

**Structured dialogue  
EU – Cultural Sector**



**“Policy Guidelines”**

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## Policy Guidelines

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# 1 POLICY GUIDELINES

## 1.1 BACKGROUND

In times of economic difficulties and the social problems that these bring, access to culture can function as an impressive and effective tool to bring Europe and Europeans back in the driving seat for sustainable development and to strengthen the sense of cohesiveness between citizens. **Access to culture is an essential right of all citizens** but becomes fundamental in the case of those with economic and social challenges such as young people and the elderly, people with disabilities and minority groups. Supranational institutions such as the European Union as well as its Member States have come a long way towards incorporating strong cultural normative practices and principles in their policy-making. However, there is a notable gap and a lack of political and public debate on and between principles and commitments, and everyday practices of fostering access to culture.

In June 2008 the European Commission set up **three platforms** with the aim of structuring its dialogue with the cultural sector and civil society regarding the *European Agenda for Culture* and its objectives. These platforms were designed to cover the following areas: **cultural and creative industries, intercultural dialogue and access to culture**. Although access to culture is mentioned in the European Agenda for Culture, no coherent policy vision has been devised by the EU on this issue yet, and setting up a Platform on Access to Culture reflects an interest by the Commission to develop this issue further in its working agenda. Strengthening access to culture – within education, cultural production and participation – should be indeed mainstreamed in public policies at all levels (European, national or sub-national) if other objectives such as cultural diversity, interculturality or creativity are to be pursued by all political and civil actors at European level.

The **Platform on Access to Culture** has a clear mandate to bring in the voice of civil society to provide recommendations for policies that can foster the access of all to cultural life in its different dimensions. The Platform also aims to represent the needs of the sector, identify suitable action in the different stages of policy formation and also to organise itself the way many other sectors have done previously. Access to culture is a new political theme within the European policy agenda and the structured dialogue with civil society is a new instrument for consultation at European level. Special attention should therefore be granted to the recommendations as they pioneer and open the way to new reflections and policy development at European, regional, national and local levels.

In order to cover as many aspects as possible, the Platform has chosen three areas of access that have been examined in respective working groups. The **working group on education and learning** explores the benefits of the interaction and synergy between education, learning and culture and the role that cultural participation plays in different educational settings. The **working group on creation and creativity** advocates for the best conditions for artistic creation, to ensure access to the creative process for all, and to explore the creativity of the arts sector within the wider field of 'creativity and innovation'. Finally, the **working group on audience participation** advocates the importance of taking audience participation seriously into account in all levels of policy making based on the broad spectrum of added value that a participative audience brings, not only to the cultural sector but to society as a whole, especially in terms of civic participation and citizenship.

This document is the synthesis of the outcome of the discussions held in the three working groups<sup>1</sup> and is endorsed by the Platform members. It is directed to the European Commission, Member States, local and regional authorities and cultural institutions. It contains general remarks on the concepts of culture and access, and provides a set of guidelines for policy measures in relation to access to culture.

Annexed to the document are:

- the legal instruments which frame access to culture and a list of legal instruments;
- the contributions by the three working groups;
- a collection of best practices identified throughout Europe, that underpin the recommendations and illustrate the existing contribution of arts and culture to the European project.

The Recommendations contained in this paper are directed to the **European Commission, the EU Member States as well as sub-national authorities**. As the national or sub-national levels remain indeed the main actors responsible for cultural policies in the EU in accordance with the subsidiarity principle, the Platform strongly recommends that the EU encourages and facilitates better coordination of cultural policies at all levels. Only then will actors across the EU be able to develop comprehensive and efficient policies that promote access to culture, as well as arts and culture, as a central building block of the European integration project.

## 1.2 MAIN OBJECTIVES OF THE DOCUMENT

The present document strives to achieve the following aims:

- To set a general frame to **improve access to culture** and have the issue included as a fundamental theme in the next generation of the EU programmes (2014-2020), and in the Culture Programme in particular.
- To draw attention to the **importance culture plays** in the lives of the peoples in Europe and the urgency of taking affirmative policy and legal action to make culture accessible for everyone, based on Article 27 of the Universal Declaration of Human Rights which recognises taking part in cultural life as a fundamental right.
- To draw attention to the **contribution** that an **active, vital, thriving cultural sector** brings to the development of society as a whole. Participation in cultural life, exposure to artistic creation, access to artistic skills and knowledge enriches individuals and communities, and strengthens the civic and social nets that compose the fabric of our European societies.
- To highlight the importance of supporting all steps of the **chain of processes related to creative expression, as well as their interaction**. These include: education/training, creation, production, dissemination, documentation/ preservation and media/art criticism.
- To pay special attention to improving **conditions for artistic creation** and artists; to facilitating conditions for a continued **capacity building process** of cultural, educational and creative professionals; to addressing imbalances in their social statutes. This includes legal financial

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<sup>1</sup> See working group reports.

and social protection, adequate funding possibilities, professional development opportunities - such as mobility and access to information – for artists. It also includes identifying new communication processes with the public in order to understand their cultural participation needs.

- To draw attention to the need for more **detailed, qualitative and impartial information** on the different forms of access and participation in cultural life from education to creation, interpretation and enjoyment of culture.

### 1.3 CONCEPTUAL FRAMEWORK

As regards the concept of culture, this document follows the approach of the European Commission. In its *European Agenda for Culture*<sup>2</sup>, the Commission emphasises the broad perception of culture (see the Introduction of the Communication) which is linked to the value of cultural diversity, as well as to a shared European cultural memory.

However, going beyond the broad perception of culture presented in the Agenda, this document focuses in particular on one of the fundamental aspects of cultural diversity and the European cultural memory: access to culture. Cultural diversity is impossible to achieve without universal access to cultural education, creation and participation. Only with **universal access** are a variety of cultural expressions available and thus options for people to freely choose from. Access has many aspects; in the present document the focus will be on education/learning, creativity/creation and audience participation, following the structure of the Platform.

The present document also places **access and participation within a human rights framework**. Participation in cultural life as such is a fundamental human right. In addition, most other human rights: equality and non-discrimination, freedom of expression, the right to information, freedom of assembly and the right to education, are strongly linked to access to culture. These are not only moral issues; they are legal obligations that should guide States in all of their policy planning, including the drafting of cultural policies. Cultural policies should not be seen as a “charity” or as derived from voluntarism; they are based on rights of citizens and the legal obligations of States.

Through international treaties, as well as national constitutions and national legislation, the EU and the Member States have developed a legal framework related to culture. The EU and Member States have also adopted cultural policies. However, the making of cultural policy is not always guided by the legal framework, and cultural policies are often set up on an ad hoc basis. What is needed is more **vision, long-term planning and innovation**. There is a need for critical evaluation and follow-up systems, and periodical checks with the sector on priorities, objectives and instruments.

Several studies support the idea that offering **means and channels for participation** in public life, including its cultural aspects, adds to the sense of social cohesion and the development of common values. A society that takes into account the rights of its citizens to access cultural experiences (services, creation and ways of life) has a higher chance of success than a society in

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2 Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions on a European agenda for culture in a globalizing world, Brussels, 10.5.2007, COM(2007) 242 final.

See <http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=COM:2007:0242:FIN:EN:PDF>

which the rights of citizens' participation have not been given a central role. **Creativity and cultural learning** offer contents and new meanings to peoples' lives, whereas access to qualified professional training ensures the diversity of options of cultural services. **Participation** by the public at large in the different dimensions of cultural expression and in its enjoyment is possible only when means of access have been secured and facilitated. Formal, non-formal and informal **education** – regardless of level or context – is one of the basic elements of accessing culture, as it provides tools for participating in and understanding culture and the arts - which in turn helps citizens to live richer lives. Similarly, culture can provide **access to education** by helping people to develop a variety of skills that supports their ability to function in a knowledge-based society. Culture can play an important role in the implementation of the “Key Competences for Lifelong Learning” as defined by the European Parliament in 2006<sup>3</sup>: participation in cultural activities can be a powerful tool to achieve several generic competences such as creativity, entrepreneurship and civic competences. Cultural experiences can also be an effective way for different groups of people with learning difficulties to achieve the key competences in ordinary educational processes. Access to culture thus also means equipping people for lifelong learning and, as a consequence, will have an impact on economic progress.

Access and participation are also constantly **changing form**, in particular through the internet and through new ways of collaboration and the networking of both amateurs and professionals. Urban subcultures are emerging that result in a multi-disciplinary mix of traditional and new artistic forms and contents. While classic institutions hold a special importance for accessing cultural services, there is a need for recognition and support to these new ways of entering cultural experience, planting seeds of curiosity, analysis and demystification that could be the beginning of long-term relationships with culture. The sector needs more synergies between these classic institutions and the independent artists/creators who are the voice of our time and of the future. Larger arts institutions need to open their doors to experimental artists and non-conventional arts initiatives. They attract audiences through innovative forms of communication which audiences can relate to and build upon. Incubator units, residencies and other innovative initiatives that offer young artists space and time to research, experiment and exchange form an essential part of these creative hubs and should be supported, not only in towns but also in rural areas.

Finally special attention should be given to the issues of accessibility offered by **new media and online services**. Many forms of cultural participation are excluded from official cultural policies when in fact they may represent a variety of forms by which people access culture.

## 1.4 POLICY RECOMMENDATIONS ON ACCESS TO CULTURE

The following are the **main recommendations** identified. They are directed to the **European Commission, the EU Member States as well as all levels of sub-national authorities**. Some of the actions will have to be taken up directly by the European Commission (mainly through its funding programmes) but, as the national and/or sub-national levels remain the main actors responsible for cultural policies in the EU, Member States and relevant sub-national authorities are also directly responsible for advancing ‘access to culture’ in their own territories and policies. A large majority of recommendations should therefore be implemented simultaneously, or in a complementary manner, at the different levels of European cultural policymaking.

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3 The “Key Competences of Lifelong Learning” are: 1. communication in the mother tongue; 2. communication in foreign languages; 3. mathematical competences and basic competences in science and technology; 4. digital competence; 5. learning to learn; 6. social and civic competences; 7. sense of initiative and entrepreneurship; 8. cultural awareness and expression. See doc. 2006/962/EC of 18 December 2006.

### [ Understanding the needs of all publics

Data collection, research and consultations - to improve policymaking in the field of access to culture.

### [ Overcoming linguistic barriers

Language education and support to translation - to remove linguistic obstacles to access to culture.

### [ Supporting highly qualified professionalism

Social protection, education and training programmes - to ensure professional development and growth and, in turn, broaden the diversity of the cultural offer.

### [ Improving funding and procedures

More diverse and flexible funding opportunities, easier access to information - to facilitate access to funding to a larger group of artists and cultural professionals.

### [ Advancing mobility and exchange

Mobility funding, spaces for encounters and exchange, support to diffusion of artistic processes and products – to increase mobility, and integrate cultural stakeholders in foreign actions.

### [ Promoting the cultural use of new technologies

Increased access to new technologies to public and cultural actors, while insuring appropriate protection of creators' and interpreters' rights – to increase the cultural potential of new technologies.

### [ Stimulating learning through culture

Recognition of the synergies between education and culture and support to such projects in all appropriate funding instruments – to increase the access to culture through education and the access to education through culture.

