**RISK CHANGE – Tense Present Sustainable Model**

**Seven Pillars**

For instance, and for the ‘Tense Present’ sustainable model, there are seven tributaries to the RISK CHANGE project:

- Art, culture and education

- Research and science

- Digital media and digital applications

- Entrepreneurship and inclusive society

- Mobility and migration

- Ecology and technology

- Interdisciplinarity and cohesion

On these its relevance, project issues, aims and goals, partners involved and interested, planned and discussed with are elaborated.

**Topic**

One of the RISK CHANGE project goals was to emphasise migrations as natural processes, which are going on in the Universe since the very beginning, from the Big Bang on. So our Space arose and life started with energies and relations between different entities like planets, galaxies, stars etc. and on some stage living organisms appeared. An-organic and organic nature were defined for scientific separation of various systems acknowledged within humanity.

Today, when we're struck by the virus, it doesn't seem we are putting on a line its migrations transcending borders and continents, as we're creating ongoing migration crisis with millions of people trying to escape wars and their devastated homelands. But both cases make us afraid or even paranoid with thoughts of unknown and other touching us and our societies forgetting that next migration crisis will be caused by environmental changes.

As we know, change is the only constant of evolution. From smallest creatures, atoms and molecules to sophisticated organisms and most accomplished systems. Therefore, RISK CHANGE took into perspective artistic views on migrations, which were considered and discussed with all project partners in our program preparations, creative idea modules, presentations, symposiums, trainings and workshops, (touring) residencies and mobilities, public events, exhibitions, festivals and mobile applications.

Basic issue is, migrations are natural, from the smallest to the biggest scale, from our blood circulation in our bodies, brainwaves in our heads to our changing personalities through knowledge, receiving and transmitting information and by just a simple growing-up. Nowadays with almost half of the population staying at their homes because of the pandemic and whole cities in quarantine with state borders almost closed still migrations are going on. For people on a smaller territory, while other living creatures and the Universe are continuing their rhythm. Undisturbed.

Four of the RISK CHANGE main exhibitions with numerous – altogether almost 200 – artists from Europe and all over the world, were entitled MIG 21 – Migratory Interdisciplinary Grid 21 (2016–2017), Shelters of Babylon (2017–2018), Personal (2018–2019) and Tense Present (2019–2020) to underline main themes of migrations through artists' perceptions and their vocabularies and attitudes, media and aesthetics, forms and ethics. In the content evolution we underwent several processes happening in our Space vitally related to our existence that show decisive sustainable track.

**Mobilities and migrations**

All our civilisation arises from migrations. Moving, travelling, transgressing, searching and researching, exchanging and changing, sharing and learning, communicating and commuting, collaborating and participating, on-line and off-line are generative processes of the ‘Tense Present’ sustainable model. When mobilities and international collaborations, social inclusion respecting vulnerable social groups, minorities and ethnicies, intergenerational dialogue involving all generations are its perspectives and priorities, we are facing continuous and constant migrations for many reasons, and by which we are always put in situations to adapt culturally, socially and environmentally following changes that occur naturally.

Stressing nature and society so often is underlining vital cohabitation for survival. Art and culture bring evolution and with science they mean civilisation. Technology is a tool that us made for usage, although sometimes it can be misused. Responsible use of technology and knowing consequences of its usage on personal, social and environmental levels is one side of the humanisation of technology. All the way, from the idea to research and development, testing and realisation, presentations and promotions and final productions and products have to care same profile of responsibility to humankind and nature, to Earth and Space.

Artistic creations may incorporate the subtlety of various relationships between producers, productions and products and digests them into the multi-dimensional works, which involve several elements for further investigations, if it has any other qualities and maybe encourages more researches and new settings, new explanations and new understandings in the creative framework.

On some stage we should put aside other issues like economically and politically as they are secondary and artificial. They are important, too, but they lack of artistic dimensions.

**Starting points**

Multimedia Center KIBLA in Maribor, Slovenia, is still the biggest intermedia arts centre in Middle and East Europe. It was established on 4 July 1996, while Ars Electronica Center in Linz (Austria) opened in September (but un-finished) and ZKM Center for Art and Media Karlsruhe (Germany) in April 1997. The difference is, that among three, KIBLA is the only independent, autonomous organisation formed as an association – an NGO, when other two are the main by city, region and state established institutions.

We also co-created the International Computer Art Festival in Maribor in 1995, first of a kind in our area, after Ars Electronica Festival in Linz (Austria) and DEAF Festival in Rotterdam (Netherlands) organised by the V2\_.

Nevertheless, we’ve collaborated with each one of mentioned institutions and we’ve exchanged events and participated on festivals and we still do. And there are many more organisations in Europe and around the world with which we share our practices and experiences and collaborate in various projects. These collaborations bring our stability and mean our sustainability.

Through the years KIBLA has continued its path from the Slovenian multimedia centres network – M3C to RUK – a network of research centres at the intersection of art, science and technology. In this interdisciplinary triangle, we are developing innovative products and services for the soft and humane technology of the future.

**Model**

Our basic sustainability model is connecting ‘traditional’ and ‘new’ media with public spaces for events and other activities, e.g. gallery, bookshop, (students) research and information and advisory centre, cyber cafe, space for art and art production, education, presentations, discussions, workshops, design and desk-top publishing, architecture and engineering, computer programming and artistic and cultural management.

Regular, ongoing program throughout the whole year displaying and debating new artistic practices, cultural and social issues, information-communication technologies, open source, cyber economics, networks and global connected realities and discrepancies are foundations for the ‘Tense Present’ sustainability model based on a new form that combines the production part (cultural and creative industries) and the business part (services, public calls and tenders, sales, etc.) and most importantly, to involve newcomers and give them opportunities and support to not only survive with their work in such environment, but – by following the organisation’s aims and goals – to enhance and upgrade such centre, art & science, culture and creativity, education and research institution with new productions and presentations, services and products and continuously bringing added values to overall results and outcomes of creative processes.

Most essential is awareness of equal participations by all involved workers in the institution’s portfolio, their professional attitude in each project production and presentation (with pre- and post-production being necessary parts of the circle), their devotion to collaborations and cooperative solutions and common responsibility as on the organisation’s and their own survival as on the artistic, cultural, scientific, educational, creative and corporate image of the ‘Tense Present’ self-sustainable RISK CHANGE model.

Through the development of the RISK CHANGE programs, researches, residencies, conferences, symposiums, presentations and creative idea modules as project’s laboratories and within existing project consortium, main issue was to integrate contemporaneity including as many aspects as possible with putting it into artistic, cultural and scientific contexts, researching ecological, social, economical, political and technological implications having in mind future perspectives of the topics elaborated and realities we’re facing (literally).

The credit of the ‘Tense Present’ sustainability model is openness and collaboration with organisations, institutions, companies and entrepreneurs, research laboratories, universities and academies and other schools, artists and cultural workers, theorists and teachers, producers and operators and awareness of the common responsibilities and sharing values.

Present realities are not set only by ecology and environmental issues, health and social care, national states and taxes, minorities and ethnicities, economies and policies, but same important by creativities and cultures, arts and sciences, researches and education systems. Even more, these mentioned ‘states’ are getting driven by technologies, which are structuring various types of cyber realities – virtual, augmented, immersive, mixed or in one word, XR – constructing robots, making multi-dimensional sound-environments, engineering body extensions and additions, inserts and implants, creating bio-art natural habitats and establishing web portals and platforms about humanisation for technologies and creative working spaces that expand from physical centres for production and presentation to web based protocols and services for on-line usage and participation in the projects and programs.

Building up a self-sustainable community with common awareness of each one’s own responsibility in the success of all creative processes, sensing realities in material worlds and embracing several possibilities of transformations into virtual environments, using proper technologies and placing the internet back to its primary aim: a network for exchange scientific and research issues with creative and artistic works and cultural, educational, social, economical, political and other relevant contents to become the biggest data base and knowledge resource for the whole global population – open-source world-wide-web for all.

From digitalisation to digitisation and real and virtual representations of artworks and from productions in art spaces to products placements on the markets focus is on continuity and preservation, on creation and responsibility, on research and education, on circular economy and green solutions. Cultural and industrial heritage spaces enriched or upgraded or regenerated with artistic and research and educational programs are inspirations for such activities and soil for multi-dimensional, contemporary, functional and operational, creatively driven and technologically enhanced centre, which copes with present issues promptly and is engaged in the theoretical and practical aspects of certain cases elaborated and wider ecological and societal questions.

By ‘openness and collaboration’ the ‘Tense Present’ sustainability model connecting institutions in organisations, locally, regionally, nationally and internationally offers working, production and presentation, research and education, and development labs, infrastructures and human resources for project collaborations, artistic and scientific residencies, public events and promotion at exhibitions, installations, performances, screening, presentations and marketed through off-line (printed matter) and on-line media.

Such sustainability model, which incorporates continuous sensibility to the present, its social, artistic, scientific, natural and real notions concerning activities prepared and realised, documented and archived. Many creative possibilities are opened to be researched and produced, while the multi-layered processes welcome students and professors, researchers and artists, cultural workers and theorists, marketingers and engineers, programmers and system builders and present and future established jobs to participate in an ongoing process.

Processuality is the base of the continuation and sustainability. Education, research and development, art and science, culture and business related to the circular economy and underlining nature and culture, ecology and arts, business and social welfare simultaneously intervene into each and every step of creative processes collaborated on in the centre. According to the RISK CHANGE project’s outcomes further decisions are made with aim to continue and bring its conceptual and partners umbrella of connecting arts & migrations, cultures and cohabitations, survivals and creations.

For the ‘Tense Present’ sustainability model the next edition of the RISK CHANGE project is discussed among the partners’ consortium with aims to extend the network and its topics and objectives. We’re constantly communicating possible continuation of the project also potential new partners to either join it from its core preparations or to share the business model and involve with selected activities, e.g. presentations, exhibitions, residencies, workshops, creative idea modules, promotions, public debates, conferences via various media and discussing possible collaborations, defining common issues, considering present situations and set future perspectives.

**Status**

In tense present it is undoubtedly most appropriate and sustainable form structuring partners into an organisation, a network or a platform or an association for continuous collaboration in artistically reflected creations, which embrace cultural and scientific excellence and qualities of (useful) products that correspond to societal and environmental criteria, rely on circular and green economies and incorporate technical innovations and are done within the research and education processes.

Legally such a body including all our mentioned partners can stay unformalised as a platforms or a network of partners sharing common interests in perceptions of realities form artistic research to final productions. To change in the everlasting risk of survival as individuals, families, groups, entities, societies. If it's formalised into an association, a solution may be a cooperative sharing its values and experiencing collaborative goals and delivering exchangeable goals transferred from one partner to another and vice versa. Culture, art, research and education mean evolution. Migrations mean survival. Civilisation is our heritage.

**Finance**

Ideal and also necessary for such an entity to operate are finances derived from local, regional, national and EU program funds (not just on cultural or creative fields, but also on social, educational, scientifical, economical and infrastructural), international and national art and culture councils and centres, agencies and embassies, with local, regional, national and international sponsors and donors and other welcomed investors. Each of the participating organisation and institutions should assure its funding within every state to achieve approximately 50% and together we shall apply to international funds for another 50% of funding also on both levels attracting sponsors, donors, investors.

**Inclusion**

Of course such a project will address all groups of societies addressing them on local, regional, national, European and wider international levels being especially responsible to involve vulnerable groups in the creation processes, trainings and education, project and program collaboration and other activities undertaken on these common paths. Intergenerational dialogue with young explaining old and old teaching young of diminishing knowledge and practices, which shall not be forgotten and dismissed in the survival in cohabitation and continuity. Social inclusion will be spread to answer questions of the contemporary and ever-changing World and Universe. New societies appearing, merging, living and creating will be our main goal with critical response to existing systems that social groups are organising themselves.

‘New reality’ is also teaching us of social responsibility and solidarity, of collaboration instead of competition, of cohabitation and cohesion, of supporting each other and helping another. New forms of art production and presentation are appearing, on-line media is being ‘populated’ with cultural contents, public events are ‘public’ in cyber space and transmitted through the internet and other communication channels, e.g. cable, wireless, satellites. Art and culture will be percepted differently. Education is a bit more complicated issue and it’s long and life-lasting process of knowledge building, while art and culture are fundaments and wisdom of our society and civilisation.

New technologies can be just communication channels, although they can be much more: education, culture, art, research, science platform for common collaboration and evolution. This more stays for the RISK CHANGE project 2nd edition.

**Sustainable Partners**

KIBLA welcomed in the RISK CHANGE project long-time partners in several collaborative and exchange projects. Variousity of organisations and institutions on-board reveals the terrain of different aspects and numerous issues we looked upon and under. Artistic institutions and cultural and educational organisations crossed ideas with research and scientific institutions, university and digital media, arts, applications, entrepreneurship and industry with social inclusion. New media and contemporaneity got emphasised with migrations and mobilities, researches and studies, presentations and public events, debates and conferences, workshops and travelling residencies that were possible only due to such network.

Just to draw this explanation, we were pairing. Somehow. Not intentionally. Beside of KIBLA as leading partner and cultural and educational organisation, National and Kapodistrian University of Athens, Greece is topping the project practices with research and scientific outcomes, while

RIXC – The Center for New Media Culture, Riga, Latvia and ZINC – Arts et Cultures Numériques, Marseille, France are focused into the digital media on artistic, cultural and creative and educational levels. Takomat Games – Gamification and mobile apps, Cologne, Germany put the whole ‘umbrella’ on the map into digital applications following latest tips and tricks and FOPSIM – Foundation for the Promotion of Social Inclusion in Malta, Zejtun, Malta parallelly trace the line of digital and inclusive society inviting all social groups to participate in the platform. Agency for Contemporary Art Exchange, Budapest, Hungary – ACAX and Association for Contemporary Art X-OP, Maribor, Slovenia are both NGOs producing and presenting contemporary art and Museum of Modern and Contemporary Art, Rijeka, Croatia and Museum of Contemporary Art Vojvodina, Novi Sad, Serbia are their institutional counter-balance, which transgress borders and administrative limitations with continuous cooperations.

Our aim is – and we know it’s the only sustainable model – to continue on the topic of art and culture and mobility and migration by following already constituted structure in the RISK CHANGE project and widening the horizons with other, old and new experiences, practices and theories. Based on art and culture, research and education, entrepreneurship and social inclusion, technology and ecology foundations of the next steps are paved. Organisations and institutions already involved in several past projects and collaborations are references – Ars Electronica Center in Linz (Austria), ZKM Center for Art and Media Karlsruhe (Germany), V2 Organisation in Rotterdam (Netherlands) same as the Slovenian Network of Multimedia Centers M3C - and continuations with many others, foAM in Brussels (Belgium), Time’s Up in Linz (Austria), Future Physical in London (UK).

RISK CHANGE next is solid partners’ network connecting past and present and reassessing future with all mentioned centres, universities and companies is communicating the project dissemination, promotion and collaboration with LABoral Art and Industrial Creation Centre in Gijón and Tabakalera in Donostia/San Sebastian (Spain), HANGAR Artistic Research Center in Lisbon (Portugal), Fabrica de Pensule Collective Space for Contemporary Arts in Cluj-Napoca (Romania), Friche la Belle de Mai in Marseille (France) as similar interdisciplinary institutions, Khora Contemporary VR Art Production in Copenhagen (Danemark) and Red Dot Design Museum Essen (Germany) for the digital industry input, Public Room in Skopje (Northern Macedonia), European Center for Culture and Debate GRAD in Belgrade (Serbia), A38 Ship: Concert hall, cultural center and restaurant in Budapest (Hungary) for their culturo-social inputs, Klanghaus Untergreith International Centre for Sound Art (Austria), Arctic Action, Svalbard (Norway) and body>data>space from London (UK) for their art and technology contents and Universities through their Art Academies in Ostrava (Czech Republic), Belgrade (Serbia), Skopje (Macedonia), Cetinje (Montenegro), University of Bologna and Politechics of Torino (Italy) for their theoretical, research and educational capabilities.

**Content**

In 2015 and 2016 our world was obsessed by the 'migration crisis', which is in 2020 overshadowed by another migration causing 'virus crisis' although we can basically call is again 'migration crisis', where viruses are migrating and we are hiding from them locked in our flats. All these years and all our Rick Change project actions can be embraced within this evolutionary process as 4 thematic issues: migrating, sheltering, isolating and existing. Survival is the crucial point to all, nevertheless consciousness or no-consciousness beings. And this is also pivotal outcome of the project and in same moment its input for sustainability.

There are so many reasons for the continuation of so meticulously conceptualised, carefully arranged professionally realised project that we're bringing it to the next levels comprising KIBLA and whole consortium involving all partners in defining next levels of the project-related topics in vast expanses of our realities and imaginations processed by artistic codifications of our being and mutual existence of not only various cultures but also various organisms. Migration is life and everything's is moving – stopping means death. Continuity is the only natural concept and cohabitation is the only possibility, even with viruses, whatever it may mean or bring.

Several issues were layed out, discussed and designed at the Creative idea modules, that were some kind of the ‘red threat’ of the RC project about ‘audience building through education, production and research’. Now, in 2020’s pandemic times such topics seem rather ‘obsolete’, although they may be more relevant than ever. If we take the definition ‘audience building through education, production and research’ literally, it makes full sense in emphasising all consecutive words truly. It’s not an easy task, but that was and is the reality of the RISK CHANGE project and its activities.

Again it’s wizzardy in the name, which took it all over Europe and brought it to the presentations, exhibitions, performances, conferences with numerous artists, researchers, designers, curators, cultural workers, programmers, sociologists, film makers, performers, writers and poets, translators, theoreticians, producers and managers in art and culture.

Creative idea modules were points for marking the future from the present. Discussion moved from ‘audience quantity’ to ‘audience quality’ and to presentations of productions in ‘new reality’. A reality nor virtual nor augmented nor immersive nor mixed, but real – material, physical not meta-physical. Creative idea modules were nucleuses of the RC project promotion and dissemination. All media were taken into account and their possibilities were tested from theoretical aspects to practical solutions with an attitude, social responsibility and artistic added value among all technical and communication infrastructure, from printed matter – invitations, leaflets, posters, brochures, catalogues, book – to on-line media, that were produced by each partner.

Therefore, Creative idea modules brought several initiatives to the RC project combining and intertwining different media, integrating new technologies and various devices, structuring platforms and co-building the RC project website, newsletters, social networks and personalised communication tools, on-line presentations, images and videos, text messages. It’s one of the activities that should be continued as a ‘society of creatives’ gathering professionals and students for a better world. It takes just RISK CHANGE.