussed in advance. Also - issues of applicability of the exhibition in public spaces where the exhibition is visited not only intentionally but also incidentally should be considered to avoid possible shock moments, other adverse reactions or discomfort.
- Responsibilities and duties of the organization:
  - packing, transportation of exhibits (to/from the exhibition place);
  - insuring the exhibits (who will cover these costs) and ensuring safety during transportation, exhibition time, and storage;
  - discussion of other conditions and conclusion of the contract.

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1.3. Exibition curation (creation)

1. A selection of the author and the works

- Relevance in the local, national context (as well as internationally). It is important that the exhibition is relevant to the activities of the organization itself.
- Cultural and artistic value, based on professional evaluations (in the press, oral recommendations, etc.).
- Favourable conditions:
  - o the possibility of receiving funding (important anniversaries, jubilees and other occasions) characterized by the creation of separate funding programs;
  - o the motivation of the author;
  - o active participation of other participants, partners, etc.
- Unfavourable conditions:
  - o the possibility of obtaining funding is doubtful, and the exhibition requires significant financial resources;
  - o the author (owner of the exhibits) is not interested in organizing the exhibition;
  - o complicated and time-consuming processes of lending exhibits (it is not known where the exhibits are located, additional research is required, etc.).

2. Preparation of artworks for exhibition and installation in the space

- The presentation of the artwork in the exhibition (printing, framing, mounting, pasting, etc.) must be in accordance with the concept and specifics of the exhibition (artistic, historical or another exhibition). The financial possibilities must also be taken into account. Therefore, the curator, the author, or the owner of the exhibits must discuss the most optimal exhibition options and only then make decisions about the presentation of the works in the exhibition.
- The exhibition should be presented in a modern way and according to the latest exhibition display trends (taking into account the financial possibilities). Only then can you count on the attention of the public audience (especially the youth) and become/remain competitive in the field of culture. The display you choose also should be in a form adequate to the theme of the exhibition. Only then you can count on the validity of the educational dimension of your project.
- It is necessary to take into account the purpose of the exhibition. Unless otherwise provided (e. g. by being provocative, exploratory, experimental, etc., which may require other exhibition methods), the traditional exhibition must be aesthetically correct and maintain a sufficient exhibition culture. It should be remembered that any exhibition created in the organization, regardless of where it is exhibited (within the organization or in other facilities), represents the organization holding the exhibition, so it should be a responsible decision of the exhibition curator.

Exibition curation (creation)

3. Creation of texts – publications accompanying the exhibition and presentation forms

- The description of the work (justification of the author's idea, mention of the technique) can be given for each work individually or for a series of works in general. It is usually written by the author (who thus formulates a message to the visitor of the exhibition), but it can also be written by the curator after a conversation with the living author. The methods of exhibition of these texts are adapted to the solutions for the presentation of the works.
- Annotations of the exhibition (deeper insights when the artistic, historical and/or social context is identified). Are best if they are written by professionals - painters, art historians, historians of photography and so on. The display also applies to artwork display solutions, but it is dominant over other texts. It is important to understand that the majority of visitors don't read the whole texts in the exhibition. The goal of the annotation and the description of works is to be as short as possible.
- The exhibition catalogue is an important educational and informational tool that introduces the exhibition and serves as a guide.
- An album, monograph, or other publication that accompanies a personal or curated exhibition not only introduces art phenomena or historical contex and the work of artists but also serves to educate the audience and inform the public. The organization does not necessarily have to publish publications itself; it can order them from publishers.
- All exhibition texts are essential for the representation of the author and the work. On the other hand, the organization is partially responsible for their quality and fully responsible for the dissemination of information. It does not matter who wrote the texts - author, curator, art critic, etc., it is always good to show them to the language editors, agree on the changes with the author of the texts, and only then hang them in the exhibition halls and publish them.

4. Public relations, exhibition communication

- An informative message can be disseminated in the media and directly to specific individuals who request it. It should be written by the curator and/or the author. It should not only be a text about the exhibition (concept, goals, exhibition dates, presentation of the author's work, etc.), but also 2-4 photos of the works. It can be helpful to provide a detailed biography of the author with links to publications about the work and videos.
- Invitations. Invitations from the author and curator can be prepared for stakeholders (partners, sponsors, patrons, etc.) (it is advisable to deliver them personally). All other invitations (to journalists, editors, critics) can be sent by e-mail, by mail or by phone. It is effective to contact art critics and historians of photography directly, who report on exhibitions and write reviews in the press and on Internet portals and write reviews. It is important to maintain useful contacts. Note that it is better if the event is promoted by other people or the curator, but not by the artists themselves.

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Exibition curation (creation)

- An interview with the author or the curator (can be published in the media, and it is also useful to present it at the exhibition venue). The interview can be in text or video format. It is best to publish the interview before the opening of the exhibition, because it helps to invite the audience to the event. And the presentation in the exhibition space provides additional information to the visitor throughout the exhibition. This is especially true for conceptual exhibitions.

- Excursions with the author and/or curator introducing the exhibition. Such a tour can take place before the opening of the exhibition. It is desirable (it activates the visit to the exhibition) to organize such excursions later, during the exhibition. You can coordinate with educational institutions or invite individual visitors. This is an effective way to educate society and expand the scope of culture.

Also, during the whole exhibition visitors should have the possibility to join guided tours. The organisation that coordinates the exhibition should decide who can prepare and organise guided tours, how often, if there will be special guided tours for photography professionals, for schoolchildren, for students, for seniors, etc.

- Educational program. The composition of the educational program depends on the type of exhibition. It is possible to organize creative workshops (for different age groups and in general) led by the author of the works in the exhibition or educators of the organisation that coordinates the exhibition. During these workshops' techniques, performances, and creative processes will be presented.

It is also possible to offer the audience another kind of event within the exhibition - a lecture (related to the concept of the exhibition, presented by an art critic, a historian of photography or another specialist),or a discussion (for example, organizing a meeting with several artists on the theme of the exhibition). The presentation of the publication is also part of the educational program. Also, it is important to consider the possibility of a virtual educational program.

- Other exhibition promotion tools (before and after the opening):
  - exchange of information by people, authorities, etc., stakeholders (live).
  - sharing information in social networks. It can be non-traditional, more interesting, accessible and attention-grabbing ways of sharing information. For example, a video report from the artist's studio, transportation to the exhibition or exhibition venue, an adventure during the exhibition, or simply moments when the author speaks. You can also share previously created material about the artist, e.g., TV shows, reportage, interview, etc. The most important thing is to make sure in advance that you are imaginative, but do not impose and attack incessantly.
  - If the exhibition is specific or dedicated to a certain target group, the information should also be aimed at this audience and take into account their habits. Contact with this target audience should be established in advance

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(for example, by creating a group on social networks).

- It is important to think about the methods of information dissemination during the exhibition to activate visitors. Video and photo reports from the exhibition, reviews, etc. can be helpful.

- Souvenirs. It is a typical practise in museums that each exhibition has its own line of souvenirs – from postcards to magnets, or prints. When an exhibition is organised in an organisation that cannot sell any products (such as library) it is necessary to discuss the possibility to prepare free souvenirs such as bookmarks or postcards with the visuals of an exhibition.

- Review of the exhibition (depending on the type of exhibition, it is written by an art critic, art reviewer, historian, etc.) after the opening of the exhibition. The review is important not only for the author, but also for the organization itself, as it makes its contribution to the dissemination of the author's work. At the same time, it also represents the activities of the institution. If the organization has not the necessary specialist who can write a review of the exhibition, it can be ordered.

- Visitors' surveys. In order to create relevant exhibitions in a future it is necessary to get to know your visitor. The best tool for that is a visitors' survey. The survey can give valuable information about visitors' impressions: what did the visitors like and what not, where they find the information about the exhibition, did they read the texts, did they understand what the main message of the exhibition was, etc.

1.4. Exibition coordination

1. Author and work selection

- The organization carries it out through the competition or by assignment. It is advisable to organize the submission of applications for the exhibition and to invite competent people to the commission to help select the best quality exhibitions that meet the objectives of the organization.

- It is carried out by a responsible person appointed by the organization. Such selection of exhibitions may require more objectivity. The persons who selects the exhibitions cannot protect themselves from outside pressure, etc. It is necessary to define and designate clear criteria for the selection of exhibitions.

2. The author (curator or other) must provide:

- Works with descriptions (title, date of creation, performance technique). It is necessary to check the condition and dates of each work. In case of deficiencies, form a commission of several people and prepare a report.

- List of works. It must specify the author of each piece of work (if it is a group exhibition), the title of the work, the year of creation, technique, dimensions, if the author wishes - the price).

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12.

Exibition coordination

- Poster. Printed posters, their layout or only text and image (for poster layout) can be provided upon agreement. Note that if a photo of a work is used on the poster, the information about it must be provided (author, name, year of creation, technique, dimensions).
- Labels of works. Conventionally, only text can be specified for the labels, and the labels are created internally. The label must include the author's name (in the case of a group exhibition), the title of the work, and the year it was created.
- Invitations to the exhibition. It is best if the author prepares invitations and provides a list of invitees. The organization reserves the right to add to the list its invitees.
- Creative biography/portfolio of the author. In case of a group exhibition, provide short biographies of each author.
- Agreement (with transfer and return provisions) between the author/curator/exhibitor and the organization. An organizational initiative is in preparation.
- Annotation of the exhibition. According to the agreement, only the text can be submitted, and annotation of the exhibition will be prepared by the organization.
- Information for the press. According to a separate agreement, these can be prepared or completed by the organization organizing the exhibition.
- Insurance. It is necessary to discuss the terms of insuring and to clarify who will pay for the costs if it is decided to insure the works.

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2. RECOMMENDATIONS FOR THE ORGANIZATION OF EDUCATIONAL PHOTOGRAPHY EXHIBITIONS

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Educational photography exhibitions are one of the informal means of adult education, which aims to meet the educational needs of adults, contribute to the improvement of qualifications of persons aged 18 and over, and the acquisition of additional competences. Organizing photography exhibitions for educational purposes is about creating the conditions for a person to learn throughout his or her life, thus contributing to creating opportunities for meaningful self-expression, cognitive needs, actively participating in community life, and representing social, cultural, economic, and environmental interests.

In planning non-formal education activities for adults, the question arises as to what motivates adults to participate in such activities. Most often, adults start learning when they want to contribute to solving certain problems, when they want to learn how to use things, such as new technologies, when they want to learn new ways of solving problematic situations, or when they simply need knowledge, skills, and experience to help in complex problem situations. Also, in certain cases, it can be observed that in non-formal education for adults, participation can be a greater motivation than learning.
Such adults want to learn for the purpose of self-education, self-knowledge. Consequently, self-education as the most individual cognitive activity helps to develop a comprehensive, harmonious personality and to establish oneself in society. For these reasons, non-formal adult education is gaining more and more importance.

This part of the guidelines provides an overview of the most important aspects and benefits of developing educational activities for photography exhibitions. It helps in planning and implementing educational photography exhibitions that meet both the needs of both, their creators and adult learners who participate in non-formal educational activities.

PLANNING AND EXECUTION

1. The nature of the exposition/education (the message conveyed by the author/curator and the objectives of the exposition)

The goals of educational photography exhibition reflect the general objectives of non-formal education:

- to help people acquire an education and/or a profession;
- to reintegrate people into the labor market;
- helping people to integrate into society;
- helping people to adapt to existing living conditions;
- ensuring equal opportunities for individuals in learning.

Every exhibition has certain goals. For some authors the content of the works (the information contained in the photographs) is more important, for others the technological process (e.g., presentation of old technologies), the creative process or the exhibition format (e.g., artistic research conducted during the exhibition, experimental exhibition, etc.) may hold greater significance. But most of the time, all are equally important. Once you know the author's or curator's intentions, which must also match the or-

ganisation's goals, you can start planning/creating an educational activity.

2. The target audience

- Target group of adults.

First of all, it is necessary to determine for which group of people (by age, social status, etc.) the non-formal education activity should be organized. The target group of the non-formal education activity does not necessarily have to be the same as the target group of the exhibition. After selecting the target group, just like when preparing the exhibition, you need to pay attention to their habits and accessibility, relevance of the educational event, applicability, etc.

- The motivation of the target group to participate in the activity.

Motivation for learning varies among age groups, and there is not just one reason, but many. However, the general trend is that continuing education helps individuals develop personally and professionally. Adults motivation to learn cam be divided into two categories: internal (the personal attitude of the continuing education participant, his/her individual needs) and external (the use of stimulating learning methods and the professionalism of the person conducting the continuing education, his/her pedagogical and general competences, personal and professional experience, positive attitude towards the participants, ability to deal with the heterogeneity of the group, motivation to learn) factors.

- Availability of non-formal education activities.

Non-formal education should ensure that persons experiencing social exclusion have equal opportunities to participate in non-formal education activities. This target group includes people affected by social exclusion and belonging to social risk groups (people with disabilities, unemployed, elderly, national minorities, people living in rural and/or remote areas and others). People affected by social exclusion are characterized by relatively low motivation to learn, incomplete information about the non-formal education services offered, relatively low learning mobility, and often special requirements for the content of the services and/or the environment (e.g., for people with mobility impairments, people serving a prison sentence, etc.).

- The context (city, country).

It is advisable to evaluate the relevance of non-formal education activities in the local context and cultural area (for the target group). It is recommended to organize the same (or similar) activities in the same area only if there is a great demand for them. Also evaluate which non-formal education activities are organized in the immediate area (organization) and which are missing. Refer to local, regional and EU surveys and research when planning non-formal education activities.

It is also important to note, that persons affected by social exclusion are often characterized by low motivation to learn and therefore need active information about the possibilities of using non-formal education and measures to restore motivation. In order to successfully reach adults with low motivation to partici-

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pate in non-formal education, it is important to pay attention to publicizing the activities offered according to the principle of openness - the results of the activities should be concrete and visible (exhibitions, publications, publicizing successes, etc.). Getting acquainted with topics of non-formal education should be interesting and cause joy, optimism and positive feelings. It is also very important that non-formal education services are provided free of charge for socially excluded people.

3. Resources (financial and human)

- Financial capabilities (available) and ability to obtain additional sources of funding: from funds (governmental and international), from private sponsors, etc. It is advisable to include the cost of the educational event in the cost of organizing the exhibition.
- Human resources (available specialists and the possibility to hire them). The educational event gains importance if a specialist in this field conducts it. If this is not the case, the educator should gather sufficient information about the exhibition, its author, and the historical/artistic context of the exhibition (in terms of content and/or technique).
- Participation of the author(s) of the exhibition. If possible, the author(s) of the exhibition should lead (or participate in) the educational event. Direct contact with the author(s) helps to attract participants, motivates them, encourages them to participate more actively, provides an opportunity to communicate directly, to obtain more information about the work, etc.

4. Other resources (equipment, materials, spaces)

- Equipment and materials. It is necessary to anticipate the equipment and materials available to the organization and the possibility of buying or renting them. In many cases (when funds are limited) partners - other cultural organizations, artists, and individuals - can help here.
- Spaces available to the organization (educational and gallery spaces) or spaces that serve another function, e.g., reading rooms, lounges, corridors, courtyards). It is necessary to take into account the specifics of educational activities (are needed well-ventilated rooms with special lighting, water supply or sanitation, etc.).
- Possibility to choose other places for educational activities (outside the organization). Depending on the idea of the exhibition and the type of educational activity, it is possible to conduct the educational activities (or part of them) in public (urban) spaces. This diversifies the form of education, and at the same time promotes the activities of the organization (contributes to its visibility). The attractiveness of educational events is increased by organizing them in authentic creative spaces of artists: workshops, photo labs, etc.
- Good practice. Collaboration between the educational community and public organizations is also encouraged in the implementation of lifelong learning activities and in the development of adult education. When planning photo exhibitions for

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educational purposes, it is advisable to familiarize yourself with the experience and best practices of public and private cultural and educational organizations. It is important to become familiar not only with local or state practices, but also with those of other countries. If possible, collaborate with various local and foreign organizations. Interinstitutional and international cooperation examines the possibilities of:

- development of national qualifications systems based on learning outcomes and linked to the European Qualifications Framework,
- introduction to more flexible forms of learning by ensuring easier transition from one educational sector to another,
- promotion of a more open approach to non-formal education and self-education, increase transparency and recognize learning outcomes,
- promotion of adult learning and improvement of the quality of career guidance systems,
- striving to make learning more attractive by creating new forms of learning and using new teaching and learning technologies.

5. The specifics of the educational event

The leader of the educational event chooses and/or combines the following pedagogical methods of the photo exhibition:

- technological aspect – knowledge of photography techniques and technologies, their application to self-expression and creativity. During the session, information is transffered and basic skills are provided;
- an aspect of the interpretation of the content of the photographs - through the image of photography, its content can be used to find various points of contact with personal experience, history, facts, as well as the occurrence of unreal or fantastic events, etc., and to use photography for self expression;
- the cognitive aspect - getting to know the history of art and the author's work through the works in the exhibition. During the session it is necessary to provide the participants with at least basic information about the author(s) of the exhibition, the personal work and its place in the general context of the art field. It is important to present the main facts of the author's biography. Therefore, the leader of the session must have the necessary information and have acquired a basic knowledge of photography.

6. The form of an educational activity

Each educational event must consist of a theoretical and a practical part:

- The theoretical part can be prepared separately as an introduction to the lesson. To convey theoretical knowledge in an attractive way, it is advisable to prepare visual material (video or photo slides). Search for interactive and innovative ways to convey theory. The theoretical part of the training does not necessarily have to take place

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at the beginning of the session, it can be inserted between the practical work, held at the end or together with the practical part.

- The practical part can be related to the knowledge of photographic techniques and technologies, the development of the informative or cognitive aspect. This depends on the type of exhibition, the intentions of the author of the exhibition, the needs of the target audience, etc. The practical part aims to encourage participants to engage in self-expression, acquisition and consolidation of knowledge and skills, etc.

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EXAMPLES OF EDUCATIONAL PHOTOGRAPHY EXHIBITIONS

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19.

Gintas Kavoliūnas - “Rekonekcijos“

Organizer of the educational photography exhibition: Klaipeda County Ieva Simonaityte Public Library

Year, duration of activities:
06/09/2022 - 09/18/2022

Financing: the event was financed by the author himself (he had received a scholarship from LKT)

DESCRIPTION	
Type of activity (course, trainings, exhibition, education, etc.)	Educational Photography Exhibition
Sector (culture, art, library, museum, technology, business etc.)	Library
Target group	Adults
Description For example, aim, goals, what is about,formal or non-formal education etc.	Gintas Kavoliūna’s events had a very distinct educational aspect. Their aim was to present old technologies and techniques of photography and their possible applications in personal creativity. All events were open to the general public. Tasks: **1. Organization of two exhibitions:** “Reconstructions: Signs” (the exhibition showed works created by G. Kavoliūnas using various old photographic technologies, techniques and materials); “Reconnections: Connections” (an improvised old analog photo lab was installed in the exhibition space, composed of analog photographic equipment that the author had obtained through various channels); **2. Organization of an educational event “Signs: Colored Chemigrams” (photos were created with different chemicals).** Before the preparation of the exhibition, the curator, art critic D. Ruškienė, in cooperation with the author, prepared information for the media, the texts of the exhibition expositions (descriptions of the cycles and the commentary on the exhibition). G. Kavoliūnas prepared visual materials (photos of his works), which complemented the text messages and were necessary for the dissemination of information on the Internet, the organization of events, etc.
Topics of exhibition	Photography, “Reconnections”

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20.

Gintas Kavoliūnas - “Rekonekcijos“

Topics of education Photography, “Signs: Color Chemigrams”

Name of curator, curating organization Art Critic - Danguolė Ruškienė
Klaipeda County Ieva Simonaityte Public Library

Outcomes About 120 people participated in the events (throughout the duration of the exhibition). A considerable number of visitors, mostly young people, saw the old photographic equipment in the photo lab for the first time and observed its use in today’s creative processes. Since the training was conducted by the author himself, the participants had the opportunity to communicate directly with him, receive relevant information, and were encouraged to experiment and create without restrictions. For most of the participants, the information they received during the events was completely new, as was getting to know the work of G. Kavoliūnas.

Methodology

First (Main) Part of the Exhibition - “Reconstructions: Signs”.
The first part of the exhibition “Reconstructions: Signs” by G. Kavoliūnas was exhibited in the White Gallery of the Library from June 9 to July 5. Therefore, the most spacious gallery of the library was chosen for it. The exhibition featured original prints by G. Kavoliūnas, light boxes with slides, and an installation created using various techniques of analog photography. All the works presented in this room are unique, original works. The exhibition was presented with the catalogue, guided tours by educators and curators, and various leading events. Exhibition space was complemented by the audio-visual installation “Uni.Code”, created by the BIONICS duo of interdisciplinary artists Lina Pranaitytė and Urtė Pakers. Also, an educational workbook was created for children. The tasks allowed the children to familiarize themselves with the exhibition in a playful way.

The Second Part of the Exhibition - “Reconstructions: Connections”.
The second part of the exhibition of G. Kavoliūnas “Reconstructions: Connections” took place in the Niche Gallery of the Library and was open from June 9 to September 9. The author adapted the exhibition especially for this space. This part of the exhibition functioned more like an educational space. Here was an improvised analog photo lab consisting of analog photographic equipment obtained by the author in various ways. All of these items were arranged in much the same way that photographers’ analog photo labs typically looked at the time. Most of the exhibits in this exhibition served G. Kavoliūnas as models, “posed” in the creation of photographs, which were displayed in the main part of the exhibition “Reconstructions: Signs” were exhibited. As the exhibitions in Niche Gallery are changed every three months, this exhibition ran here longer.

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21.

Gintas Kavoliūnas - “Rekonekcijos“

Languages Lithuanian

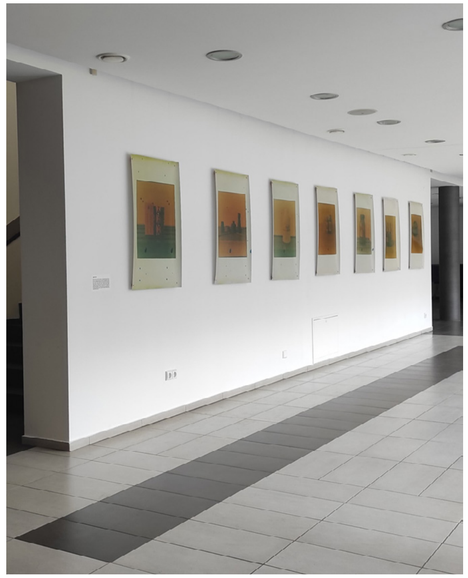
Date and duration of the exhibition 06/09/2022 - 09/18/2022

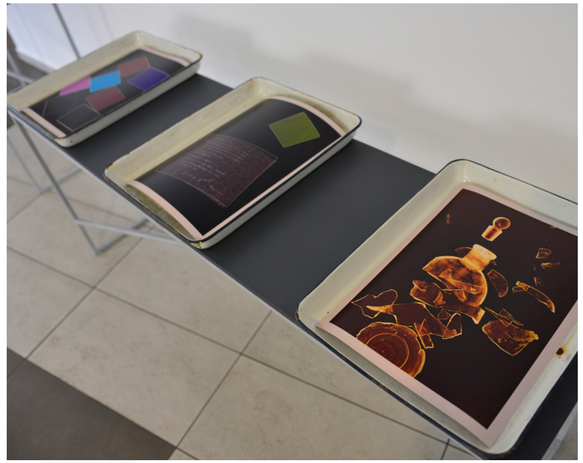
Organizing institution Klaipeda County Ieva Simonaityte Public Library

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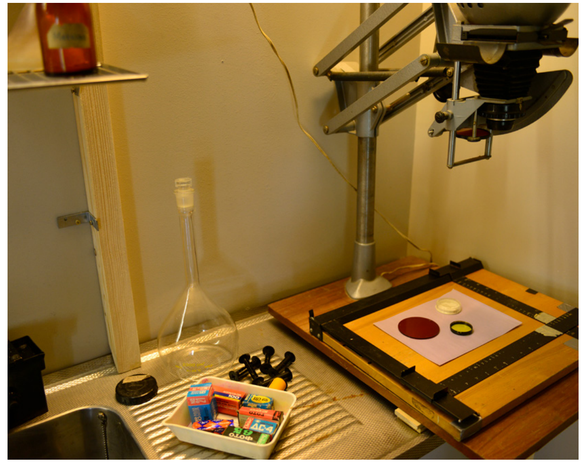
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Gintas Kavoliūnas - “Rekonekcijos“





First (Main) Part of the Exhibition - “Reconstructions: Signs”





The Second Part of the Exhibition - “Reconstructions: Connections”

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23.

Science and Cinema

Organizer of the educational exhibition: JOAN MIRO CULTURAL CENTRE in MOSTOLES, MADRID

Year, duration of activities:
2019, from November the 6th to 19th of 2019 as part of the Sciencie National Week held over the country and sponsored financed by public authorities (local, regional and national level)

DESCRIPTION	**"Science and Cinema" exhibition brings together significant photographs and materials to understand the close relationship that the moving image maintains with the development of scientific advances in the 19th century until the early years of the 20th century.**
Type of activity	Exhibition and educational activities.
Sector	Culture, art and museum
Target group	Adult, Citizens from the city of Mostoles (population of 208..761 in the year of 2022), Schools Primary level.
Description	Our Science Week studied optical toys created in the 18th and 19th centuries such as the zoetrope, paxinescope, thaumatropes, and related visual media, as elements of children's culture. Synthesizing work in the history of science and psychology, and the historiography of film and audiovisual media, these optical toys provided immense entertainment, were intended to educate, and were seen by scientists as a way to study how the brain processed the information to culminate later in the invention of cinema.
Topics of exhibition	Exhibition: It includes posters, Pre-Cinema objects as well as 16mm & 35mm projectors, cameras, reference books, as well as information on the procedure to follow to make your own film such as: repetition, time, direction, etc. Participation: A giant bicycle-Zootrope allowed our school participants to participate as citizens outside of workshop hours. And materials to make 'his' film. Education space: Workspace to bring the encounter between Science and Cinema closer through workshops for making films without a camera.
Topics of education	It is a practical film project without a camera. The proposal presents the way of making movies, without cameras, using cinematographic techniques and support as a means of expression. However, it is a way of making films that today is no longer made, except for isolated fragments. Looking back, we find pieces or films from the beginning of the century. The project has a firm pedagogical will and wants to participate actively, culturally and socially in a pedagogy of cinema for children. In this way, it aims to fill an educational gap within the socio-cultural framework of our country.

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24.

Science and Cinema

Name of curator, curating organization	Espacio Rojo (Alberto Vázquez and Carina Moreira)
Name creator/creators of exhibition	Espacio Rojo (Alberto Vázquez and Carina Moreira)
Outcomes	Promote and disseminate scientific education and cinema. Create scientific and artistic educational community. Develop a learning process between science, technology, cinema and vice versa. Educational and family values (community+affection+participation+creativity) Reinforce values and objectives of the Joan Miró Cultural Social Center in Mostoles.
Methodology	Learn, develop and produce simple filmic expression tools Initiate the student in the Physical Sciences: perception and recording of the principles of the film image: Light and Optics. Creatively use celluloid as a support and expression tool. Creating films without a camera as a scientific process. Stimulate creative ability. Integrating life sciences into cinema: Vision and Perception. Develop artistic sensitivity using various techniques and procedures Strengthen the capacities of investigation, perception, awareness and manipulation.
Languages	Spanish
Date and duration of the exhibition	November the 6th to 19th of 2019
Organizing institution	Joan Miró Social and Cultural Center (Public Institution) Comunidad de Madrid (Public Regional Govern of Madrid)

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25.

Science and Cinema











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26.

Luka Murovec: Pearls of the Pohorje

Organizer of the educational photography exhibition: EPEKA Slovenia, Luka Murovec

Year, duration of activities:
2020, 1 month

DESCRIPTION	
Type of activity (course, trainings, exhibition, education, etc.)	Exhibition
Sector (culture, art, library, museum, technology, business etc.)	Art, Culture
Target group	Local residents and nature lovers
Description For example, aim, goals, what is about,formal or non-formal education etc.	The project “Pohorje Pearls”, which Luka Murovec presented at the Epeka Gallery, builds on the artist’s previous experience in assembling ambient installations as a starting point for reflection on the subject, what is shared and what is private space, and how to reconcile individual and collectivist tendencies in the existing socio-political system, and how to find a belt between them that allows for individual freedom as well as for the careful and sustainable “exploitation” of natural and spatial endowments that are shared in both a legal and ethical sense. In the planned project, Murovec takes as his starting point the relationship between the urban and the natural, which in the specific context of Maribor is clearly reflected in the attitude and often also the emotions of the inhabitants towards the city’s most prominent hill, Pohorje. In the city’s policies and in the individual perceptions and strategies of several economic sectors, it represents the intersection of a wide spectrum of interests, ranging from economic exploitation and de facto privatisation to an almost intimate coexistence with nature in the immediate vicinity of the city and related conservative initiatives. Murovec’s perception of Pohorje and other less truncated locations in the vicinity of Maribor is further coloured by the fact that he has been living in Berlin for the last 10 years, which has made Pohorje a neuralgic point of nostalgia and homesickness, as well as a starting point for a spatial installation that addresses themes common to all cities torn between the development of new sources of income and the preservation of features that make a significant contribution to the quality of life of their inhabitants.
Topics of exhibition	Nature, culture
Topics of education	Old Pohorje customs, superstitions and mythologies

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27.

Luka Murovec: Pearls of the Pohorje

Name of curator, curating organization	EPEKA Slovenia
Name creator/creators of exhibition	Luka Murovec
Outcomes	The exhibition presented the spatial and cultural link between the Pohorje hills and the city of Maribor. Through the spectrum of the in-betweenness of this long-lasting relationship, the exhibition edattempt to conceive a concrete public space for rest and contemplation. Conceived as a lyrical installation in the midst of the urban bustle of the renovated Koroška Road, the installation focused on the interspace between nature and the city, creating an immersive spatial experience and opening up a non-sacred space of contemporary sacredness through a combination of technology, interior furnishings, architecture, light, sound and smell, thus becoming a holistic work of art that absorbs the viewer and thus speaks to them directly.
Methodology	The exhibition is conceived as a spatial installation that will create a space within a space in the Epeka Gallery, using architecture, light, sound and smell to raise questions about the relationship between the natural and the urban, and the tension that is created in the space between the two poles. Murovec explores in-between spaces that are places of transit, transition and change. In their indeterminacy, they can reveal experiences of all kinds and allow opposites to be illusorily trapped. They can be a profound conclusion in the relationship between urban life and nature. Sometimes they are functional spaces and as such places of a strange emptiness - of persistence, of longevity. They speak of something else, of what seems clear and unambiguous, but they raise questions, they obscure and conceal.
Languages	Slovenian
Date and duration of the exhibition	December 2020
Organizing institution	EPEKA Slovenia
Other relevant information about the exhibition	https://lukamurovec.net/POHORSKI-BISERI-CONTENTS

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28.

Luka Murovec: Pearls of the Pohorje







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29.

International Photography Workshops, Photography Exhibition and Photography Book “Kuldiga impressions”

Organizer of the educational photography exhibition: ART & TECHNOLOGY CENTRE(ATC)

Year, duration of activities:
2014-2015

DESCRIPTION

Type of activity (course, trainings, exhibition, education, etc.)	Photography Workshops and Final Exhibition
Sector (culture, art, library, museum, technology, business etc.)	Photography, Art, Culture
Target group	International photographers, Latvia residents, visitors and art lovers
Description For example, aim, goals, what is about,formal or non-formal education etc.	The international photography workshops, which resulted in the photo album “Kuldīgas impresijas”, saw participation by 73 photographers from 8 countries. The photography album is the result of the legendary Kuldīga photography workshops, held between May 30 and September 7, 2014. The photographs created during this time were selected by the jury for the final exhibition and the book, and the final selection was made by the book’s artists Helga Melnbarde and Sana Romanovska according to the artistic concept of the photo album. Thinking about the activities of professional photographers in the romantic Latvian UNESCO small town of Kuldīga, the book’s artist Helga Melnbārde came up with an intriguing idea: what would it be like if authors looked into Kuldīga through the “eye” of a photo lens, similar to how the French impressionists Claude Monet and Auguste Renoir once did, observing the Rouen Cathedral and painting it plein air in Paris at different hours of the day, in the morning, at sunrise, at noon. What would be the Morning Kuldīga, Midday Kuldīga, Evening Kuldīga? They found three different Kuldīga and three separate generations – children, middle age, seniors. Would it be possible to approximate the characteristics of the urban environment and generations in your impressions? The Kuldiga art photo album and final photo exhibition published works from the following foreign photographers: Marina Caneve (Italy), Olesia Arkhipova (Russia), David Creedon (Ireland), Gianpaolo La Paglia (Italy), Timo Marttila (Finland), Sabina Nakulras (Great Britain), Christel Ooms (Netherlands), Stephan Sodiere (France).

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30.

International Photography Workshops, Photography Exhibition and Photography Book “Kuldiga impressions”

Published Latvian photographers: Atte Santa, Balga Uldis, Benefelde Ieva, Bērziņš Viktors, Biters Āriks, Briede Renāte, Ciekale Aija, Deinats Jānis, Dilāne Anna, Eksta Viktorija, Ertmanis Arvis, Freidenfelde – Sedleniece Evija, Glūdins Edmunds, Māris Grīnberga, Grundberga Dagnija . Alans, Poriņš Kaspars, Prusis Ivars, Vita Purviņa, Anita Putniņa, Roga Iveta, Rozenfelde Anda, Rubenis Modris, Rundēlis Artūrs, Safronovs Ziedonis, Sants Varis, Ilze Sedliņa, Silkāns Imants, Slišans Aivars, Shimpermane Kristine, Schvägers Ralf, Urtāns Imants, Voivode Iveta, Vatolins Igors, Sintija Verpakovskis, Vētrājs Aivars, Vīksna Inga, Dace Voitkeviča, Zalāns Māris, Ziediņa Inta.

The author of the project idea and the producer of the book is Artis Gustovskis in cooperation with Kuldīga Photography Club Divas upes and Viduskurzeme Tourism Association. Supporters: French Institute in Latvia, ISSP (International Summer School of Photography), Latvian Museum of Photography, Kuldīgas County Council, Kuldīgas Main Library, Kuldīgas Art House, etc. The book was printed in the Jelgava printing house in cooperation with the publishing house Jānasēta

Topics of exhibition Documentary Photography

Topics of education Photography and Art etc.

Name of curator, curating organization ART & TECHNOLOGY CENTRE(ATC)

Name creator/creators of exhibition Artis Gustovskis

Outcomes The outcomes are International Photography Workshops, Photography Exhibition and Photography Book “KULDIGA IMPRESSIONS” made by 73 photographers from 8 countries.

Methodology The photography Workshops, Exhibition and the Photoalbum is the result of the Kuldīga photography workshops, made between May 30 and September 7, 2014. The photographs created during this time were selected by the jury for the final exhibition and the book, and the final selection was made by the book’s artists Helga Melnbarde and Sana Romanovska according to the artistic concept of the photo album.

Languages Latvian/ English

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31.

International Photography Workshops, Photography Exhibition and Photography Book “Kuldiga impressions”

Date and duration of the exhibition	2014-2015
Organizing institution	ART & TECHNOLOGY CENTRE(ATC)
Other relevant information about the exhibition	We have printed books as well as the original images from International Photography Workshops, Photography Exhibition and Photography Book “Kuldiga impressions” made by 73 photographers from 8 countries. Here is a link to digital gallery in FB:
Link to Exhibition	https://www.facebook.com/photo/?fbid=532175702342392&set=pcb.532178535675442

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32.

International Photography Workshops, Photography Exhibition and Photography Book “Kuldiga impressions”

Poster of the International Photography Workshops, Photography Exhibition and Photography Book “KULDIGA IMPRESSIONS”



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33.

SAN AR META sculpture K_BOCA

Organizer of the educational photography exhibition:
SAN & ATC

Year, duration of activities:
2023, January - February

DESCRIPTION	
Type of activity (course, trainings, exhibition, education, etc.)	Exhibition
Sector (culture, art, library, museum, technology, business etc.)	Art, Culture, Multimedia
Target group	Local residents, visitors and art lovers
Description For example, aim, goals, what is about,formal or non-formal education etc.	The project is about formal and non-formal education on how to create Artificial Intelligence (AI)-generated photography exhibition. The visual base material for the exhibition comes from 2000 photographs taken at the openings of contemporary Latvian art exhibitions and exhibition openings (LCCA, KIM, RIBOCA, LNMA etc.). They have been used as the raw material also for training the artificial intelligence neural network in order to create the generative visions of Artificial Intelligence. These newly created images are used in the exhibition works, which allow us not only to be introduced to and enjoy the strangeness of the unfamiliar view but can also help us to see and discover hidden patterns and structures in our human-made world.
Topics of exhibition	Culture, Augmented Reality, Metaverse
Topics of education	Artificial Intelligence, Human Computer Interaction, Multimedia Computing etc.
Name of curator, curating organization	SAN & ATC
Name creator/creators of exhibition	Gints Gabrans
Outcomes	The outcomes are the Virtual Digital Exhibition made from more than 2000 photographs taken at the contemporary Latvian art exhibitions and galleries.

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34.

SAN AR META sculpture K_BOCA

Methodology	The exhibition is a new way of creating digital Art and photography exhibitions using AI Digital Art Generator for Augmented Reality in Metaverse. It gives to the artist and photographer the freedom to express the ideas and creativity with limitless possibilities in limitless space, which is usually a problem created by limited spaces and schedules in art galleries. With AI there is possible to create unlimited images and discover a world of possibilities.
Languages	No language: multimedia “language” with music made by Composer
Date and duration of the exhibition	2023 January - February
Organizing institution	SAN & ATC
Other relevant information about the exhibition	The Digital AR Metaverse AI generated Exhibition is fixed with a GPS coordinates (a Map is copied afterwards) and it is possible to see and enjoy only if you reach Kuldiga City and a special Art district (Digital Innovation Hub). In Kuldiga there are already many AR Metaverse galleries. This is one of them.
Link to EXhibition	https://www.facebook.com/reel/824539831976009/?s=single_unit

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SAN AR META sculpture K_BOCA

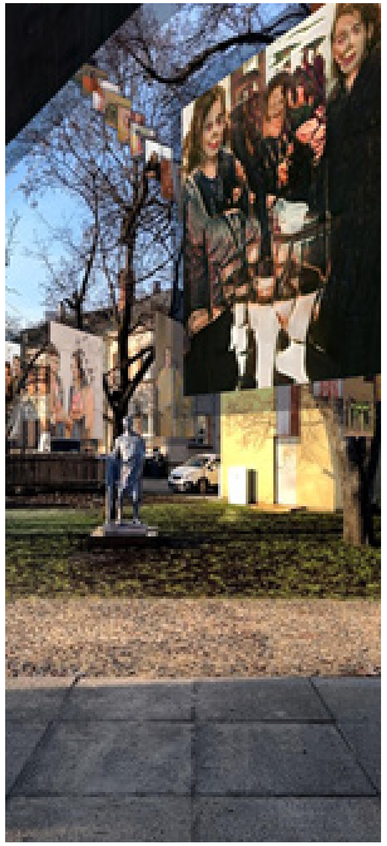
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The Map of the Digital AR AI Exhibition in Metaverse, Kuldiga City



SAN AR META sculpture K_BOCA



36.

Antanas Ingelevičius: A Creator and a City

Organizer of the educational photography exhibition:
The National Museum of Lithuania

Year, duration of activities:
2022-04-20 – 2022 09 25

DESCRIPTION

Type of activity (course, trainings, exhibition, education, etc.)	Exhibition
Sector (culture, art, library, museum, technology, business etc.)	Museum
Target group	Adults
Description For example, aim, goals, what is about,formal or non-formal education etc.	Antanas Ingelevičius (1892–1947) was a Lithuanian photographer who remained unknown throughout his life. The exhibition shows the story of a mysterious man and his archive of photographs as a record and milestone in the history of Lithuanian photography. Accompanied by a visual map of Kaunas, where the photographs were made, the exhibition aims to give context to the master's œuvre. The exhibition tells about the city and its actors: the photographer himself and those who got into his photographic lens – street workers, launderers, newspaper and market vendors, artists, writers, and so on. Photographs protect the life of the city dwellers and the memory of the place. In the photography of Antanas Ingelevičius Kaunas is revealed in completely different colors - ancient, wooden, non-façade.
Topics of exhibition	Photography, Art History, Kaunas History
Topics of education	Photography History, Kaunas History
Name of curator, curating organization	Curators - Gytis Grižas, Vitalija Jočytė, Agnė Taliūtė Coordinator – Simona Širvydaitė-Šliupienė The National Museum of Lithuania
Name creator/creators of exhibition	Architect – Sigita Simona Paplauskaitė, Graphic designer – Rokas Sutkaitis
Outcomes	The exhibition was visited by more than 10 000 visitors;

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37.

Antanas Ingelevičius: A Creator and a City

Methodology The exhibition was presented with a catalogue, guided tours by educators and curators; various leading events. The exhibition space was complemented by the audio-visual installation “uni.code”, created by the BIONICS duo of interdisciplinary artists Lina Pranaitytė and Urtė Pakers. Also an educational workbook was created for children. The tasks allowed the children to familiarize themselves with the exhibition in a playful way.

Languages Lithuanian

Date and duration of the exhibition 2022-04-20 – 2022 09 25

Organizing institution The National Museum of Lithuania

Other relevant information about the exhibition In the context of the exhibition “Antanas Ingelevičius: Creator and City” a smaller exhibition by Ukrainian photographer Nikida Kadan was opened. Departing from the topic of the relationship between the artist and the city, the leading exhibition Dark Air featured the condensed ‘dark air of history’ with photographic images of socialist monuments in the public realm of the Ukrainian cities. As described by curator Vladimir Vidmar, “Dark Air emphasizes the distance between the past and its historical representation, determined by ideology. Photographs comprising “Dark Air” show military monuments from the Soviet era: the official canon of memory, in glaring contrast to memory archived, and to personal memory as a backdrop for the monument. The monument may be perceived in reverse to “unrecognized” memory, a thing continued and extended over time. Its illusionary “dark clots” become a separate component of the image, distorting perception. Rather than dissecting the ideology of post-communism by apologetically showcasing the breakthroughs of the Soviet era, Nikita Kadan takes the political stance by reflecting both through an agonistic logic. “

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Project Number: 2021-1-LT01-KA220-ADU-000028460

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Antanas Ingelevičius: A Creator and a City







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39.

Robert Capa / The Gambler

Organizer of the educational photography exhibition:
Hungarian National Museum

Year, duration of activities:
2013-2014

DESCRIPTION	
Type of activity (course, trainings, exhibition, education, etc.)	Exhibition
Sector (culture, art, library, museum, technology, business etc.)	Photography, Culture, Museum
Target group	Local residents, international visitors and photography lovers
Description For example, aim, goals, what is about,formal or non-formal education etc.	The exhibition attempted to show the range of possibilities, the context of an extraordinary life. By presenting possible roles, we offered historically based answers to the question: what was Robert Capa? In the four rooms of the exhibition we raised four issues and spoke about these roles of his life: migrant, photojournalist, gambler and hero. The "Robert Capa / The Gambler" exhibition was mainly built upon questions. Though it did offer some answers, it was mainly a continuous dialogue; thus, a great deal was left for the visitor to decide. Accordingly, the rooms were not laid out in any particular sequence; much depended on the way the visitor walked around them, whether they touched the objects or opened the drawers, and the order in which they read the texts. The exhibition aimed to draw the visitor into both the space and the show itself by creating situations. This was the intent behind the café installation, the genuinely dark darkroom, the card table in the Gambler room, the bathtub, waiting for the visitor to climb in or the visitor's book with the typewriter next to the editor's room. The Gambler asked for participation before anything else. This concept of the exhibition did not regard the past as closed but saw it rather as an open space in which to play with interpretations; everybody could take part. With the many programs built around it, this exhibition offered itself to various age groups, but it was of particular importance that it was also aimed at secondary-school students, who are especially close to the issues raised in the exhibition, such as emigration and gambling addiction.
Topics of exhibition	Photography, Culture, Robert Capa
Topics of education	Photography, Culture, photojournalism, perception of images, uses of photos

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40.

Robert Capa / The Gambler

Name of curator, curating organization
Curation: Eva Fisli and Beatrix Lengyel
Hungarian National Museum

Name creator/creators of exhibition
Concept creator: Eva Fisli

Outcomes
This exhibition has educational outcomes by providing visitors with opportunities to learn about Robert Capa, the history of the 20th century media, and the issues (migration, photojournalism, passion for gambling) and techniques of analogue photography presented in the exhibition.

The Gambler encouraged visitors to reflect on the images surrounding us as well as on their power. In addition, the exhibition area was a platform for educational programs (round tables for adults and Theatre in Education programs for secondary school students to change the perception of archival photos).

The curator worked together with Káva Cultural Group (a theatrical group that has been operating since 1996; it is Budapest's first professional TIE troupe and calls its activity "The Participant's Theatre").

Káva employs a presentation technique based on audience involvement, often quite deliberately blurring the line between actor and spectator: "This ensures that the participants can shape the events themselves and form their personal connection to the questions in focus." Their shows, which usually bring up questions, "offer participants an opportunity to get to know themselves and their environment better – through dialogue and collective thinking based on action, and by allowing the audience to see the world not as a static, unmoving picture but as a process. Capa's life and work is about photographs, but his pictures reach beyond themselves. We could not only discover moments of the past in them, but also be faced with questions about our present. The analysis of human matters that emerges in the pictures on show creates a space for dramatic thinking. This is how the Capa exhibition at the Hungarian National Museum and the drama-pedagogy approach represented by Káva came together."

We had 4 meetings. (For 100 secondary pupils.)

One of the written outcomes was the book of the show: *Robert Capa / The Gambler*. Exhibition at the Hungarian National Museum, 2014. and its bilingual appendix with the text by Káva: *The Participant / Visitor*.

Methodology
Storytelling through exhibition design: we did not only frame and hang the beautiful black-and-white prints, but we used interpretive installations in the exhibition area, for example, when we spoke about migration, we built a café (a meeting point for émigrés all around the world in the first half of the 20th century) where visitors could enter and sit. We also had a special guestbook that was a typewriter that visitors could touch and use.

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41.

Robert Capa / The Gambler

A good part of the visitors were already too young to know the technique of analogue photography so we had to highlight the features of Capa's world that were different than ours.

Languages Hungarian and English

Date and duration of the exhibition 2013-2014

Organizing institution Hungarian National Museum: www.mnm.hu

Other relevant information about the exhibition https://www.youtube.com/watch?v=dhDlw3NMGwk&t=1s
https://capa100.blog.hu/

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42.

Horizonte olvidado de Arena / Forgotten Horizon of Sand

Organizer of the educational photography exhibition:
Javier Atienza Alonso

Year, duration of activities:
October, 2021

DESCRIPTION	
Type of activity (course, trainings, exhibition, education, etc.)	Photography Exhibition
Sector (culture, art, library, museum, technology, business etc.)	Art
Target group	All ages
Description For example, aim, goals, what is about,formal or non-formal education etc.	The exhibition “Horizonte olvidado de Arena” / “Forgotten Horizon of Sand” collects the work done by Javier Atienza Alonso during his four trips to the Saharawi refugee camps. Putting the focus on the humanist vision, it introduces us to the life, traditions, and way of being of a people that has been forgotten after almost 50 years of conflict. Through photography and his curious look, he teaches us what is purely human, love, life and magic. With 82 black and white photographs, Javier Atienza Alonso shows us a vision of the Saharawi people that can be seen again thanks to their long periods of living in the camps that have allowed them to experience the bowels of Saharawi society. **Goals:** • To use the creative value of photography to investigate social reality. • To raise awareness of socio-political issues through the artist’s personal vision and photography. • To highlight the value of documentary photography, through the artist’s meaningful narrative with the community.
Topics of exhibition	Saharawi people; Saharawi refugee camps; human conflict; desert; documentary photography
Topics of education	Socio-political issues, social conflicts, refugee reality
Name of curator, curating organization	Rafael Trobat / Javier Atienza

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43.

Horizonte olvidado de Arena / Forgotten Horizon of Sand

Name creator/creators of exhibition

Javier Atienza Alonso

Outcomes

The exhibition that was presented for the first time in the exhibition hall of the Faculty of Fine Arts of the Complutense University of Madrid to about 1000 people and later in the Castillo de Santa Catalina in Cádiz to about 10,000 people (3 months duration).

Methodology

The photographic exhibition “Forgotten Horizon of Sand”, by Javier Atienza Alonso.
The name of the exhibition came about during his first trip. The photo that illustrates the poster reflects, in his own words, “that horizon that is always there, very present, is seen in almost all the photographs and represents a town that is totally forgotten”.

The artist himself conducted guided tours aimed at all audiences, (students of the centre and foreign visitors) recounting his experience in the Sahrawi camps over the course of four trips made in 2018 and 2019.

Languages

Spanish

Date and duration of the exhibition

Traveling exhibition in two exhibition centres
Exhibition Gallery of the Faculty of Fine Arts Complutense University of Madrid
06/10/2021 - 29/10/2021
Castle of Santa Catalina de Cádiz:
26/05/2022 - 31/07/2022

Organizing institution

Complutense University of Madrid, Spain
Department of Culture Cádiz City Council, Andalusia, Spain

Other relevant information about the exhibition

More information about the artist and exhibition:

- https://javieratienzaalonso.com/horizonte-olvidado-de-arena/
- https://javieratienzaalonso.com/horizonte-bbaa/
- https://javieratienzaalonso.com/horizonte-santa-catalina-cadiz/
- https://ondacadiz.es/noticias/2022-05/la-mirada-de-javier-atienza-sobre-los-campamentos-saharauis-en-el-castillo-de

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44.

Horizonte olvidado de Arena / Forgotten Horizon of Sand









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