### [ Positioning access to culture upstream and transversally in all cultural policy-making

Participatory policymaking, interdisciplinary policy working groups – to improve specific and general policies promoting access to culture.

### [ Raising awareness of the legal frameworks on access to culture

Information, ratification and implementation of all legal instruments on access to culture – to translate international commitments on access to culture into genuine policies.

## Understanding the needs of all publics

**Objective: Widen the scope of data collection and analysis on audiences and participation to cultural activities, to reach beyond usual focus groups and thereby improve the forms of access for all.**

Data and expertise are dramatically lacking in areas such as: access to culture by specific and often discriminated groups, the cultural practices of the general public, the conditions of cultural professionals, or the impact of arts education, cultural learning and participation in cultural life in society at large. Such data and expertise are however indispensable to the development of efficient policies in the field of access to culture.

### **Actions:**

- Studies and consultations on participation, using different methods beyond exclusively quantitative ones.
- Consultations with different stakeholders and focus groups.
- Channels and tools to facilitate access to information on participation to professionals in the cultural sector.
- Better use of data and documents of other intergovernmental organisations and NGOs.

**Result: Policies that take into account, in greater depth and complexity, the needs of both the general public and vulnerable groups.**

## Overcoming linguistic barriers

**Objective: To facilitate access to cultural contents, resources and expressions beyond linguistic barriers.**

The European human landscape consists of a multicultural population that increasingly lives in diverse linguistic environments. Language is at the heart of culture. Respect for linguistic diversity and prohibition of discrimination due to language is required in EU law. Cross-cutting policies should be embedded in future EU programmes, including the Culture programme, to place the promotion of linguistic diversity, especially lesser-used and regional languages, as key criteria in the decision-making process.

### **Actions:**

- Appropriate financial and policy means to increase language education at all levels (individual as well as institutional) and access to lesser-used and regional languages.
- Translation facilities and translations of different works.

**Result: Increase in numbers of people who benefit from cultural learning and knowledge of other cultures, as well as a contribution to the implementation of the “Key Competences of Lifelong Learning”.**

## Supporting highly qualified professionalism

**Objective: To ensure professional development and growth through educational and training programmes, and guaranteeing the best possible conditions for artists and cultural professionals.**

### Actions:

- Improvement, both through the regulatory environment and social awareness, of the social protection (such as pension and social security schemes) of all types of professionals in the cultural sector.
- Support to continuing professional development courses for professionals in the cultural sector, with the aim to constantly update knowledge and skills in the area of their expertise, as well as in practical and conceptual issues (legislation, human rights, documentation, etc).
- Interdisciplinary and international programmes for the mobility of individuals and the exchange of expertise on educational and training needs, as well as on artistic ideas, processes, artists, professionals and audiences.
- Support mechanisms for art criticism and the media that encourages the forming of an educated and active public who can feedback to cultural professionals.
- New support programmes built on shared responsibility from Ministries responsible for culture and education for innovative socio-educational projects in the area of culture and arts and more flexible pathways to include cultural activities in the education programmes (e.g. easier access for classes to visit cultural institutions and take part in artistic activities).
- Recognition of qualifications through the use of the European Qualifications Framework (EQF) to support the employability in countries other than their own of professionals in the cultural sector.

**Result: Qualified professionals who assure a variety of cultural expressions and offer audiences the possibility to access a diversity of cultural and artistic processes and products. The actions will add to the existing programmes and structures such as the Grundtvig<sup>4</sup>, European assistantship and other programmes.**

## Improving funding and procedures

**Objective: To facilitate access to funding to a variety of cultural operators including networks, non formal and civic groups, and to establish improved information channels on funding procedures and requirements.**

Cultural operators often have difficulties in knowing about the existence of funding opportunities, locating them and understanding their procedures. Furthermore, for many professionals and organisations, the requirements of macro programmes make obtaining funding very difficult. There is a need to adapt existing and create new funding opportunities and programmes, both large and small, to the needs and capacities of smaller structures which often represent innovative practice.

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4 The Grundtvig programme focuses on the teaching and study needs of those in adult education and alternative education streams, as well as the institutions and organisations delivering these services. Supporting lifelong learning and mobility in this way also tackles Europe's ageing population problem.

**Actions:**

- Variety of funding opportunities, in size and procedures, jointly funded and managed at local, national or international levels.
- Larger offer of training for professionals on funding procedures.
- Support and investment in each step of the chain of creative processes (education and training, production, dissemination and distribution, documentation and preservation, media and arts criticism) and adequate connection programmes that link these steps.
- Funding programmes to enhance the research and development aspects of the cultural sector.
- Incentives for private initiatives and foundations funding.

**Result: Funding is made more democratic and available for a larger group of people and organisations.**

## Advancing mobility and exchange

**Objective: To increase the mobility of professionals of the cultural and educational sectors, as well as the role of culture and culture professionals in external and development actions.**

Mobility and exchange contribute significantly to the professional quality of cultural operators and to the education (in its broader sense) of audiences. It is fundamental to be able to learn from others and widen professional perspectives not only in one's own sector but also in a context of intersectorial cooperation. Professionals from the cultural sector should benefit from external contacts and learning opportunities.

**Actions:**

- Increase, in number and diversity, of mobility funds and programmes.
- Support to network meetings and interdisciplinary workshops
- Integration of cultural professionals in foreign relations (external action and development) working groups on the levels of policy development, implementation, and monitoring.
- New support programmes for the diffusion of artistic activities on local, sub-national and national levels that can include support for tours, translation and media coverage.

**Result: Broader possibilities of exchange and mobility for a larger group of artists and cultural professionals**

## Promoting the cultural use of new technologies and e-learning

**Objective: To increase access to ICT services in/for/as cultural activities and to improve the use of their cultural content.**

Nothing replaces the experience of live performance, but internet and other new technologies today are important facilitators of cultural participation. ICT services should enhance rather than compete with direct access to cultural experiences and people-to-people exchange. What must be assured for the general public is participation in the cultural activities offered by the internet and other digital media, through increased access to technologies. This rapidly changing environment should however always insure appropriate protection of the legal rights of creators and interpreters.

**Actions:**

- Developing legal and policy frameworks and instruments that balance protection of intellectual property rights and access to culture.
- Increased access to technologies, for example through free WI-FI, technological spaces and equipment.
- Surveys and studies on the different ways in which digital technologies impact on the arts and culture, on future trends in Europe and beyond, and on how to bridge the gap between digital culture and other forms of access to culture.
- Studies and pilot programmes on the varied use of new technologies and their cultural content, especially to remove barriers for specific groups (disabled, elderly, etc.).
- Support to cultural institutions and organisations for posting information online in accessible formats.

**Result: Benefiting from the cultural potential of the internet for participation and access to information, creation and services.**

## Stimulating learning through culture

**Objective: To increase synergies between formal, non-formal, informal education and culture by giving culture an active role in relation to the Key Competences for Lifelong Learning.**

Cultural activities can be effective tools in formal, non-formal and/or informal learning to ensure that citizens acquire the Key Competences for Lifelong Learning such as creativity, entrepreneurship, and cultural expression and awareness.

**Actions:**

- Recognition in the future EU Cultural Programme of the importance of the educational dimension of cultural projects by giving priority to projects that include such a dimension, e.g. in a specific strand of this programme. This is particularly relevant for cultural projects active in informal and non-formal learning contexts that are often not eligible for support by the Lifelong Learning Programme.
- Mainstreaming of the synergy between education and culture in other EU programmes and initiatives (in particular in the fields of education and research) by making the role of culture a priority in formal, non-formal and/or informal learning for the future EU programmes in these areas.
- Investment in opportunities for young people to experience culture within and outside school, and ensure that this experience is of the highest standard and reflects the diversity in their countries and in Europe.
- Continued exchange of information on the role of culture in formal, non-formal and/or informal learning between the working group of the Open Method of Coordination on the 'synergies between culture and education' and the Access to Culture Platform.

**Result: Increase in number of people achieving Key Competences for Lifelong Learning.**

## Positioning access to culture upstream of all cultural policy-making and transversally in all relevant policy fields

**Objective: To approach cultural policies from a holistic and transversal perspective.**

The findings of several studies support the fact that culture is a fundamental factor in people's lives and access to cultural life is a major contributor to the well-being of people. However, this has not often been reflected in official policies, beyond specific policies for culture. In the same way, cultural policies are often limited to developing a creative and cultural agenda whereas cultural policies can reply to wider questions in society – without becoming new social policies. There is a need to build stronger synergies between different sectors, and to find ways to foster the role of culture beyond merely being a framework for operative actions.

### **Actions:**

- Include professionals from the cultural sector in policy planning especially in the context of educational and social policies.
- 'Culture-check' of existing policies.
- Interdisciplinary working groups for policy planning and monitoring.
- Public consultations on the effect, impact and desired contents of cultural policies.

**Result: More cohesive, ground-breaking and specific policies that take into account issues such as representation, diversity and cultural impact, as well as signalling new trends.**

## Awareness-raising of the legal frameworks on access to culture

**Objective: To increase the knowledge of different professional groups including policymakers, the judiciary and cultural professionals of the existing legal framework on access to culture.**

Many policymakers and professionals are not aware of the existence of legal instruments related to access to culture, nor of how these texts can be useful for drafting policies.

### **Actions:**

- Ratification of all relevant international and regional conventions on human rights, cultural diversity and cultural heritage and implementation of these treaties through legislation and policies.
- Coordination of actions at European, national and sub-national levels to implement the *UNESCO Convention on the protection and promotion of the diversity of cultural expressions*.
- Collection and, if necessary, translation of all relevant legal instruments.
- Information workshops on the legal framework for culture or integration of legal issues in existing gatherings.
- More information on relevant legislation and cultural policies in the periodic reports to international monitoring bodies.

**Result: Increased awareness of the existing legal framework on access to culture including knowledge on how it can feed cultural policies.**

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in Paris, as part of the French Presidency of the EU. Paris, 24-25 November 2008. Report available at [http://www.onda-international.com/dossiers.php?dossier\\_type=1&lang=us](http://www.onda-international.com/dossiers.php?dossier_type=1&lang=us)

*New Paradigms, New Models - Culture in the EU External Relations*, conference organised by the Ministry of Foreign Affairs of Slovenia in cooperation with the European Commission, European Cultural Foundation and the Ministries of Foreign Affairs of Austria and the Netherlands, as part of the Slovenian Presidency of the EU. 13-14 May 2008.

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**Platform on Access to Culture**

**“Supporting Legal Framework”**

## 1 OUTLINE OF INSTRUMENTS

There are many international legal instruments that include, directly or indirectly, references to access to culture (see the list of legal instruments herewith). Most Member States of the EU are parties to these treaties, which bind them in drafting their national legislation and policies.

### International human rights instruments

International human rights instruments include several rights that are relevant to access to culture. The right to take part in cultural life is the most explicit right in this regard, which is included in the *Universal Declaration of Human Rights* (Article 27)<sup>1</sup> and the *International Covenant on Economic, Social and Cultural Rights* (Article 15(1))<sup>2</sup>. Taking part in cultural life requires access to cultural life: without access to culture one is not able to participate in cultural life.

Other relevant human rights included in international treaties are, for instance, the right to freedom of expression, the right to information and the right to education. Central to all human rights and also essential for access to culture is the principle of equality. It is important to note, however, that having equal rights is not the same as being treated equally. In fact, equality also entails the recognition of diversity. Equality not only implies that equal situations should be treated equally, but also that unequal situations should be treated unequally. Consequently, difference in treatment is allowed, as long as the criteria for differentiation are reasonable and objective and serve a legitimate aim. In terms of access to culture, it means that States can or even should differentiate in their policies between different groups according to their specific situations.

### International instruments on culture or cultural diversity

There are also a number of international legal instruments that deal specifically with culture or cultural diversity, such as the *Universal Declaration on Cultural Diversity* (2001)<sup>3</sup> and the *UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions*<sup>4</sup>. There are also many conventions on cultural heritage, such as the *UNESCO Convention on the Protection of the World Natural and Cultural Heritage*<sup>5</sup> and the *UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage*<sup>6</sup>, as well as the *Council of Europe Convention on the Value of Cultural Heritage for Society*<sup>7</sup>. Furthermore, there are international instruments on specific groups, notably minorities and indigenous peoples, in which access to culture is incorporated. Instruments such as the *UN Declaration on the Protection of National or Ethnic, Religious and Linguistic Minorities*<sup>8</sup>, the

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1 United Nations, *Universal Declaration of Human Rights*, 10 December 1948. See <http://un.org/Overview/rights.html#a27>.

2 United Nations, *International Covenant on Economic, Social and Cultural Rights*, adopted by General Assembly resolution 2200A (XXI) of 16 December 1966 and entry into force 3 January 1976. See [http://www.unhchr.ch/html/menu3/b/a\\_ceschr.htm](http://www.unhchr.ch/html/menu3/b/a_ceschr.htm).

3 UNESCO, *Universal Declaration on Cultural Diversity*, adopted on 20 November 2001. See [www.unesco.org](http://www.unesco.org), legal instruments.

4 UNESCO, *Convention on the Protection and Promotion of the Diversity of Cultural Expressions*, adopted on 20 October 2005 and entry into force on 18 March 2007. See [www.unesco.org](http://www.unesco.org), legal instruments.

5 UNESCO, *Convention on the Protection of the World Cultural and Natural Heritage*, adopted on 16 November 1972 and entry into force on 17 December 1975. See [www.unesco.org](http://www.unesco.org), legal instruments.

6 UNESCO, *Convention for the Safeguarding of the Intangible Cultural Heritage*, adopted on 27 October 2003, entry into force 20 April 2006. See [www.unesco.org](http://www.unesco.org), legal instruments.

7 Council of Europe treaty series, no. 199, *Framework Convention on the Value of Cultural Heritage for Society*, Faro, 27 October 2005, not yet in force (7 ratifications, 10 needed). See <http://conventions.coe.int/Treaty/EN/Treaties/Html/199.htm>

8 United Nations, *Declaration on the Rights of Persons Belonging to National or Ethnic, Religious and Linguistic Minorities*, 92nd plenary meeting, 18 December 1992, A/RES/47/135. See <http://www.un.org/documents/ga/res/47/a47r135.htm>.

UN *Declaration on the Protection of Rights of Indigenous Peoples*<sup>9</sup>, the Council of Europe *Framework Convention on the Protection of National Minorities*<sup>10</sup> and the Council of Europe *European Charter on Regional and Minority Languages*<sup>11</sup> include important rights related to culture, the UNESCO *Recommendation concerning the status of the artist*<sup>12</sup> addresses the issue of professional recognitions for artists.

## EU instruments

Article 151 of the EU *Treaty*<sup>13</sup> states that the EU should contribute to the flowering of the cultures of the Member States as well as foster the common European cultural heritage. Action by the EU should focus on improving knowledge on and protection of the European cultural heritage, encouraging cultural exchanges and artistic creation. However, Article 151(5) prohibits the EU from harmonizing national laws. It is only allowed to act through incentive measures, which means that the Member States themselves remain the prime actors in developing cultural policies. Also worth mentioning is Article 22 of the *Charter of Fundamental Rights* of the European Union which stipulates the need for respect for cultural diversity. After the *Lisbon Treaty*<sup>14</sup> enters into force, the EU will also become a member of the *European Convention on Human Rights*<sup>15</sup>, which means that, apart from the Member States, the EU institutions will also be bound by this treaty. A number of Recommendations of the European Parliament represent key references for artists: the *Resolution on the social status of artists* (7 June 2007)<sup>16</sup>, the *Resolution on the importance and dynamics of the theatre and the performing arts in an enlarged Europe* (15 July 2002)<sup>17</sup> and the *Resolution on the situation and role of artists in the European Union* (9 March 1999)<sup>18</sup>.

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9 United Nations, Declaration on the Rights of Indigenous Peoples, Adopted by General Assembly Resolution 61/295 on 13 September 2007. See <http://www.un.org/esa/socdev/unpfii/en/drip.html>.

10 Council of Europe, Framework Convention for the Protection of National Minorities, Strasbourg, 1.II.1995, ETS n° 157. See <http://conventions.coe.int/Treaty/EN/Treaties/Html/157.htm>.

11 Council of Europe, European Charter for Regional or Minority Languages, Strasbourg, 5.XI.1992, ETS n° 148. See <http://conventions.coe.int/Treaty/EN/Treaties/Html/148.htm>.

12 See [http://portal.unesco.org/en/ev.php-URL\\_ID=13138&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/en/ev.php-URL_ID=13138&URL_DO=DO_TOPIC&URL_SECTION=201.html)

13 European Union, Consolidated Versions of the Treaty on European Union and of the Treaty Establishing the European Community, 29.12.2006, Official Journal of the European Union, C 321 E/1. See <http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:C:2006:321E:0001:0331:EN:PDF>.

14 European Union, Treaty of Lisbon amending the Treaty on European Union and the Treaty establishing the European Community, signed at Lisbon, 13 December 2007, Official Journal of the European Union, C 306, Volume 50, 17 December 2007. See <http://eur-lex.europa.eu/JOHtml.do?uri=OJ:C:2007:306:SOM:EN:HTML>.

15 Council of Europe, Convention for the Protection of Human Rights and Fundamental Freedoms, Rome, 4.11.1950, CETS n° 005. See <http://conventions.coe.int/Treaty/Commun/QueVoulezVous.asp?NT=005&CL=ENG>.

16 <http://www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//TEXT+TA+P6-TA-2007-0236+0+DOC+XML+V0//EN>

17 <http://www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//TEXT+REPORT+A5-2002-0264+0+DOC+XML+V0//EN>

18 <http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:C:1999:175:0042:0048:EN:PDF>

## 2 LIST OF LEGAL INSTRUMENTS

### International human rights instruments

United Nations, *International Covenant on Economic, Social and Cultural Rights*, adopted by General Assembly resolution 2200A (XXI) of 16 December 1966 and entry into force 3 January 1976. See [http://www.unhchr.ch/html/menu3/b/a\\_ceschr.htm](http://www.unhchr.ch/html/menu3/b/a_ceschr.htm)

United Nations, *Universal Declaration of Human Rights*, 10 December 1948. See <http://un.org/Overview/rights.html#a27>

### International instruments on culture or cultural diversity

Council of Europe, *European Charter for Regional or Minority Languages*, Strasbourg, 5.XI.1992, ETS n° 148. See <http://conventions.coe.int/Treaty/EN/Treaties/Html/148.htm>.

Council of Europe, *Framework Convention for the Protection of National Minorities*, Strasbourg, 1.II.1995, ETS n° 157. See <http://conventions.coe.int/Treaty/EN/Treaties/Html/157.htm>.

Council of Europe treaty series, no. 199, *Framework Convention on the Value of Cultural Heritage for Society*, Faro, 27 October 2005, not yet in force (7 ratifications, 10 needed). See <http://conventions.coe.int/Treaty/EN/Treaties/Html/199.htm>

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UNESCO, *Convention on the Protection and Promotion of the Diversity of Cultural Expressions*, adopted on 20 October 2005 and entry into force on 18 March 2007. See [www.unesco.org](http://www.unesco.org), legal instruments.

UNESCO, *Convention on the Protection of the World Cultural and Natural Heritage*, adopted on 16 November 1972 and entry into force on 17 December 1975. See [www.unesco.org](http://www.unesco.org), legal instruments.

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*Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions on a European agenda for culture in a globalizing world*, Brussels, 10..5.2007, COM(2007) 242 final.

See <http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=COM:2007:0242:FIN:EN:PDF>

Council of Europe, *Convention for the Protection of Human Rights and Fundamental Freedoms*, Rome, 4.11.1950, CETS n° 005.

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European Union, *Treaty of Lisbon amending the Treaty on European Union and the Treaty establishing the European Community*, signed at Lisbon, 13 December 2007, Official Journal of the European Union, C 306, Volume 50, 17 December 2007.

See <http://eur-lex.europa.eu/JOHtml.do?uri=OJ:C:2007:306:SOM:EN:HTML>.

*Key Competences of Lifelong Learning*

See doc. 2006/962/EC of 18 December 2006.

<http://eur-lex.europa.eu/Notice.do?val=438336:cs&lang=en&list=438336:cs,429124:cs,&pos=1&page=1&nbl=2&pgs=10&hwords=&checktexte=checkbox&visu=#texte> or <http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:L:2006:394:0010:0018:EN:PDF>

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European Parliament, *Resolution on the situation and role of artists in the European Union* (9 March 1999)

<http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:C:1999:175:0042:0048:EN:PDF>

## **ANNEX II.**



# **Platform on Access to Culture**

## **“Working Groups’ Documents”**

- 1. DOCUMENT WORKING GROUP ON EDUCATION & LEARNING**
- 2. DOCUMENT WORKING GROUP ON CREATIVITY & CREATION**
- 3. DOCUMENT WORKING GROUP ON AUDIENCE PARTICIPATION**

# **Platform on Access to Culture**

## **1. Education & Learning Working Group Position Paper**

# 1 FOREWORD

In order to implement its three strategic objectives (promotion of cultural diversity and intercultural dialogue; promotion of culture as catalyst for creativity in the framework of the Lisbon Strategy; and promotion of culture as a vital element in EU external relations), the European Agenda for Culture presented in May 2007 introduced new cooperation methods with various stakeholders: a more structured system of cooperation between the Member States and the EU institutions ('open method of coordination – OMC'), a reinforced mainstreaming of culture in all EU programmes and policies through enhanced synergies between the departments of the European Commission, as well as a structured dialogue with the cultural sector.

In order to establish such a structured dialogue with the cultural sector, a large number of cultural organisations with a European dimension were invited during spring 2007 to express their interest in participating in two new thematic civil society platforms on:

- access to culture
- creative and cultural industries.

The composition of these two platforms is wide ranging and gives a unique opportunity for organisations from the sector to work together on thematic issues of common interest. They are expected to act as the channel for cultural stakeholders to provide concrete input and recommendations and - in this way - actively contribute to the implementation and further development of the European Agenda for Culture<sup>1</sup>.

Within the 'Access to Culture' platform, 3 sub-groups were formed to address the following issues:

- Education and Learning
- Creativity and Creation
- Audience Participation

During a first meeting and through subsequent work, the Working Group on Education and Learning produced the following documents: a document with recommendations to the various stakeholders (the OMC working groups, the European Commission, the EU member states, etc) on the importance of a closer synergy between education and culture in a European context, and a first collection of case studies that would underpin these recommendations.

*The Working Group on Education and Learning, December 2008*

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1 More information on the cultural sector platforms can be found at [http://ec.europa.eu/culture/our-policy-development/doc1199\\_en.htm](http://ec.europa.eu/culture/our-policy-development/doc1199_en.htm).

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Luke O'SHAUGHNESSY

### 3 Introduction to the need for a closer synergy between education and culture at European level

The Education & Learning Working Group of the Access to Culture Cultural Sector Platform has the aim to explore the benefits of a closer synergy between education and culture within the context of the developments initiated by the EU Communication “A European Agenda for Culture within a Globalised World”. In this process, the Working Group, consisting of representatives of a range of cultural networks and organisations working at the European level, has explored the various dimensions of the links between education and culture. In brief, these dimensions can be described as follows:

- Education provides access to culture for European citizens with the aim to develop participation in and the understanding of culture and the arts, which will enrich their daily lives. **Access to culture through education** can take place in various contexts: from formal education (ranging from cultural education in primary and secondary education to higher arts education), and non-formal education (organised educational activities outside a formal educational setting) to informal learning (in a ‘real life’ context, where learning can also take place in an implicit way).
- Another important dimension is the **access to education through culture**. Learning through cultural experiences can develop creative, personal and interpersonal skills that can be essential transferable skills for workers in a knowledge-based society.
- An increased exchange and cooperation in the fields of education and culture will lead to enhanced intercultural understanding and social cohesion at the European level. These are essential elements for a Europe built on cultural diversity and intercultural dialogue.
- A closer synergy between education and culture will support the development of the creative and cultural industries, which show an enormous potential for employment and growth within the overall EU economy.
- A closer synergy between education and culture will also support the implementation of the Key Competences for Lifelong Learning: not only Key Competence nr. 8 (Cultural Expression and Awareness) will be reached by offering access to culture through education, but in addition other Key Competences can be achieved by providing access to education through culture, such as Learning to Learn (Key Competence nr. 5), Social and Civic Competences (nr. 6), Sense of initiative and entrepreneurship (nr. 7) and Digital Competence (nr. 4.).
- Finally, the working group would like to remind that ‘free movement of knowledge and innovation’ is of utmost importance within the European Union, and that access to culture contributes to the knowledge economy through education and lifelong learning. In this context, the working group underlines there should be a fair balance between the protection of intellectual property and the access to creative works in the context of learning practices.

To underpin these views, the Working Group has started with the collection of short case studies, which will be presented in a comparable format. The overview of case studies will serve as an annex to this document.

## **4 Our recommendations to increase synergies between education and culture at the European level**

Based on the above-mentioned views, the working group would like to suggest the following initial recommendations for further exploration by the member states and European regions, the European Commission, the Open Method of Coordination (OMC) Working Group on education and culture, and the Cultural Sector Platforms.

### **4.1 Recommendations to the EU member states and European regions**

- To acknowledge the importance of a closer synergy between education and culture to the personal development of the citizens, the further development of the European integration process and economic growth of the EU, by supporting an active role of culture and the arts in formal, informal and non-formal educational contexts, and by giving sufficient support to the professional training of artists, managers, teachers, facilitators and other professionals engaged in these contexts.
- To implement the Key Competences for Lifelong Learning and knowledge the role culture could play in achieving these competences.
- To encourage the European Institutions to declare the close synergy between education and culture a priority in the EU education and culture programmes.
- To improve provision for the professional training of professionals in the cultural sector by recognising higher arts education in all 3 levels as outlined by the Bologna Declaration process (Bachelor, Master, 3<sup>rd</sup> cycle).
- To develop policies that balance protection of intellectual property rights and the access to culture as instruments for lifelong learning.

### **4.2 Recommendations to the European Commission:**

- To declare the synergy between education and culture a priority in the future EU programme for education.
- To introduce into the future EU cultural programme a specific strand to support cultural projects with an educational dimension.
- To mainstream the synergy between education and culture as a priority also in other EU programmes and initiatives, in particular in the fields of external relations, research and regional development.
- To improve the mobility of professionals in the cultural sector through an increased attention to the recognition of qualifications, in particular for those artists that include educational activities in their portfolio of professional obligations.
- To improve the mobility in the cultural sector by offering mobility grants to recently graduated professionals supporting their efforts to establish a European-level professional practice that may include educational activities.
- To take into consideration in relation to the development and promotion of the fifth freedom 'knowledge and innovation' that admission to cultural heritage (in a broad sense) is essential for the support of education, research, and access to culture.

### **4.3 Recommendations to the OMC Working Group on education and culture:**

- To discuss the benefits of and actions for a closer synergy between education and culture by taking into account the role of culture and the arts in various educational contexts (formal [including all levels from pre-primary to and beyond higher education], informal and non-formal) and not just limit the discussion to one particular context.
- To connect the discussion on the synergies between education and culture in the OMC for culture to the follow-up programme of the 'Education and Training Agenda 2010' and the OMC in the field of education.
- To share information on the results of qualitative research on the impact of arts education and cultural learning, and to support this process by an active approach towards translation of relevant texts.
- To exchange information on the cultural participation of not only young people but also adults, including issues related to mobility.
- To engage in a regular exchange of views and information with the Access to Culture Cultural Platform Working Group on education and culture.

### **4.4 Recommendations to the Cultural Sector Platforms:**

- To take into account the synergy between education and culture as a horizontal issue in all areas of discussion in the framework of the cultural sector platforms, including the cultural industry platform and the 'Rainbow' platform for intercultural dialogue.
- To suggest the synergy between education and culture as a central topic at the next Cultural Forum in 2009.
- To engage in an evidence-based argumentation based on research literature and successful case studies.
- To explore with the Commission a structured dialogue with the relevant OMC working groups.

# **Platform on Access to Culture**

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## **2. Creativity & Creation Working Group Position Paper**

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Yohann FLOCH

### **IFA - International Federation of Actors**

Dearbhal MURPHY

### **IFM - International Federation of Musicians**

Benoit MACHUEL

### **IETM - International Network for Contemporary Performing Arts**

Mary Ann DEVLIEG

### **Pearle\* - Performing Arts Employers Associations League Europe**

Anita DEBAERE

### **UTE - Union of the Theatres of Europe**

Valeria MARCOLIN

### A. Key Principles

The economic and financial crisis confronts politicians and others with the necessity to establish **new priorities**. We believe that in order to maintain the bonds between European citizens and between European governments, **artistic and cultural values need to underpin the Union's strategic thinking and planning** - our common histories and cultures are what unites us.

The aim of the Creativity and Creation Working Group is to advocate for the **best conditions** for artistic creation, to ensure access to the creative process for all, and to explore the creativity of the arts sector within the wider field of 'creativity and innovation'. The cultural associations/networks endorsing this document base the legitimacy of creation and creativity on the democratic values of diversity and the **freedoms of speech and expression**.

Artistic and cultural innovation, creativity and creation have **intrinsic values**. They also elicit new solutions to social change and develop society. It facilitates understanding from alternative perspectives to understand ourselves and others.

We highlight the **key importance of supporting professional infrastructures** on a (sub)national and European level without which artists and the arts can barely flourish.

Professional creative practice needs **equitable administrative and legal environments** – continuously re-examined in a rapidly changing environment as well as the protection of the social status and legal rights of creators and interpreters.

**Innovative access to culture** should include creative input to plans and concepts as well as to the cultural /artistic object itself.

### B. Key Recommendations

#### 1. Equal Status for Artists

It is crucial to improve the **socio-economic status** and **social protection** of artists through legislation, implementation and coordination between the member states and raise social awareness. Increasing numbers of artists and creative professionals are independent, multi-national and nomadic. Artistic creators and interpreters, as well as cultural operators are brokers across disciplines, are mobile, work flexibly, often outside the art world in the wider economy, transferring their skills and creativity into different work environments. **Important imbalances** in legal and social provisions still exist between the 27 EU countries that need to be strategically addressed in close collaboration with the arts sector.

#### 2. Mutually Supportive and Interacting Value Chain

Creation needs a **chain of processes** in order to enhance its values and strength. This cycle comprises: **education/ training, production, dissemination/ distribution, documentation/ preservation, media/ arts criticism**. It is important to remember that each step has to be supported (by investments from the EU and MS's) and is nourished by the other; between each step there must be **adequate connections**. As in all other sectors of society, the **research and development** aspects of creativity and creation underpinning and enhancing the sector needs to become stronger; more support should be given to **interactions** between different artistic disciplines, different (sub)sectors, different economic fields and different points in the production chain. A more intensive, systematic, and wide-ranging collaboration between the arts, academic and scientific institutions, private-public initiatives to support artist-led experimentation should be implemented (individual and collective based).

### **3. Equal Access to Support**

More **appropriate access to EU funding is required**, taking into account the realities of innovative and creative processes and the individuals and organisations which facilitate them; there is a great need to operate through **smaller, more flexible funding programmes, jointly funded and managed at local or national levels**, with more frequent, or rolling deadlines. A sharing of best practices system and an adequate and multi-lingual communication should be set up to **compare the structures and opportunities offered by the different EU and Member States programmes**.

The Platform Access to Culture and in particular, the Working Group on Creativity and Creation, should **continue to meet and work, inviting independent artists and other organisations/experts (even if independent of the EU)**.

## SUMMARY OF RECOMMENDATIONS

### I. Key Principles

- The EU needs new priorities in view of the financial crisis
- Artistic and cultural innovation, creativity and creation have intrinsic values
- These values need to underpin the Union's strategic thinking and planning
- We aim for the best conditions for artistic creation
- These are based on the freedom of speech and of expression
- Supporting professional infrastructures is of key importance
- This includes equitable administrative and legal environments, and
- Innovative access to culture

### II. Recommendations

#### II.a) General

Constraints to freedom of expression within the public sector and in the wider public space, including media, political and financial suppression need to be resisted.

The situation of artists with the lowest socio-economic status or protection could be improved through investments in the arts and culture sector and creative industries and through legislation and social/political awareness. Factors such as insecure and flexible employment, nomadism and transfer of skills to other sectors should be taken into account.

The arts and culture should be **mainstreamed** into other policy areas, not only recognising their positive contribution to them, but also to support synergetic trans-sectoral collaborations.

Imbalances between sub-sectors, between EU Member States, and between other parts of the world need to be strategically addressed via adequate partnerships, inter-sectoral and interdisciplinary clusters, political and economic engagement, in close collaboration with the arts and culture sector.

Creation needs a chain of processes in order to enhance its value and strengths. This cycle comprises: education/training, production, dissemination/ distribution, documentation/preservation, media/arts criticism. Each step is nourished by the others. Research and development, deepening the knowledge base of the sector, is essential for progress.

There is a need for recognition of and support to informal networks and residencies offering creative workers - especially for those who are under-represented - space and time to research, experiment, exchange and share knowledge.

New technologies (sites, portals, on line resources) can improve and ensure access to artistic knowledge and to practical information. Support should be given for professionals' multi-purpose and transnational training.

In a multi-lingual, culturally diverse Europe, the translation of works (publications, audiovisual, live performances) is crucial to mutual understanding, inspiration and the conditions of creativity.

Artists and creative workers voices need to be heard more centrally in public consultations and enquiries of this nature.

## **II.b) European Union**

We strongly recommend the systematic application of paragraph 4 of Article 151 of the EC Treaty, which calls on the Community to take the cultural aspect into account in its action under the other provisions of the Treaty.

(Sub)national level public discussion is important in order to share exemplary models in the public sector, in culture, social, economic and sustainable development fields.

Mobility of artistic ideas, processes, artists and arts is fundamental to creation and creativity. Recommendations from the representatives of artistic and cultural (sub)sectors must be addressed and acted upon. We urge joint reflection to address obstacles faced by artists and cultural operators from Third Countries when working in the EU. Erasmus Mundus and Youth in Action may provide models.

Access to EU funding must take into account the realities of innovative and creative processes. Small, flexible funding programmes are needed.

Best practices and beneficiaries' feedback from different EU programmes should be shared in order to improve the application and management processes of the Culture Programme.

## **II.c) Member States**

...Should implement the 2005 UNESCO Convention on the Protection and Promotion of Diversity of Cultural Expression, and should support the diversity of their local cultures.

...Have an important role in ensuring the recognition and exercising of intellectual property rights.

...Should support incoming (as well as outgoing) mobility of artists and cultural workers, and encourage the inclusion of people from diverse cultural origins and nationalities.

The EU and its Member States should optimise and implement a social security scheme which ensures that cultural workers can take advantage of social security benefits across Europe, in particular with relation to unemployment and pension rights.

## **II.d) Foundations**

...Should assume their important role in the development of society by helping to improve conditions for artistic creativity and creation as vectors of human development. They should share best practices, be invited to and be involved in discussions at EU and national levels.

## **II.e) The Working Group Itself**

The Platform Access to Culture and in particular, the Working Group on Creativity and Creation, should continue to meet and work, inviting independent artists and other organisations/experts, (even if independent of the EU).

### I. Rationale: Key Principles

The **economic and financial crisis** confronts politicians as well as European civil society with the necessity to establish **new priorities**. In national and European plans the emphasis seems to be on investments in the ‘hard’ infrastructure such as roads, buildings and industry. If ‘soft’ infrastructure, such as spatial and architectural design, public art, theatre, dance, music and entertainment, artistic and cultural contributions to social issues and cultural education are considered a luxury rather than an essential part of life, very soon Europe will be an uglier, grimmer place covered only by the ever-emptying shell of materialism. Yet the EU and Member States could attain both economic and humanistic targets with the support they will be making available to confront the financial crisis. We believe that in order to maintain the bonds between European citizens and between European governments, **artistic and cultural values need to underpin the Union’s strategic thinking and planning** - our intertwined histories and cultures are what unites us.

The aim of the Creativity and Creation Working Group is to advocate for the best conditions for artistic creation, to ensure access to the creative process for all, and to explore the creativity of the arts sector within the wider field of ‘creativity and innovation’. In this context, the notion of **“artist” is understood as including** artistic creators (creators of original works such as authors, architects, choreographers, composers, visual and graphic artists, film directors, street artists, circus artists, etc.) as well as artistic interpreters (creative interpreters who contribute to the creation and manifestation of a work, such as but not limited to literary translators, editors, actors, dancers, singers, musicians...)

**Freedom of expression and cultural diversity.** The cultural associations and networks endorsing this document base the legitimacy of creation and creativity on the freedoms of speech and of expression, confirmed by European governments in numerous treaties and declarations, as well as on **Article 151 of the European Treaty**, which supports both the diversity of cultures and the conditions which make those cultures flourish. Support for cultural and artistic creation is at the heart of **democratic principles**. These include the freedom of choice, which requires both an availability of options as well as a public which has access to them and who is sufficiently educated to analyse, and exercise, its choices.

Artistic and cultural innovation and creativity have intrinsic values but they are also a means to find **new solutions**, and ways of engaging with **societal change**. Artistic creation and creativity are fundamental factors in **the development of society**, given that they are part of the process of adapting to and of confronting contemporary circumstances. Without creativity and creation, there is no humanity; they are the basis of the personal development of the human mind, and of a sharing of human inspiration. In this light, they can be seen as essential to sustainable development. Creativity and creation involve both **intangible processes and concrete manifestations**.

**Values.** Artistic creativity and creation allow for an understanding of personal situations from the others’ perspectives; they enable the comprehension of symbols, opening the way to new meanings as well as to understanding ourselves, one another, and the other. In today’s world, experience with contemporary art enriches and exercises the mind to be able to understand and live in complexity – a set of skills of crucial importance. Our heritage is both a source of contemporary creation to build into the future, and a manifestation of past creativity.

**Professional infrastructure as a pillar.** We highlight the key role of **facilitating and mediating structures** which form a supporting professional infrastructure without which artists and the arts can barely flourish. These may include but are not limited to cultural operators and organisations, publishers, the private and public institutional spheres, professional associations and networks, to name just a few examples.

**Diversity** is present in every aspect: in terms of **access** to different cultural experiences; different ways of **producing** art, cultural products and processes; diversity of **places** in which this happens, and of ways and means to **reach** diverse people or audiences.

## II. Preconditions for professional creative practices:<sup>1</sup>

> Open mind-sets within the directions of professional (public and private) infrastructures so that the personal development and experimentation of creators and cultural workers is supported,  
> Fair and equitable administrative and legal environments which protect the rights of artists and cultural workers whilst encouraging public access.

> Innovative access to culture should address two fields:

- a) Creative access to concepts (work in progress, research by design, valid experiments, etc.);
- b) Creative access to ‘applied creativity’ (the object or the work, its innovative solutions, its complementary nature to other forms of culture, its interaction with users and different audiences).

Access to culture or art is often an ex post experience (use, visits, exhibitions, publications) that is by nature only partial and insufficient. Innovation should happen through development of ex ante or simultaneous access, which could eventually lead to improving the process.<sup>2</sup>

## III. Recommendations

### III.a) General

Awareness-raising about the **existing constraints** on **freedom of expression** needs to take place not only within the public sector but also in the wider public space, especially in terms of media or political suppression, of conditions prompting self-censorship, or indirect censorship caused by the withdrawal of public subsidies or by making funding unattainable. [See C&C Examples #1 and #2]

It is crucial to improve the **socio-economic status** and **social protection** of artists through legislation and social awareness. Increasing numbers of artists are independent, multi-national and nomadic. They need more stability. Artistic creators and interpreters, as well as cultural operators, are brokers across disciplines, work flexibly, often outside the art world in the wider economy, transferring their skills and creativity into different work environments.<sup>3</sup>

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1 Taking into account that there are specific Working Groups on Education and on Participation in the Platform on Access to Culture, we have omitted references to education and participation, although we recognise their importance.

2 Ex ante: e.g. access to competition rules or programming; Simultaneous: e.g. access to construction or production site, in situ workshops; Ex post: access to the benefits, possibilities of particular existing urban or architectural forms (suburban ensembles, eco-districts...), to the follow up collaborations as well as to critical expertise on the work or the issues

3 See the NESTA enquiry into how fine arts graduates contribute to innovation throughout their working lives, based on a survey of over 500 fine arts graduates since the 1950s.

The arts and culture should be **mainstreamed** into other policy areas. The EU and MS's should be encouraged to invest in cultural sectors and develop cultural policies and strategies. Many studies have underlined the positive impact of the arts and culture in social and economic areas, not to mention territorial development, foreign relations, cooperation and development and others. [See C&C Example #3]

**Imbalances** between sub-sectors, between West and East, North and South need to be strategically addressed, via **adequate partnerships**, joint reflection, political and economic engagement and, most importantly, in close collaboration with the arts sector.

Creation needs a **chain of processes** in order to enhance its values. This cycle comprises: **education/ training, production, dissemination/ distribution, documentation/ preservation, media/ arts criticism**. It is important to remember that **each step has to be supported** and each step is nourished by the other; between each step there must be **adequate connections**. [See Best Practices C&C # 1 and C&C # 2]

As in all other sectors of society the **research and development** aspect of creativity and creation, underpinning and enhancing the sector needs to become stronger; more support should be given to **interactions** between different artistic disciplines, different (sub)sectors, different economic fields and different points in the production chain. A more intensive, systematic, and wide-ranging collaboration between the arts, academic and scientific institutions, private-public initiatives to support artist-led experimentation should be implemented (individual **and** collective based). [See Best Practices C&C # 3 and C&C # 4]

**New creation/production infrastructures** need to be created and supported which **integrate all aspects** of the artistic production chain. This can be facilitated within the framework of EU cohesion, rural development and convergence policies and programmes, the structural and pre-accession funds. [See Best Practice C&C # 5]

The emergence of **new models of governance** of these new infrastructures should also be supported in order to build **hybrid partnership models between traditional cultural institutions and alternative spaces** of creation to support the development of the independent artistic sector. [See Best Practice C&C # 6 and C&C # 7]

There is a need for recognition of and support to « **informal networks** » **and residences** that offer **space and time for research, experiment and exchange**, especially to professionals from less represented (sub)sectors such as street arts, circus, literary translation, interdisciplinary artistic projects and cultural managers. Such initiatives require sustainable support to ensure continuity.<sup>4</sup> Creative hubs should exist in rural areas, not only in the urban environment.[See C&C Examples #4 and #5; see Best Practices C&C # 8 and C&C # 9]

Support should be given for **professionals' training**, for example, on the use of digitisation tools, and on the basics of cultural management. Training should be **multi-purpose and transnational**. [See C&C Example #6]

Support is needed for the **development and networking of art criticism and the media** that support and diffuse it. This can be **achieved via various levels**, including the EU's Culture Programme, programmes of the MS's and of foundations. [See Best Practice C&C # 10]

**New technologies** can improve and ensure **access to artistic knowledge resources**, and to **practical information**, e.g. portals, virtual resource centres and on-line public collections, with better shared documentation and more translation. [See Best Practice C&C # 11 and C&C # 12]

In the multi-lingual, culturally diverse EU and its neighbouring States, multilingualism and cultural diversity must be understood as an integral part of European identity. More exposure to works in many languages is needed (publications, audiovisual, live performance), as well as their

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4 Science and research sector structures may provide inspirational models.

translation. These conditions are essential to **increase the conditions for creativity** and mutual inspiration. [See Best Practice C&C # 13]

Attention must be paid to **carbon emissions** by addressing the buildings, stages, sets of the performing arts, and by more ecologically-efficient touring of productions. [See C&C Example #7]

### III.b) EU

We strongly recommend the systematic application of **paragraph 4 of Article 151** of the EC Treaty, which calls on the Community to take the cultural aspect into account in its action **under the other provisions** of the Treaty, for an effective implementation of this Article.

Creativity and creation know no borders. We urge joint reflection to address **obstacles faced by artists and cultural operators from Third Countries** when working in the EU. Erasmus Mundus and Youth in Action may provide models.

An **OMC group** should be set up to assess and monitor actions on **creativity and creation in all Member States**.

More opportunities, platforms and *fora* should be created at a (sub)national level to share and jointly analyse **exemplary models of support for cultural creativity and creation** in the **public sector**, in culture, social, economic and sustainable development fields

**Mobility** of artistic ideas, processes, artists and arts is fundamental to creation and creativity. We call on the EU and MS to address and act on the issues and solutions raised by the representatives of artistic and cultural (sub)sectors, and to continue to support the continuation of debate and development of the issues, access to and conditions of mobility in the arts and culture sector.

There should be more **appropriate access to EU funding**, taking into account the realities of innovative and creative processes and the individuals and organisations which facilitate them; there is a great need to operate through **smaller, more flexible funding programmes, jointly funded and managed at local or national levels**, with more frequent, or rolling deadlines.

A system for **sharing best practices** should be set up to **compare the structures and opportunities offered by different EU programmes**. Feedback by beneficiaries will help improve the application and management processes of the Culture programme.<sup>5</sup>

**Cultural Contact Points** should have extended and harmonised missions to **highlight opportunities in all EU programmes** and provide advice and information to project leaders.

Europe should be a Union of cultural diversities highlighting, promoting and investing in the rich complexity of all of its local cultures. The EU, especially as a signatory to the UNESCO Convention, should clearly encourage Member States to respect and support its local cultures. The EU can diffuse best practice and can also include the respect for diversity in the *acquis communautaires*.

### III.c) Member States

MS's should concretely implement the **UNESCO Convention on Cultural Diversity**, in particular, the effective application of **Article 7.2**, which states that 'Parties shall also endeavour to recognise the important contribution of artists, others involved in the creative process, cultural communities,

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5 Youth programmes have, for example, workable application forms for mobility grants, conferences, etc. even for small organisations with limited human resources. The Research programme, on the other hand, could be a good example for developing models of individual grants for artists around the objectives of 'innovation' and 'experimentation'.

and organisations that support their work, and their central role in nurturing the diversity of cultural expressions’.

MS’s can support **debates and awareness-raising** regarding creativity and creation **on local, regional and sub-national or national levels**.

MS’s should ensure that the environment for artists provides the recognition of their intellectual property rights and the possibility of exercising and enjoying these rights.

MS’s can offer support for **incoming mobility**, not only for outgoing national artists, but whenever possible they should also **encourage the inclusion and collaboration of people from diverse cultural origins and nationalities**.

**MS’s can support the development and networking** of non-formal, civil artistic groupings that are not formally constituted and thus cannot receive EU funds.

The EU and its Member States should optimise and implement a social security scheme which ensures that cultural workers can take advantage of social security benefits across Europe, in particular with relation to unemployment and pension.

### **III.d) Foundations**

Foundations can play an important role in the development of society by helping to improve the conditions for artistic creativity and creation as vectors of human development. They should **share best practices** illustrating why, how (or if) they support artistic creativity and creation.

They should also be invited to, and become increasingly involved at EU and national levels in consultations and debates.

### **III.e) The Platform/ the Sector itself**

The Platform Access to Culture and in particular, the Working Group on Creativity and Creation, should **continue to meet and work, inviting other organizations/experts**, even if independent of the EU’s timetable and timing, in order to **create synergies, deepen understanding and provide inspiration for improved working conditions**.

More **artists’ voices** should be involved in the Platform, in particular in the WG on Creativity and Creation.

**Focus groups at local or regional levels** (possibly in collaboration with CCP’s) could ensure a **more equitable dialogue** between the sector and the EU level.

**Larger arts institutions** that are not yet collaborating with **younger and more experimental artists and arts organisations are encouraged to work together**: the sector believes that it is beneficial to develop synergies between institutions and independent artists/creators, given that they are mutually dependent for both regeneration/rejuvenation and for sustainability and strength.

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[www.unesco.org](http://www.unesco.org) > United Nations Educational Scientific and Cultural Organisation.

# **[ Platform on Access to Culture ]**

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## **3. Audience Participation Working Group Position Paper**

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## INTRODUCTION

### **Underlying Principles for a policy engagement on audiences participation**

*‘Everyone has the right to freely participate in the cultural life of the community, to enjoy the arts’*

The Working Group on Audience Participation recognises the primary right to cultural participation enshrined in the above mentioned article and considers artistic practice, access to cultural expression, and participation in the arts fundamental to the development of an active European citizenship. An active citizenship is in turn central to democratic, open and inclusive European societies. The governments of the Member States of the EU do recognise the jurisdiction of the European Convention on Human Rights in all cases brought to the Court by individual European citizens. Although national cultural policy is in the hands of the Member States themselves (article 151 of the Treaty of Maastricht), the right of the citizen to have access to cultural goods and expressions in a trans-regional, trans-national European cultural space must be guaranteed in line with the above mentioned agreements, as well as with the International Covenant on Economic, Social and Cultural Rights [Art 15 (1)].

Through participation and access to arts and culture, individuals and communities not only reflect on their views on societies, imagine the world they want to live in, and elaborate individual and collective standpoints, but through the mobility of cultural and artistic expression, as well as of ideas and appreciations within Europe, people get access and benefit from the European process. In this way, social and identity issues, which are vital for participation and the development of civic awareness, are addressed and valorised.

In this sense participation opens the way to new meanings, enriches and exercises the individual and collective mind to understand and live in complexity - a set of skills of crucial importance in today's world.

Access to culture implies that all individuals have the freedom to choose between a large spectrum of available options. Conditions for providing these options must be developed on the one hand, and audiences should, at the same time, have the necessary skills to choose, thus fostering the European Union's motto "Unity in diversity". A more engaged and participative audience will not only strengthen the vitality of the culture sector in terms of creation (a more participative, critical audience will push creators to new levels) but also in economic terms (an educated participative audience places a value on cultural goods and services, and can also be a lever to increase demand and the development of new related businesses) and in social terms (culture is an invaluable tool for increased civic engagement and active citizenship).

### **Objective and outcome of the working group Audiences Participation**

The aim of the Working Group is to advocate for the importance of taking audience participation preoccupations into account in all levels of policy making. Societies which possess a strong artistic and cultural life also see an increase of civic engagement, and therefore the strengthening of active citizenship.

On a European level, the development of a notion of European citizenship has been challenged for many years due to the absence of genuine European public spaces and debates. Artistic sensitivity and engagement – of professionals, amateurs and audiences – is a key to develop such a European public space, and artistic creation and participation should therefore be supported and nurtured as a core objective on all level-policies.

## **Core concept for a policy engagement**

We are audiences first and foremost, and without frequent and extensive contact with and participation in the arts and culture, the idea of a European cultural space is unsustainable. Active citizenship is the objective of any democracy. Audience participation is also the food of creative practice, in the same way that the arts are the cultural DNA of creative industries.

The Working Group urges that audience participation be stated as an essential part of Europe's Creative and Civic Ecology, i.e. audience participation is one of the basic inputs/foundations of the entire creative, cultural and societal environment, including creative activities such as educational engagement or active participation.

Two core concepts motivate the Working Group on Audience Participation:

1. That frequent and growing audience participation in the arts and culture is a vital sign of a healthy, accessible and dynamic participatory society in its whole. Audience participation, a central indicator - albeit not the only - of civic and cultural vibrancy, must be a core commitment of all policy makers

2. That audience participation is part of our basic Creative Ecology, alongside artistic education and public support for the arts. The more people attend and enjoy cultural events, the more culturally aware and dynamic a society will be.

## DEVELOPING BETTER AND MORE COORDINATED POLICIES TO PROMOTE PARTICIPATION IN THE ARTS

The working group seeks to promote and develop a strong and comprehensive rationale for the development of better and coordinated policies at all levels (European, national, regional and local) taking audience development and participation into account.

### A transversal perspective

Achieving a broader audience participation in the arts requires a transversal approach in the development of all relevant policies. Therefore measures taken in seemingly unrelated policy fields (for example research and development, economic and social development, equal opportunities, fiscal and employment regulations, local, regional and rural development, new technologies, mobility and customs, etc.) can have an important impact on audience participation, and consequently contribute to improving individual and community well-being, as well as strengthening active citizenship.

In the field of policies, achieving greater audience participation also requires a coherent, sustained and coordinated set of measures at all political levels (EU, national, regional and local) to increase access to culture, as well as a continuous collaboration with the business sector (including access to culture into Corporate Social Responsibility practices) and the third sector.

### A long-term engagement

Currently there is a lack of knowledge and information sharing at the political and civil society level on how to increase access and participation in the arts. In order to reverse this state of affairs, a long-term effort is needed from the cultural sector, civil society and policy makers. Public authorities at European, national, regional and local levels have to invest in long-term structural measures which will improve the gathering of information on audience development and participation in the arts, the development of transversal policies and their monitoring.

### A consensual engagement

**Audience Participation requires** each citizen to have the possibility to develop his or her capacities by being exposed to a broad spectrum of artistic and cultural activities. For this exposure to be fruitful it is fundamental that all citizens have access to ‘decoding tools’ that “demystify” art and culture as directed and accessible only to an *elite* – this can be achieved by a sustained, coherent, generous work in the field of access and education, not only of children and youth but of all citizens, and of artistic creation which combined can find innovative forms to allow audiences a

- Creative access to concepts (work in progress, research by design, valid experiments, etc.)
- Creative access to “applied creativity” (the object or the work, its innovative solutions, its complementary nature to other forms of culture, its interaction with users and different audiences)
- Creative access to the diversity of the European Heritage and the questioning and exploring of interrelations between this European Heritage and the contemporary context

### Policy frameworks and targeted audience of the recommendations

The Working Group positions audience participation as a policy commitment that **lies upstream of other policy instruments**. A commitment to increase participation in the arts should thus be

reflected in language, principles and commitments made by policy makers at all levels and in different policy areas.

The WG also believes that audience participation should be addressed not only by the Access to Culture Platform (in the working groups 'Creativity & Creation' and 'Education & Learning') but also by the other Platforms of the structured dialogue (the Platform for Intercultural Europe and the Platform on the potential of culture and creative industries).

Audience participation should be recognised by all actors (EU, Member States, regional and local authorities and civil society) as a pre-condition to achieving other political and social objectives such as a creative society, a strong educational system, flourishing cultural industries, intercultural dialogue, an active citizenship or economic development.

The recommendations of the WG are therefore addressed to:

- The European Commission
- The European Parliament
- The Member States and their regional and local public authorities – especially in the context of the Open Method of Coordination
- The European civil societies
- Other International Bodies and organisations
- Foundations
- The two other working groups of the 'Access to Culture' Platform
- The two other Platforms within the Structured Dialogue framework
- Individual artists

## RECOMMENDATIONS

Our overarching recommendation is that audience development and an increased participation in the arts – and in society - should be mainstreamed in all relevant policies in order to achieve the three objectives of the *European Agenda for Culture*, as only when audience development and participation in the arts are recognised and addressed properly by policy-makers will policies on creativity and innovation, arts and education, youth access to culture, intercultural dialogue, multilingualism and linguistic diversity, social inclusion and citizenship, achieve their full potential.

The Working Group therefore:

1. Recommends the consistent **development of evidence-based policy making** using research, studies and data collection on barriers on access to culture, audience development, participation in the arts and their impact at individual and social level.

This can be divided into two strands:

1. a) collection of data – as well as good and bad practices - in what concerns:

- the artistic and cultural infrastructures (physical access to venues, transport, safety, etc.)
- pricing (tickets, VAT & price differentiation issues, etc.)
- target groups;

1. b) qualitative research on audience participation by age group, socio-economic conditions, language use, etc. with a special attention on policy and technical solutions to increase this participation.

The collection of data and qualitative research should be run by Eurostat, Member States, European networks, etc.

2. Recommends that audience participation is supported through **measures that strengthen the creative process**

2. a) asks that new infrastructures and contacts between the audience and all actors (producers / programmers / technicians) in all phases of the artistic creation process should be developed both in rural and urban areas as audiences are attracted and develop long-term interest in the arts and culture only when the artistic offer is diverse and of quality.

2. b) asks to support synergies between innovative forms of communication and creation that may attract new or broader audiences and long established arts institutions that have a history, infrastructures and existing audiences can both help and be revived by new types of collaborations.

3. Calls for an **increase of the diffusion of artistic activities and the mobility of artistic ideas, processes, artists, arts and audiences** at local, regional, national and European level since audience participation is triggered by the diversity and dynamism of the cultural offer. Such measures must include support to touring artists, translation of art works (including for lesser used and regional languages), support of media coverage (including more space in specialised and generalist magazines, newspapers, television, radio, net), and support for the digitalisation of contents.

4. Calls for a regulatory environment which:

- facilitates the diffusion of art works and mobility of artists and cultural workers
- optimizes the regulation on the coordination of social security schemes so that cultural workers can reap the benefits across Europe
- takes away imbalances in the area of taxation (abolishing double taxation of artists)
- eases visa and work permits facilitation for third-country national artists, especially when circulating within the EU.

An efficient and adapted framework should be developed through further collaborations between Member States. The OMC working group on mobility should regard its actions as supporting access to culture and participation.

5. Recommends that European cultural policy be mainstreamed considering its contribution to promoting social inclusion and in looking for innovative and creative ways to foster the **participation of disadvantaged groups** (for example, the elderly, the disabled, immigrants, linguistic and national minorities), and to take advantage of their potential as audiences.

6. Strongly recommends that a policy of **respect for, and promotion of, linguistic diversity** is mainstreamed into the decision-making process for all cultural policy. In a multilingual, culturally diverse Europe, linguistic awareness and the proactive promotion of languages in the field of culture will help develop audiences and participation. It is fundamental to promote the translation and availability of artworks in the appropriate official and regional European languages, on all publications, audiovisual, and live performances.

7. Strongly recommends that audience participation is supported by investing in measures directed at **capacity building and the development of skills**.

7. a) We recommend that high-quality professional development of people working in the field of the arts through creative educational programmes, life long learning and training should be supported and implemented. Qualified professionals can make sure a variety of cultural expressions are accessible. They also possess the tools to support artists, meet new market and economic challenges, access isolated audiences, and employ innovative technology.

7. b) We recommend to support the development of art criticism through, for example, incentivising the creation of more space and time in the media for qualified art criticism, informal forums and debates mediated by qualified experts, as well as the development of workshops on analysing of performances. Only if audiences can further their ability to understand, analyse, criticise and participate in the arts will an active European citizenship be further developed.

7. c) We recommend support for innovative socio-educational projects, in cooperation with the Ministries responsible for Education and Social Affairs. Such projects should be supported both by national, regional and local authorities as well as the EU as they constitute a valuable element in the achievement of shared policy objectives (rural and urban development, social cohesion, intercultural dialogue,...).

7. d) We recommend that measures are taken to improve communication channels between cultural institutions and public authorities, educational institutions as well as creative industries as for example:

- forums organized by local civil society organizations in partnership with regional and national structures
- conferences / platforms which bring together networks and umbrella organizations, education institutions, funding bodies and other organizations active in the area;
- a reference website, which will collect and make available information (actors, policies, funding bodies and funding sources,...), relevant literature, links to useful sources, websites and institutions.

## BIBLIOGRAPHY

### Increasing Cultural Participation Bibliography

#### RESEARCH

##### **Building Arts Participation: The Montana Study**

*by Louise K. Stevens, ArtsMarket Inc.; commissioned by The Montana Arts Council, © 2002*

The findings from this study of a largely rural state parallel those of other studies, particularly in looking at the motivators for and barriers to participation. In Montana, outdoor recreation is the number one leisure time activity, followed by church attendance. Participation in arts and cultural activities is a close third.

##### **Classical Music Consumer Segmentation Study**

*Commissioned by the John S. and James L. Knight Foundation Alan S. Brown, Audience Insight LLC, © 2002*

With more than 25,000 interviews with potential classical music consumers and orchestra ticket buyers in 15 cities, this study offers "a sweeping view of an art form in transition and an orchestra field increasingly detached from its potential customers." NOT FOR CLASSICAL MUSIC PRESENTERS ONLY.

##### **Cultural Collaborations: Building Partnerships for Arts Participation**

*by Francie Ostrower commissioned by The Wallace Foundation, published by The Urban Institute, © 2003*

"Partnership offers a powerful tool for strengthening participation-but grant makers and grantees need to better recognize its possibilities and limitations."

##### **Gifts of the Muse**

*by Kevin F. McCarthy, Elizabeth H. Ondaatje, Laura Zakaras, Arthur Books, commissioned by The Wallace Foundation, published by The RAND Corporation, © 2004*

This RAND study seeks a broader understanding of the arts' full range of effects, including both instrumental and intrinsic benefits. It argues for recognition of the contribution that both types make to the public welfare, but also of the central role intrinsic benefits play in generating all benefits. And it calls for efforts to sustain the supply of the arts with a focus on building demand, particularly by strengthening early exposure.

##### **Immigrant Participatory Arts: An Insight into Community-Building in Silicon Valley**

*by Pia Moriarty Cultural Initiatives Silicon Valley, © 2004*

The result of a six-month qualitative study, the report highlights ways in which Silicon Valley (California) immigrants are building community through participatory arts practices.

##### **A New Angle: Arts Development in the Suburbs**

*by Carolyn Bye The McKnight Foundation, © 2002*

Reveals the surprising extent of artistic expression that has emerged in recent years in the suburbs of St. Paul/Minneapolis. Thought-provoking reading for suburban presenters and developers, and for city-based cultural organizations whose audiences live in the suburbs.

##### **Performing Arts Research Coalition (PARC)**

*Research by The Urban Institute, ongoing publications*

Research on the value of the performing arts as experienced by both attendees and non-attendees of arts events, along with audience and subscriber satisfaction. Funded by a major grant from The Pew Charitable Trusts, the research is focused on 10 cities across the country, including Boston.

##### **Reggae to Rachmaninoff: How and Why People Participate in Arts and Culture**

*by Chris Walker, Stephanie Scott-Melnyk, Kay Sherwood commissioned by The Wallace Foundation, published by The Urban Institute, © 2002*

Through a detailed analysis in three communities, the report presents information "on how and why people participate in arts and culture that has important implications for how arts and culture providers and supporters, and people engaged in community building, attempt to reach and involve their publics."

### **The Values Study**

*Commissioned by The Connecticut Commission on Culture and Tourism, written by Alan S. Brown & Associates LLC, © 2004*

The results of an industry-wide investigation by teams of arts administrators and board members from 20 arts organizations, the study includes a conceptual framework for thinking about how individuals participate in the arts and the benefits, or values, they receive from their participation. In addition to this framework, the study includes summaries of 40 of the 100 interviews conducted as a part of this research.

## **RESOURCES**

### **The Wallace Foundation Knowledge Center**

On their web site's "Knowledge Center," The Wallace Foundation includes downloadable versions of research and other publications they have sponsored, along with success stories from cultural organizations across the country. For example:

The Diversity of Cultural Participation Findings From a National Study

Motivations Matter: Findings and Practical Implications of a National Survey of Cultural Participation

The Reality Underneath the Buzz of Partnerships

### **A New Framework for Building Participation in the Arts**

*by Kevin F. McCarthy and Kimberly Hinnett commissioned by The Wallace Foundation, published by RAND, © 2001*

The primary source for the RAND decision-making model and participation grid.

### **Design for Accessibility: A Cultural Administrator's Handbook**

*developed by the National Assembly of State Arts Agencies, the Kennedy Center for the Performing Arts, the National Endowment for the Arts, and the National Endowment for the Humanities; funded by MetLife, © 2003*

According to this practical, nuts-and-bolts guide, "inclusion must be ever present in our vision." The book offers down-to-earth expertise on making facilities and programs accessible to disabled individuals (including senior citizens), and many of the suggestions - i.e., adequate signage, adequate lighting, adequate information at the box office-make sense in making your programs and facilities accessible to everyone.

### **Increasing Cultural Participation: An Audience Development Handbook**

*by Paul Connolly and Marcelle Hinand Cady commissioned by The Wallace Foundation, distributed by APAP, © 2001*

This set of tools, stories, and worksheets introduces an approach to planning, developing, implementing, and evaluating participation initiatives. Note that this resource was published just prior to the release of the "RAND Framework," so it does not exactly correlate with the very latest thinking, but it still contains useful tools.

### **From Mission to Motivation: A Focused Approach to Increased Arts Participation**

*by Sharon Rodning Bash, Metropolitan Regional Arts Council, © 2003*

This workbook was adapted from a training developed specifically to introduce the RAND participation framework to small and grass-roots organizations. Its step-by-step hands-on approach makes it a useful tool in facilitating a collaborative planning process (among board and staff; among multiple organizations; ...).

**SADI (Statewide Audience Development Initiative)**

*by Minnesota State Arts Board, © 2002*

As a part of their Wallace-funded START Initiative, the MSAB has developed two excellent resources: The SADI Learning Materials is an excellent recap of the RAND framework and the process of implementing it. The SADI Training Workbook (95 pages) is an excellent supplement for those who like worksheets and workbooks.

**The Road to Action: A Facilitator's Guide for Group Planning**

*by Peg Sallade and Jim Ryan, Northeast Center for Healthy Communities, © 2004*

This useful guide offers activities, agendas, and other practical aids in planning and facilitating an action-planning process. Appendices include worksheets, practical tips for meeting facilitators, planning meeting checklists, and other resources. If you are a workbook-type thinker, this is a great resource.

**NLG Project Planning: A Tutorial**

This tutorial is designed for museums, libraries, and related organizations that are applying for National Leadership Grants (NLG), but even if you have no intention of applying for a grant from IMLS, this is an excellent primer (or refresher) on everything from audience needs surveys through evaluation.

**NEA Intro to Logic Models**

An on-line tutorial on the logic model.

**W.K. Kellogg Foundation Evaluation Handbook**

*© 1998 W.K. Kellogg Foundation*

**Logic Model Development Guide**

*© 2001*

Available online through the W.K Kellogg Foundation, these handbooks provide an excellent framework for thinking about evaluation as a relevant and useful program tool.

**Creative Research Systems**

A commercial firm that develops software for market researchers, pollsters, human resource professionals, and others who use questionnaires. On the site's "Research Aids" section, look for "Survey Design," an excellent introduction that includes the advantages and disadvantages of various types of surveying and interviewing techniques. The site also includes a dandy "Sample Size Calculator" that will tell you how many respondents you need for statistical reliability, given the degree of certainty, margin of error, and total population. *NOTE: MCC is recommending the free resources on this web site. This should not be considered an endorsement of Creative Research Systems, its products, or services.*

**Surveying Clients About Outcomes**

*by Martin D. Abravanel; published by The Urban Institute, © 2003*

Available as PDF on Urban Institute's website ([www.Urban.org](http://www.Urban.org), then search site by author or title.) More thorough and detailed than the above, this 58-page guide provides information about developing and using surveys. Written for social service providers (note "client" rather than "audience"), the material is easily translatable for use in initiatives designed to increase cultural participation.

## LINKS / ONLINE INFORMATION

### **Audience and Subscriber Survey Training Manuals and Procedures for Local Member Organizations**

*prepared for the Performing Arts Research Coalition (PARC) by The Urban Institute, 2002*

Very detailed, nuts-and-bolts manuals for planning, distributing, and collecting audience surveys and subscriber surveys, these were written for use by performing arts organizations in ten cities involved in PARC (a multi-year research partnership of five national service organizations and funded by the Pew Charitable Trusts). While written specifically for the administration of the PARC surveys, the tips and techniques are applicable to other audience and subscriber (or member) surveys. Appendices for each manual include the actual surveys used.

Source: [http://www.massculturalcouncil.org/services/participation\\_biblio.html](http://www.massculturalcouncil.org/services/participation_biblio.html)

### **Factores condicionantes de la participación cultural1**

Dr. Lluís Bonet i Agustí Director de los Cursos de Postgrado en Gestión Cultural Universidad de Barcelona. Artículo cedido por el autor al Portal Iberoamericano de Gestión Cultural para su publicación en el Boletín GC:Gestión Cultural Nº 11: Participación Ciudadana, marzo de 2005. ISSN: 1697-073X. <http://www.gestioncultural.org/boletin/pdf/bgc11-LBonet.pdf>

### **Cultural Participation and Creativity in Later Life. A European Manual**

[Almuth Fricke](#) / [Sylvia Dow](#) (Hrsg.)

Schriftenreihe [Kulturelle Bildung](#)

vol. 14, München 2009, 182 Seiten ISBN-10 3-86736-314-5 ISBN-13 978-3-86736-314-3

[http://www.kopaed.de/kopaedshop/index.php?PRODUCT\\_ID=618](http://www.kopaed.de/kopaedshop/index.php?PRODUCT_ID=618)

### **La participación cultural en España**

Ariño, Antonio (dir.); Castelló, Rafael; Hernández, Gil Manuel; Llopis, Ramón

Editorial: Fundación Autor - Sociedad General de Autores y Editores (Colección Datautor / Madrid, 2006)

ISBN: 978-84-8048-716-0

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### **Consumo y participación cultural Por Rubén Gutiérrez del Castillo**

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Website "Le Spectacteur européen",

[http://www.net.esa-paris.fr/~nicolas\\_hannequin/index\\_fichiers/1.html](http://www.net.esa-paris.fr/~nicolas_hannequin/index_fichiers/1.html)

International Organization of Scenographers, Theatre Architects and Technicians,

<http://www.oistat.org/>

<http://www.yustat.org/eng/index.html>

"Défilé sécuritaire" project for "politically incorrect" invasion of the space:

<http://www.artisnotdead.fr/index.php?a=en&page=actions&id=26>

"Statues of the suburbs" hip-hop with the young in the neighbourhoods:

<http://www.artisnotdead.fr/index.php?a=en&page=actions&id=23>

"Romanian song" Interactive project:

<http://www.artisnotdead.fr/index.php?a=en&page=actions&id=28>

Zinneke parade, participation and creativity:

[http://zinneke.org/2008/presentation/orientations\\_participatif](http://zinneke.org/2008/presentation/orientations_participatif)

## ANNEX III.



# Platform on Access to Culture

## “Best Practices”

1. CONTRIBUTIONS FROM WG EDUCATION & LEARNING
2. CONTRIBUTIONS FROM WG CREATIVITY & CREATION
3. CONTRIBUTIONS FROM WG AUDIENCE PARTICIPATION

# **Platform on Access to Culture**

## **1. Contributions from the Education & Learning Working Group**

## FOREWORD

This document presents the case studies that have been collected by the Working Group on Education & Learning. When collecting and discussing the case studies, the working group attempted to make the educational aspects of these cultural projects more explicit by making a direct reference to the 'Key Competences for Lifelong Learning', as developed by the EU in 2006. Therefore, some basic information is provided with each case study as an introduction, including a reference to the relevant Key Competence.

It must be underlined here that this is just a first step in what the group sees as a long-term process, in which cases studies will be collected and conclusions will be formulated on how to benefit from a closer synergy between education and culture in a European context on the basis of such case studies as well as other information. The European context is increasingly sensitive to the role the culture and the arts can play in fostering creativity and innovation, as being addressed in the EU Year of Creativity & Innovation 2009. This document therefore does in no way have the ambition to be complete, but should be seen as a first step with the aim to contribute to the discussions on the further development of the European Agenda for Culture as they will be taking place in the OMC working groups and the Cultural Sector Platforms.

*The Working Group on Education & Learning, December 2008*

## Index of the Case Studies presented

These case studies were proposed by the following organisations: AEC (Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen), AEOM (Association of European Open Air Museums), EAEA (European Association for Education of Adults), EBLIDA (European Bureau of Library, Information and Documentation Associations), EUROPA NOSTRA, IDEA (European Net of the International Drama & Education Association), NEMO (The European Network of Museum Organisations) and the RÉSEAU ART NOUVEAU NETWORK.

In this document, the following case studies can be found:

1. Guidhall CONNECT
2. Lifelong Learning for Musicians
3. Polifonia Working Group for Instrumental and Vocal Teacher Training
4. Polifonia Pre-College Working Group
5. The House of Memory
6. NEW DVD/CD Rom for the 9th and 10th school classes about “House Uhlmann”
7. Refugees at the Open Air Museum
8. Xpress on Tracks
9. Reactivation of cultivation of old kinds of rye and their adaptation in order to support the traditional crafts
10. Minda. The girl at the pharmacy
11. The Barclays Special Educational Needs Projects
12. Springline
13. Mathematics, technology and science in the Open Air Museum
14. Different Bridges from School to Professions
15. Environments for Learning
16. Cultures getting to know each other, together we are strong
17. Marilyn
18. Culture in Rural Areas
19. Music for Everyone
20. Creative Centre
21. Bilingual Benefit
22. Expérience Photographique Internationale des Monuments
23. International Built Heritage Conservation Training Centre
24. Jugendbauhütten der Deutschen Stiftung Denkmalschutz
25. Classes d'éveil au Patrimoine et à ses métiers
26. Schatten van Amsterdam
27. Story from the Tenth Class
28. Towards an active democracy with Theatre in Education
29. Drama for Integration
30. Impulse Camp: Drama Activities in Crime Prevention
31. Changing Horizons: Secrets of the new City
32. For Love Nor Money
33. Boys of the Blue
34. “1,2,3 – Worte kommt herbei” - Learning German in the Museum
35. FIES – Researching on your own account
36. Project with Civil workers in Stockholm
37. In Touch Volunteer Program
38. 1000xHeimat
39. Réseau Art Nouveau Network:
  - Project 1 'Art Nouveau in progress'
  - project 2 'Art Nouveau & society'

[ **Project Title: Guildhall CONNECT**

**1. Administrating Organisation & Partners (Countries) involved**

Guildhall School of Music & Drama

**2. Cultural Area**

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: \_\_\_\_\_)

**3. Addressed Key Competence (according to the Council Recommendation, 2006)**

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

**4. Target Group**

Youth, musicians, music organisations, policy makers

**5. Project Location (Country) & Duration**

United Kingdom

**6. Financing**

- Own resources of administrating organisation / partners
- EU Grant (please specify: \_\_\_\_\_)
- Other (please specify: National grants in the UK)

**7. Sustainability**

- Continuation of the Project (\_\_\_\_\_)
- Ongoing Follow-up Project (\_\_\_\_\_)

**8. Contact / Website**

<http://www.gsmd.ac.uk/connect/>

### [ Guildhall CONNECT

Over the past twenty years, the Guildhall School of Music & Drama has been dedicated to widening access to music making without compromising on its commitment to nurturing musical excellence. Through using the creative music workshop environment, people of all ages and experiences have been able to engage with inclusive live music making processes led by tutors and students from the Guildhall School.

Guildhall Connect is about making connections, putting people, organisations and cultures in touch with each other and enabling them to do better together what they would do less well alone. Through its local, national and international collaborations with schools, colleges, communities and arts organisations, Guildhall Connect has developed an artistic and educational identity that resonates with people from a wide range of backgrounds, ages and experience.

There are four key areas of developmental activity underpinning Guildhall Connect:

Youth Music/Creative Partnerships with young people, teachers and parents in East London, as well as across the UK and overseas. This includes researching and evaluating inclusive creative music education practice and models of instrumental teaching and learning which encourage widespread access and participation.

Arts and Community Development Project for Healthcare and Disability Centres, hospital patients, prisoners and young offenders, 'third age', parents and toddlers. These projects are also run in association with orchestral and opera education programmes and regional instrumental teaching services.

MAP/making: Exploring New Landscapes in Music, Art and Performance in collaboration with the Royal College of Art and the London Contemporary Dance School. This project has been established to enable musicians, actors, dancers and visual artists to meet with confidence the opportunities offered by the growing market of cross-arts multi-media presentation. The processes undertaken aim to foster the development of cross-arts initiatives which are innovative and responsive to changes in arts practice.

Trans-cultural Collaboration and Research is facilitating an international network of creative and performing artists who can meet, exchange skills and ideas, share resources as well as explore respective education methodologies. Regular collaborations take place between staff and students at the Guildhall and performing artists from Africa, Central/South-East Asia and South America.

As a result of the achievements across these areas over the past few years closer collaboration is now established between disciplines deemed essentially creative within the School itself. Guildhall Connect is now a *Centre for Creative and Professional Practice* that includes Composition, Improvisation, Jazz, Leadership, Music Therapy and New Sonic Media; artistically and educationally allied without compromising the rigour of their respective specialist training.

The Centre for Creative & Professional Practice is committed to exploring and creating new landscapes in music, art and performance. It seeks to offer undergraduate and postgraduate music students unique and distinctive experiences as creators, collaborators and performers, as well as to give the skills necessary in order to meet the demands and expectations of the profession.

Whilst its primary role and principle area of expertise are in relation to Music, this Centre is also helping to establish much stronger School-wide connections with the Drama department through joint productions, courses in circus skills and storytelling, and music-drama improvisation initiatives. Moreover, the Centre provides a support framework for students managing the transition from the Guildhall School to professional life and, where possible, support pioneering initiatives undertaken by recent graduates as either individuals or ensembles/companies. Regular Continuing Professional Development training is also available for recent graduates and established professional practitioners.

## [ Project Title: Lifelong Learning for Musicians

### 1. