

An abstract graphic featuring a large yellow triangle on the left side of the page. In the center, there is a blue-outlined rectangle containing various geometric shapes: a star, a triangle, a circle, a square, and a semi-circle. Above this rectangle is a blue circle and a white square. To the right of the rectangle is a blue speech bubble and a blue circle with a play button icon. Below the rectangle is a blue-outlined monitor shape containing a white circle with a blue arrow, a blue square, a blue circle, and a yellow triangle with a blue arrow. To the left of the monitor is a blue speech bubble and a blue circle. To the right of the monitor is a blue circle and a yellow speech bubble. The background is white with a yellow triangle on the left.

# ***CREATE IN PUBLIC SPACE***

***The first online course dedicated to creation in public space***

2016-2020

Public Report  
**INFOGRAPHICS & LEARNING POINTS**

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## **INTRODUCTION**

### **MOOCs?**

MOOCs are a digital learning tool originally from the USA, that stands for Massive Open Online Courses. They were created in the early 2000s and used by major American universities, quickly gaining popularity thanks to captivating features such as innovative communication techniques (videos, webinars and podcasts), collaborative work between learners using forums, chats and wikis and an expansive process for monitoring and checking knowledge acquisition via self-assessment or peer assessment. The first MOOC emerged from the open educational resources sparked by MIT OpenCourseWare in 2007 and this learning format was first coined as MOOC in 2008. Since then, MOOCs are more and more popular but are still emerging in some sectors such as artistic creation.

A MOOC lasts for a predefined period, often several weeks, bringing together a community of learners from around the world. Concretely, each user registers on a dedicated website, granting him/her access to the course: video contents, additional resources and a forum. The whole of it is available over a period of various months.

This report evaluates the implementation and dissemination of the MOOC "Create in public space", produced by FAI-AR in partnership with IN SITU from September 2017 to August 2019. Designed and produced through a 2-year process, this MOOC was made public free of charge over two sessions: the first one from September to December 2019, the second one from March to June 2020. This report relies on materials collected from December 2019 to August 2020, described later in this document (section "evaluation material"). The first section is a presentation of the MOOC genesis, production and implementation. The second section details the data on which the evaluation is based. The third section offers and analyses the collected material.

## **GENESIS**

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### **Partnership**

The idea of the MOOC was developed in 2016 as part of the IN SITU ACT programme. The European IN SITU network was looking for tools to disseminate and promote art in public space. FAI-AR, Europe's sole higher education training programme on art in public space, has been developing its teaching and learning experience in this field since 2002. The school offered to develop this innovative tool to harness its expertise and disseminate it worldwide. This gave rise to the "Create in Public Space" project, a bilingual (French/English) learning platform that is free to use and gives participants the tools and inspiration to bring art to public spaces. Produced by FAI-AR in strong partnership with IN SITU, the MOOC also benefitted from a collaboration with ARTCENA, French national resource center for theatre, circus and street arts.

#### **FAI-AR: Overall coordination, educational engineering, editorial management, and production, based in Marseille, France**

FAI-AR is the model school in Europe devoted to artistic creation in public space. It offers a 22-month specialized training course for students from superior arts training institutions and experienced performers of all nationalities who have decided to assert their position as artistic creators and organizers of projects in public space. FAI-AR's function is to provide them the knowledge, skills and professional know-how and to assist them in their artistic approach. One-of-a-kind, FAI-AR also meets a demand for continuous training and educational engineering: it offers short courses, workshops, and master-classes for artists and professional technicians. Some of these activities have an international dimension and are part of partnership agreements linked to developing the sector of art in public space in partner countries.

[www.faiar.org](http://www.faiar.org)



**IN SITU, European platform for artistic creation in public space: Artistic expertise and targeting resources, operated from Marseille, France**

IN SITU was created by programmers passionate about new aesthetic trends and the issues around public space, who joined forces in 2003 to work together across Europe and support artists working outside of conventional venues. The network is led by Lieux publics, a national and European centre for creation in public space based in Marseille, France, and has developed through a number of projects supported by the European Commission. As IN SITU has grown, its expertise and activities have become clearer: it serves to identify artists, facilitate transnational artistic project laboratories and incubators, support co-productions and emerging works, organise combined European and international residencies, perform artistic research, run conferences for people working in this area, operate a Think Tank and develop the first MOOC (Massive Open Online Course) dedicated to artistic creation in public space with the FAI-AR.

IN SITU ACT includes 20 partners and 8 associated partners from 19 countries and as many contexts, practices and aesthetic approaches. IN SITU partners are Artopolis Association / PLACCC Festival (Hungary), Atelier 231 / Festival Viva Cité (France), CIFAS (Belgium), Čtyři dny / 4+4 Days in Motion (Czech Republic), FAI-AR (France), Freedom Festival (United Kingdom), Kimmel Center (The United States of America), Metropolis (Denmark), La Strada Graz (Austria), Les Tombées de la Nuit (France), Lieux publics (France), Norfolk & Norwich Festival (United Kingdom), Provinciaal Domein Dommelhof (Belgium), Teatri ODA (Kosovo), On The Move (Belgium), Østfold Internasjonale Teater (Norway), Oerol Festival (The Netherlands), Terni Festival (Italy), UZ Arts (United Kingdom). Since 2018, IN SITU gathers associated partners: Bildstörung Europäisches Straßentheaterfestival Detmold (Germany), Biela Noc (Slovakia), Eleusis 2021 European Capital of Culture (Greece), FiraTàrraga (Spain), Bússola (Portugal), ANTI Festival (Finland), Matera 2019 European Capital of Culture (Italy) and Sura Medura (Sri Lanka)

In 2016, IN SITU launched ACT, a large-scale European project funded by the European Commission up to 2020 as part of the Creative Europe programme.

<http://in-situ.info/en/>

In collaboration with

**ARTCENA: Targeting and generating resources, co-editing the glossary, based in Paris, France**

ARTCENA is an open and vibrant gathering place whose primary objective is to reinforce the foundation and development of circus arts, street arts, and theatre. ARTCENA's mission has three focal points:

- Sharing knowledge through the creation of a digital reference portal and publishing;
- Assistance for professionals by providing them with advice and training;
- Support for exposing the various arts sectors through various mechanisms that encourage promotion, creativity (assistance in creating dramatic texts, Grands Prix), and international development (Circostrada network, Contxto ...).

<https://www.artcena.fr/>

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## Ambition

3 main expectations were behind the design and implementation of the MOOC Create in Public Space:

- producing the first MOOC dedicated to creation in public space
- giving a widely shareable format to FAI-AR's pedagogical experience in this field
- giving visibility to the sector of creation in public space at international level

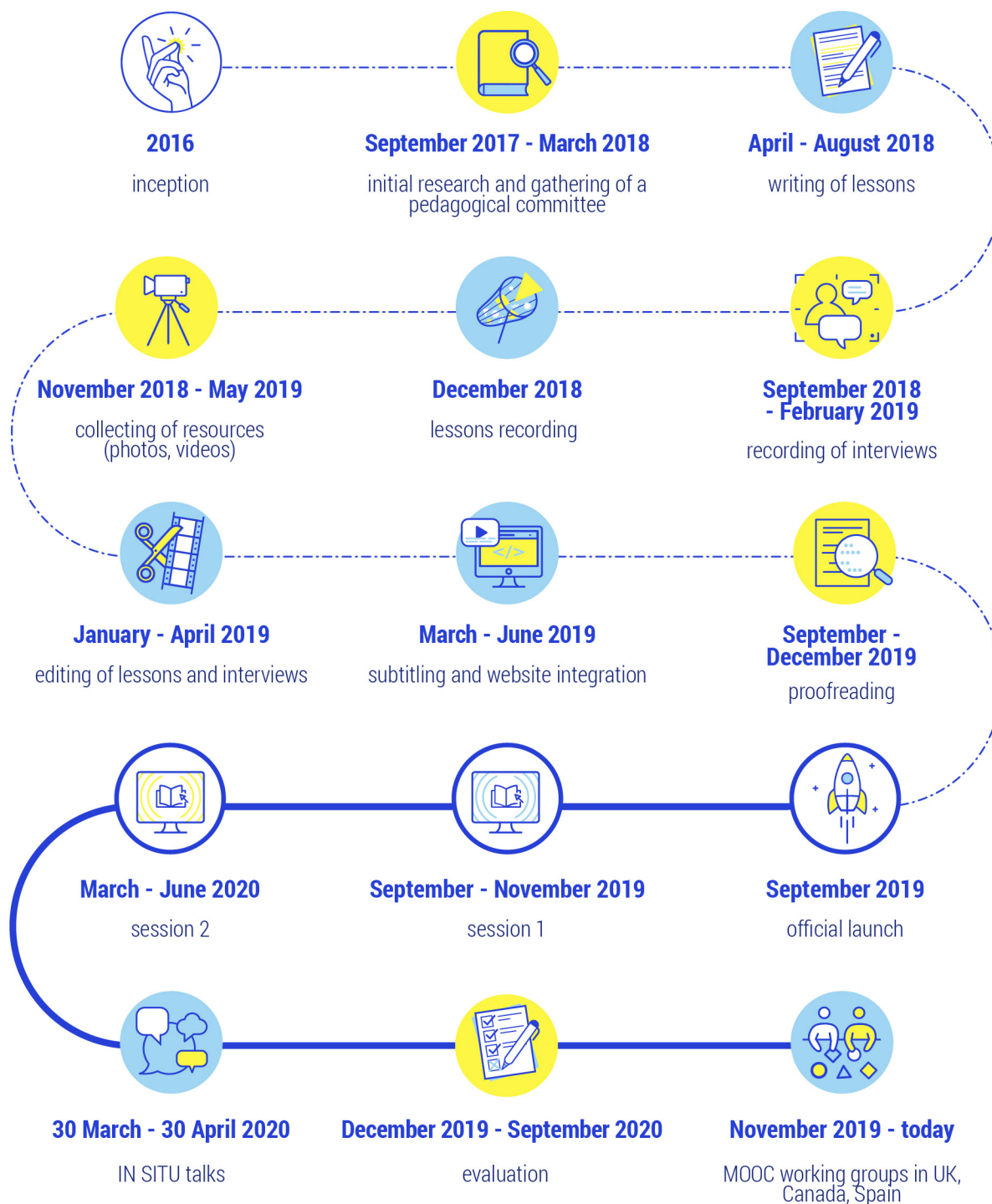


## Timeline

With an initial launch date in March 2019, the MOOC Create in Public Space was officially online in autumn 2019 for a period of 3 months: one chapter released every week over 4 weeks and then all contents available during 2 months.

In light of the COVID-19 pandemic in Spring 2020, the MOOC partners decided to re-open the access to the MOOC with all the contents directly available for a second period of 3 months during which 4 related talks were also organized.

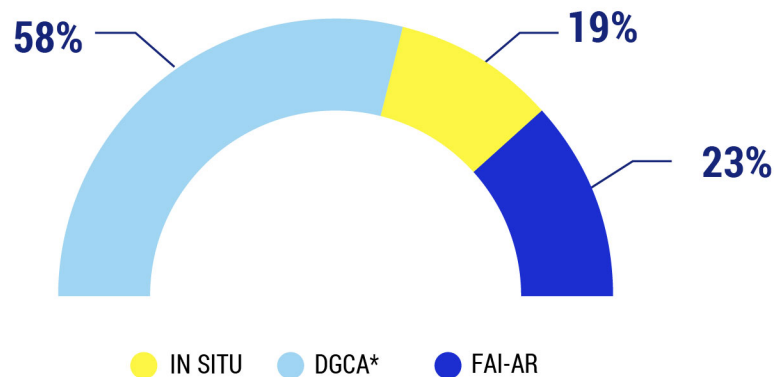
Access to the MOOC and related webinars was free, upon registration. Out of official openings, the MOOC has also been made available for some dedicated working groups, upon request.



## Budget

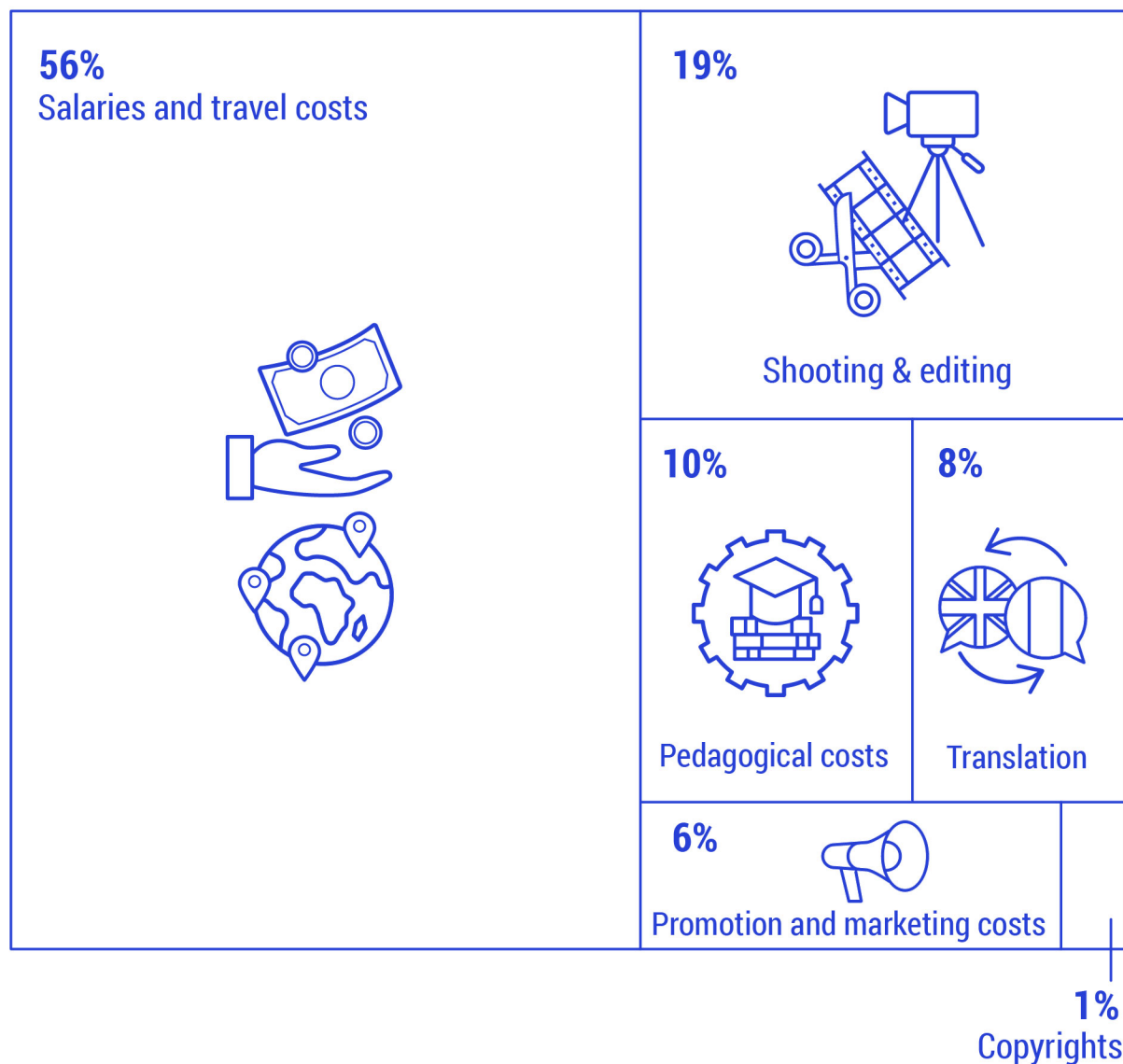
The production of the MOOC extended over a period of 2 years, for a total budget of approximately 135 000€, distributed as follows:

Income:



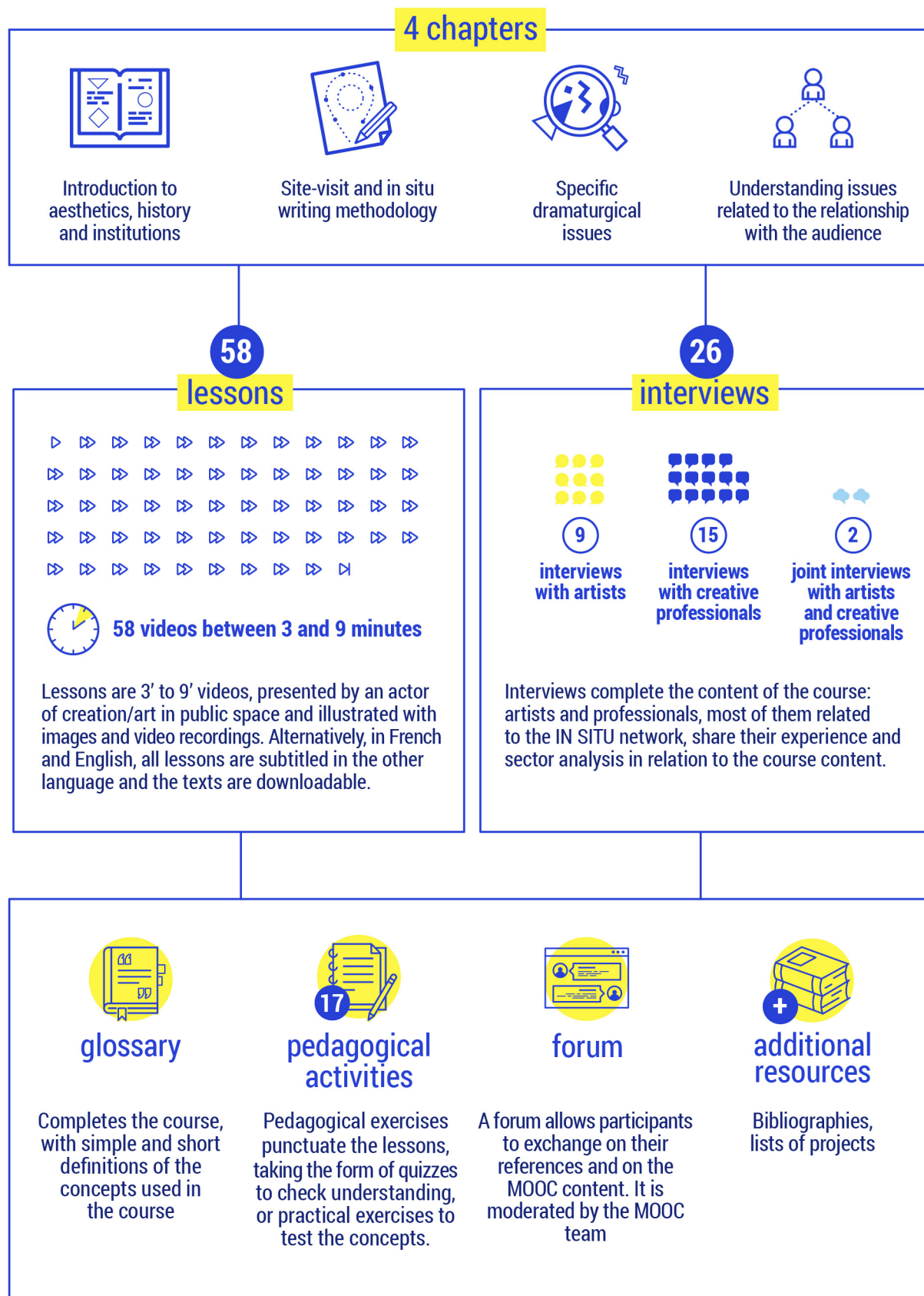
\* dedicated fund attributed to FAI-AR by DGCA: Direction générale de la création artistique (French Ministry of Culture)

Spending:



## CONTENT

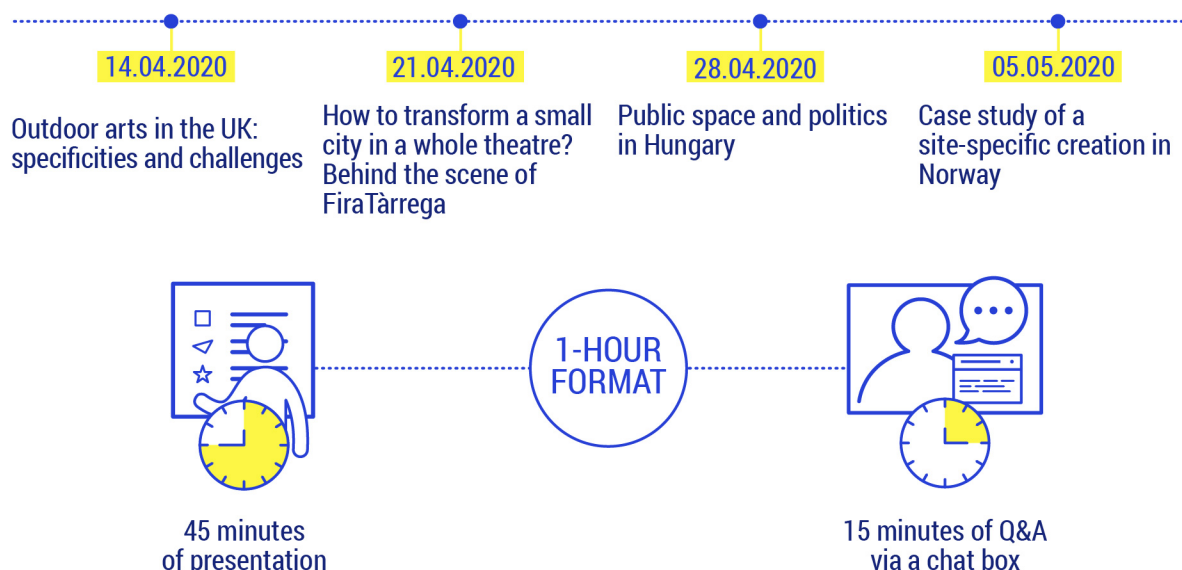
The MOOC was structured as follows





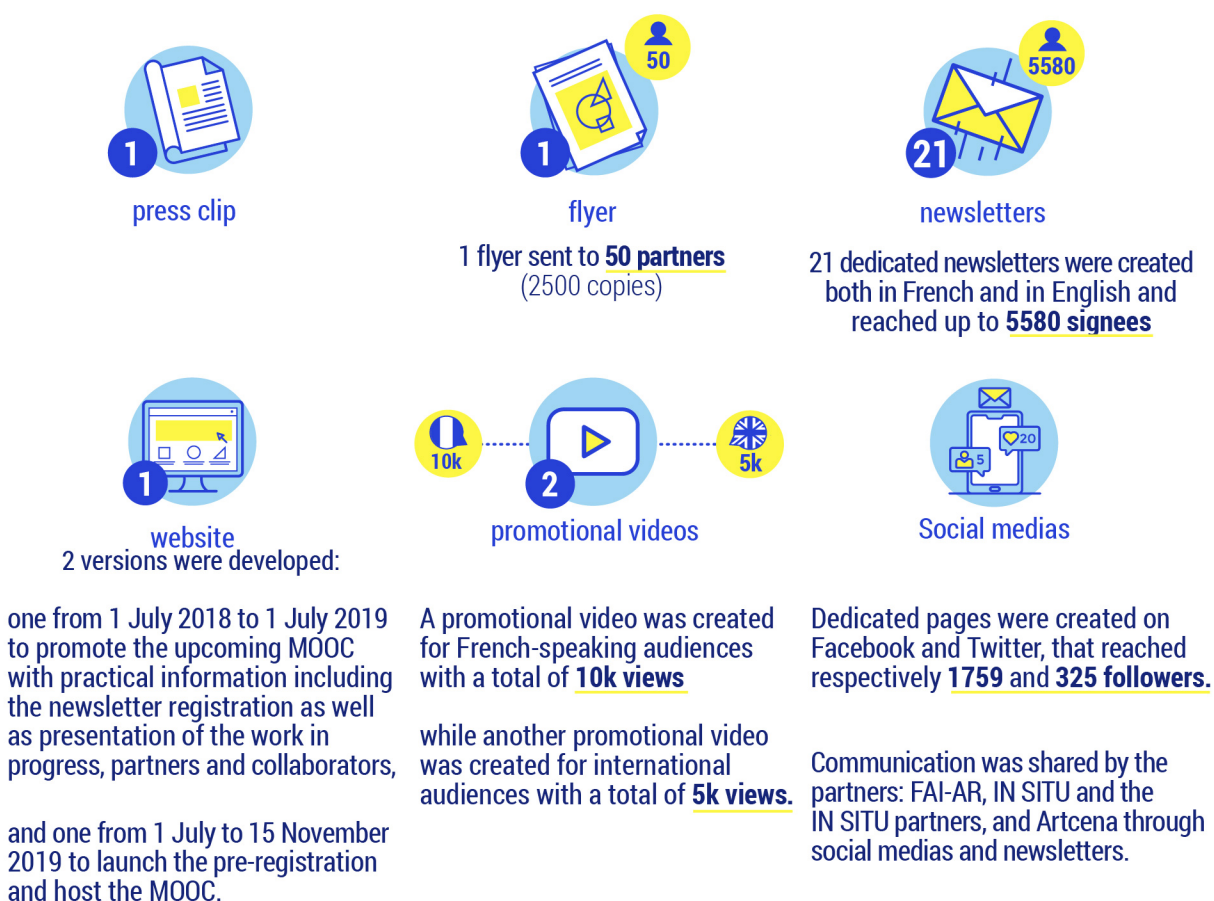
## 4 webinars

In addition to the MOOC contents, 4 online talks were organized in March and April 2020. Involving IN SITU partners, they offered an interactive space with country-based themes.

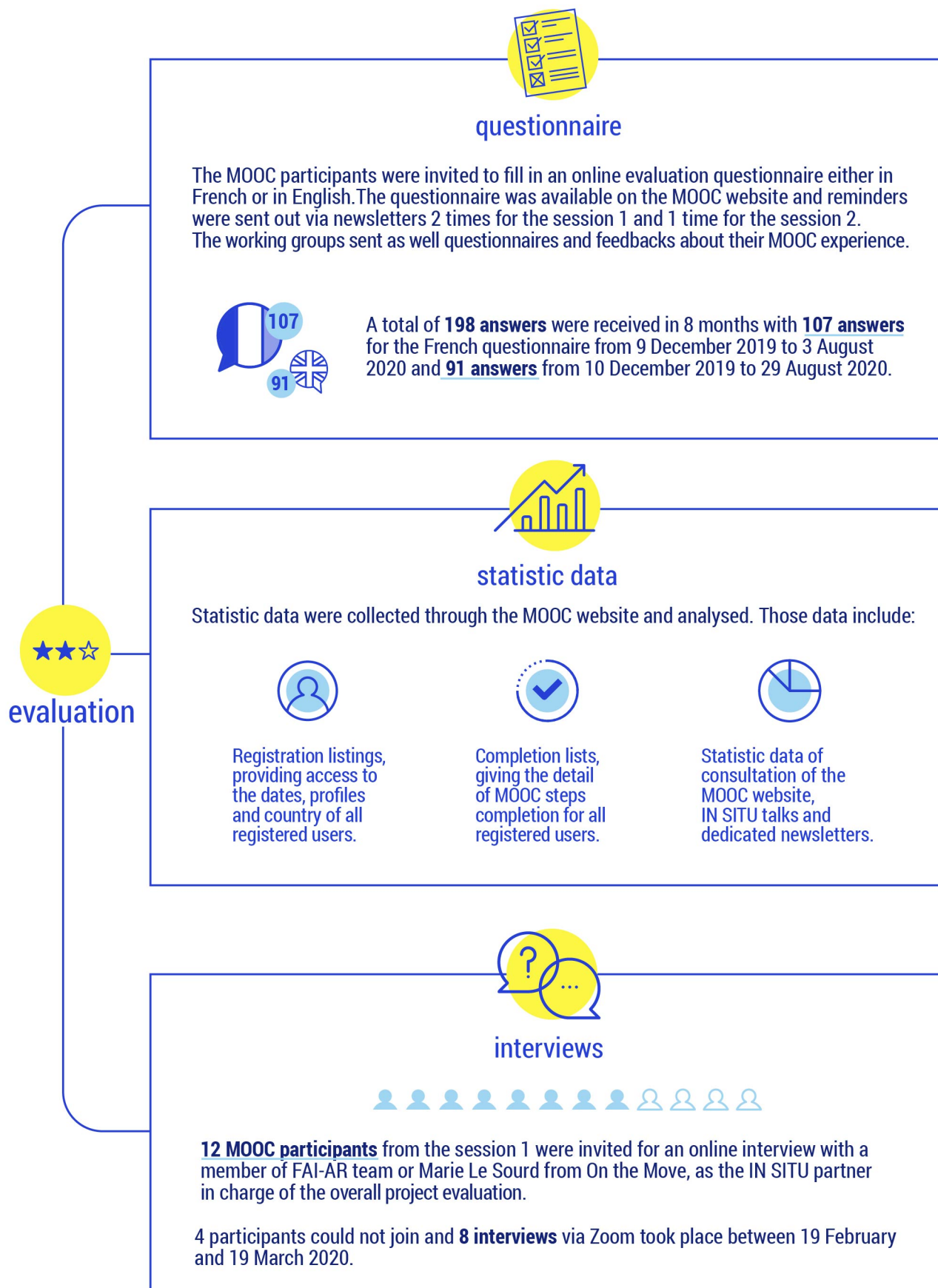


## Communication strategy

Communication on the MOOC covered different phases of its implementation, from production to diffusion.

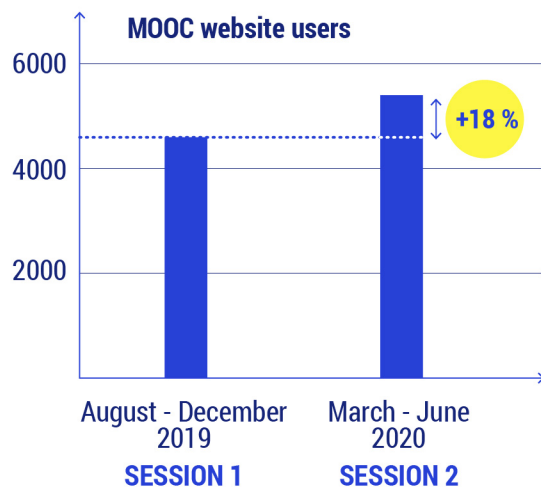


## EVALUATION MATERIALS & METHODOLOGY

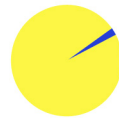


## AUDIENCE

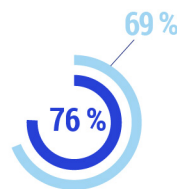
### interest



Between session 1 and session 2, the number of the MOOC website users increased by 18%, **from 4593 to 5398**, for similar period of time (4 months)



In all cases, **98%** of them reached the MOOC website by direct landing.



According to the evaluation questionnaire, **69% of the French-speaking respondents and 76% of English-speaking respondents had no MOOC experience in the last 2 years.**

### Learning points

There is an interest for a MOOC dedicated to creation in public space both for the topic and the MOOC format.

The communication campaigns launched during the publication sessions were effective and helped to catch the audience's attention, included for non-MOOC users.

For session 2, this interest may have benefited from the exceptional world context of sanitary lockdown.

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*there is really an urgency to have (creation in public space) being developed and being offered as a kind of an educational framework*

(interviews) //

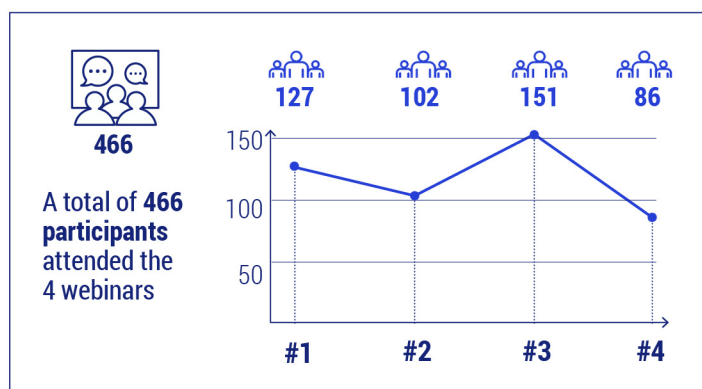
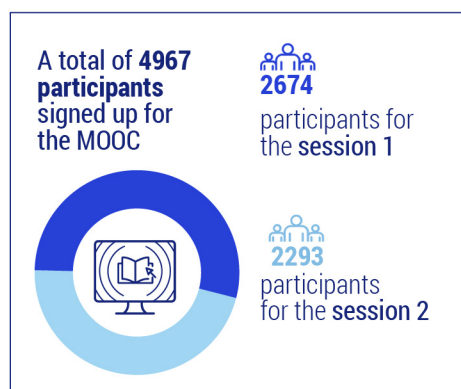
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*the format of the MOOC and online education, can be very attractive, horizontal, innovative and successful.*

(interviews) //

### registration

Both the MOOC and the webinars were accessible for free upon registration and data were available for French-speaking and English-speaking participants.





## profile



Participants were mostly European, French-speaking, women and professionals and the learning approach was largely individual.

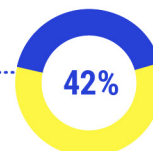
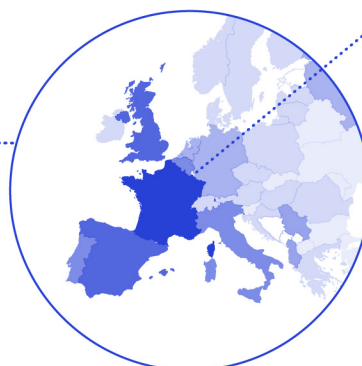
## geographical coverage

### participants



The MOOC participants represented 126 countries **mostly from Europe** and in particular from France, UK, Spain and Italy.

Canada is the most non-European country represented and other non-European countries were represented mostly from Asia.

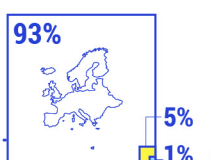
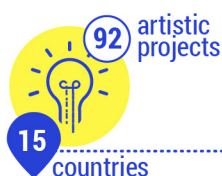


**French participants** represent near **42%** of total subscribers (2080 users), which is easily understandable when considering that FAI-AR, so as 4 other IN SITU partners and ARTCENA are based in France and counted with their local communication relays.

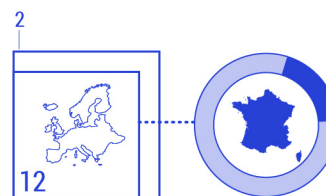
As for the webinars, the participants represented between **20 to 28 countries** mostly from Europe and in particular from France, UK, Spain, Belgium and Italy.

### content

Regarding the representativity of artistic projects and professionals interviewed within the MOOC, there is a clear European identity linked to the origin and the area of work of the main stakeholders of the MOOC as well as the availability of resources about art in public space in Europe. The production and collecting of material mainly relied on IN SITU, a European network, and on French resources provided by ARTCENA.



A total of **92 artistic projects** are mentioned in the MOOC, representing **15 countries** of origin. Among them, **93% are from European countries**, **5% from America** and **1% from Asia**.



Interviews of professionals share the same European focus, with **14 countries** represented over **26 interviews**, mostly from Europe and with a **higher representation of French professionals** (5 interviews).

No significative link can be found between the representation of countries within the MOOC contents and the number of national users.

### Learning points

The repartition of MOOC users is in line with the professional networks and communication outreach of its stakeholders. However, the fact that some participants followed the MOOC from so many countries tends to suggest that a wide field of development is still to open.

## language

The MOOC content and communication were proposed in two languages: French and English.



### Learning points

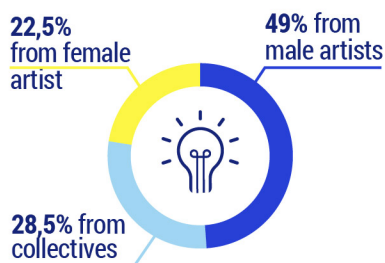
The choice to produce a bilingual content in French and English, two largely-spoken languages around the world, really contributed to enlarge the MOOC audience and maximise its impact. This impact clearly justifies the 14% cost generated by the translation.

## gender

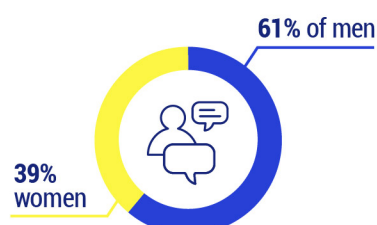
The lessons were presented by a woman for the English version and a man for the French version.



### Artistic projects presented



### Interviews of artists and professionals



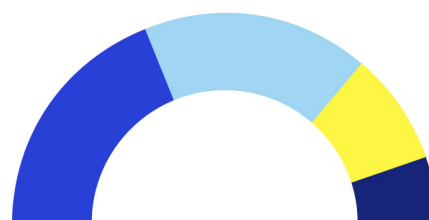
### Audience

Women were largely over-represented, as 70% of the 2 MOOC session were women.



## status

The MOOC participants were mostly artists 37%



art students	34%
creative professionals	17%
others	10%

The FAI-AR offered the possibility to go beyond the individual focus and support interaction and networking among participants in neighboring countries.

As a consequence, **9 working groups were coordinated by 7 FAI-AR partners in 4 countries** (UK, France, Canada, Spain).



### session 1

**Artoff festival** (Canada)

1 group

**Inside Out Festival** (UK)

1 group

**Studio 101** (UK)

1 group

### session 2

**Graphic design school**

(France)

1 group

**Articulture** (UK)

3 groups

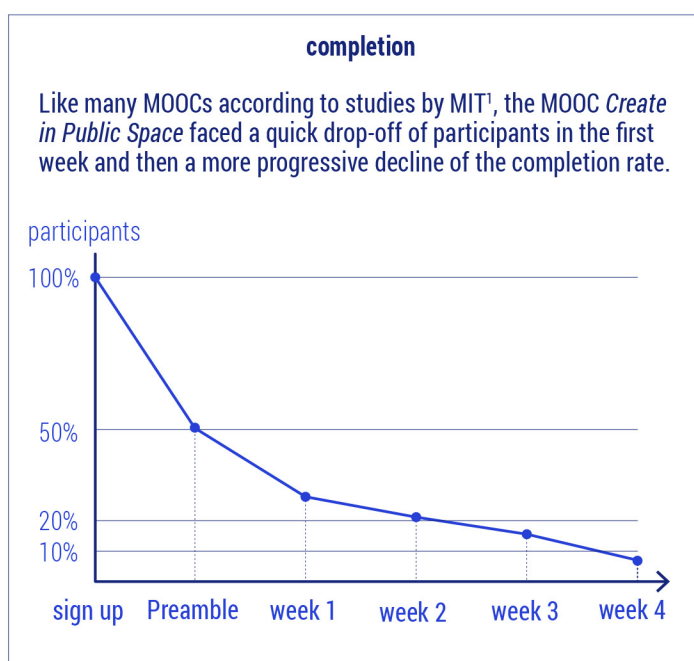
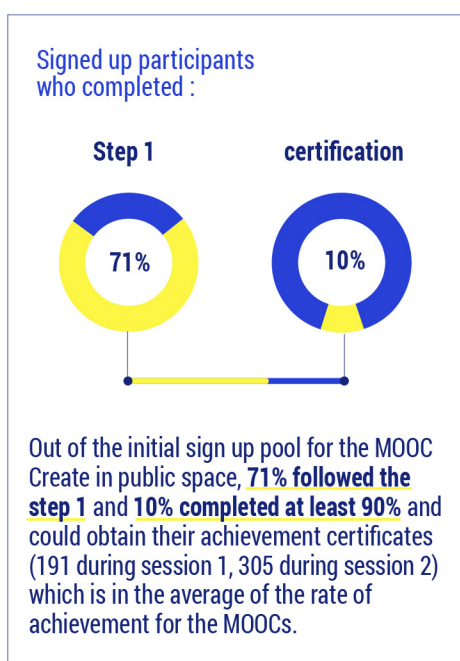
**XTRAX** (UK)

1 group

**FiraTàrrega** (Spain)

1 group

## involvement



<sup>1</sup> <https://news.mit.edu/2014/mit-and-harvard-release-working-papers-on-open-online-courses-0121>

## INTERACTION WITH THE USERS

### forum

The MOOC also made available a forum to create an interaction among the participants. This forum was mainly organized around the MOOC exercises, encouraging participants to share their productions on the dedicated threads.

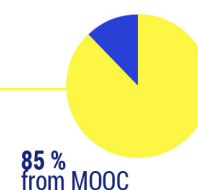


There were in total 364 contributions on the English forum, 402 on the French forum, hence **a total of 764 contributions**. Most of those were collected on the forum sections dedicated to transversal topics, such as sharing of artistic and professional references. They proportionally generated few direct interactions between the MOOC users. The MOOC team provided **41 answers**.

### IN SITU Talks

As for the IN SITU Talks (webinars) organised from April to May 2020, they were attended by a variable number of participants whose a large majority (85%-88%) also followed the MOOC.

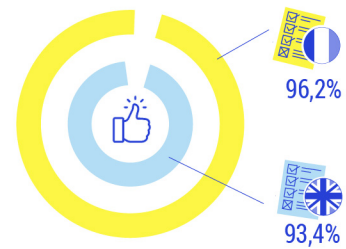
A total of **466** participants attended at least one of the IN SITU talks.





## OVERALL POSITIVE EXPERIENCE

The overall experience has been interesting for the MOOC participants as illustrated by **96,2% of the French-speaking respondents** and **93,4% of the English-speaking respondents** of the questionnaire who recommend the MOOC Create in Public Space. It has been even stimulating and comforting for some of them.



### stimulating

The MOOC has broadened the knowledge and opened the eyes of some participants as **a good introduction to the creation in public space**. In terms of contents, interviews were the most appreciated format of learning before lessons and exercises and they were a stimulating starter for conversations in the working groups.

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*I found the project extremely interesting and useful, especially for beginners*

(questionnaire)

*I found the interviews the most useful aspect for broadening my knowledge*

(questionnaire)

*it is a tool which is exactly where it is supposed to be, (...) to give entry points*

(interview)

*(the interviews) gave a good taste of the ground, like a trip*

(interview)

//

The MOOC can help to define a possible scenario related to creation in public space to be developed afterwards, such as the collaborative project around “care” developed by the participants from various backgrounds and practices (poet, coder, architect, cellist, archaeologist) of the working group coordinated by Art of festivals in Canada.

### comforting

The MOOC had also **a comforting dimension** for some participants who appreciated the knowledgeable practitioners interviewed sharing their working process which **resonates with their experiences** and the meta level of reflection/organised discussion of various aspects. An artist based in India even underlined that some parts of her artistic work has been influenced by the learning of the MOOC.

//

*most was fairly familiar, but it was nevertheless comforting and great to hear that professionals all around Europe and world are facing similar challenges*

(questionnaire)

*it has professionalised our intuition*

(interview)

*this MOOC was a great support and gave me a lot of confidence and knowledge in my project in performing arts and creation in situ which I was not aware of before taking part in this MOOC*

(questionnaire)

*(people in a working group) enjoyed the idea that what they were doing was part of an established practice*

(interview)

*here is our peers, here is our community of practice*

(interview)

*I loved that the MOOC reaffirmed my sense of freedom in association with arts in public spaces – but also the trepidation and therefore excitement that often goes with it!*

(interview)

//

## **CONCLUSION**

Overall, this MOOC Create in public space is a very positive experience: the number and geographical coverage of users went far beyond the initial expectations and testifies on an interest for accessible resources on creation in public space. There is a strong interest for a follow-up whether it implies people who don't know much about the art in public space artistic field or people who are quite familiar with it. Indeed, though resources on creation in public space do exist on national scales or within professional networks, few synthesis and pedagogical tools are available to a non-expert audience. This suggests that such tools are lacking and worth to be developed.

On this regard, the choice of an online, experience-based learning format such as a MOOC probably played an important part in the audience engagement: organized over a period of 4 weeks, allowing a regular communication, the contents were shaping a real experience. For sure, this dimension of experience goes further in the context of working groups articulated around the MOOC, proposed by a series of professional partners. Feedbacks from those groups reveal that the MOOC can play the role of a gatherer of art professionals, in regions lacking from professional representative organisations.

Those conclusions should lead us to think about future developments of this MOOC. As one of the few existing dissemination tools on creation in public space, it would be worth enlarging its representativity and impact, both cultural and geographical:

- paying more attention to regional specificities and collecting examples and experiences from non European countries,
- diversifying the languages used within lessons and support documents,
- developing some complementary contents, allowing professionals to go deeper in the investigation and learning,
- exploring additional ways of giving access to the resources,
- enhancing the « MOOC community » on creation in public space, especially by providing specific pedagogical tools to support the organisation of local MOOC working groups.

Such development requires financial and human means, but would definitely benefit to the sector as a whole.

Reflexions on these potential developments will be partly explored under the partnership between FAI-AR and IN SITU, in the frame of the new cooperation programme (UN)COMMON SPACES, 2020-2024.

## **CREDITS**

This report was commissioned by IN SITU, coordinated by IN SITU and FAI-AR and compiled by On the Move.

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Elisabeth Simonet (*IN SITU Coordination officer at Lieux publics*)

Nadia Aguir (*IN SITU General manager - Head of European & international relations at Lieux publics*)

Layout: Chloé Msset

## **ON THE MOVE**

On the Move is dedicated to supporting the mobility of artists and cultural professionals, in Europe and worldwide. Through its free to access website, On the Move regularly highlights the latest funding opportunities supporting the international mobility of artists and cultural professionals – of every discipline. Thanks to the expertise of its members and partners, On the Move also shares information on key challenges related to cultural mobility (e.g. visas, social protection, taxation, environmental issues). Beyond this work as an information point, On the Move facilitates mentoring sessions and workshops, and gives public presentations on cultural mobility issues and the internationalisation of practices for the arts and cultural sector. On the Move is also involved in evaluation related partnerships such as with IN SITU, but also European Network of Cultural Centres and the European Theatre Convention. Born as a website in 2002, originally a project of IETM - International Network for Contemporary Performing Arts, On the Move has evolved into a dynamic network that now counts more than 50 organisations and individual members.

<http://on-the-move.org>

<https://www.facebook.com/onthemove.OTM>

<https://twitter.com/OnTheMoveOTM>

Interviews: Marie Le Sourd

Data analysis, interviews and writing of the report: Maïa Sert

**ON  
THE  
MOVE**

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## **FAI-AR**

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<https://www.faiar.org/>

<https://www.facebook.com/FAIARformation/>

[https://twitter.com/FAIAR\\_Marseille](https://twitter.com/FAIAR_Marseille)

Data collection (statistics, questionnaires & interviews),  
editing and writing of the conclusion: Camille Fourès





## IN SITU

IN SITU is the European platform for artistic creation in public space. Since 2003, it has supported more than 250 artists working outside conventional venues and contributing to the transformation of our territories. IN SITU is an ecosystem connecting a new generation of artists with audiences, programmers, and key-players involved in the economic, political and social realities around Europe. IN SITU develops an ecology of creation based on transnational artistic workshops and laboratories, European and international residencies and collective mentoring for pilot artistic projects. IN SITU also designs tailored consulting and expertise for European cities, online training modules (MOOC) and a Think Tank dedicated to artistic creation in public space.

Pilot projects / ACT 2016-2020: In Search of Democracy 3.0, Stichting Nieuwe Helden / Lucas De Man (The Netherlands); A Certain Value, Anna Rispoli & Martina Angelotti (Italy / Belgium); Twenty-Eight, Richard Wiesner (Czech Republic); Studio Cité, Benjamin Vandewalle (Belgium); Foreign Tongues, Liquid Loft / Chris Haring (Austria); Pig, Kaleider / Seth Honnor (United Kingdom).

IN SITU is led by **Lieux publics - European and national centre for artistic creation in public space** (France), and brings together 19 partners from 12 countries: **Artopolis Association / PLACCC Festival** (Hungary), **Atelier 231 / Festival Viva Cité** (France), **CIFAS** (Belgium), **Čtyři dny / 4+4 Days in Motion** (Czech Republic), **FAI-AR** (France), **Freedom Festival** (United Kingdom), **Kimmel Center** (The United States of America), **Metropolis** (Denmark), **La Strada Graz** (Austria), **Les Tombées de la Nuit** (France), **Lieux publics** (France), **Norfolk & Norwich Festival** (United Kingdom), **Provinciaal Domein Dommelhof** (Belgium), **Teatri ODA** (Kosovo), **On The Move** (Belgium), **Østfold Internasjonale Teater** (Norway), **Oerol Festival** (The Netherlands), **Terni Festival** (Italy), **UZ Arts** (United Kingdom). Since 2018, IN SITU gathers associated members: **Bildstörung Europäisches Straßentheaterfestival Detmold** (Germany), **Biela Noc** (Slovakia), **Eleusis 2021 European Capital of Culture** (Greece), **FiraTàrrega** (Spain), **Bússola** (Portugal), **ANTI Festival** (Finland), **Matera 2019 European Capital of Culture** (Italy) and **Sura Medura** (Sri Lanka).

<http://in-situ.info/en/>  
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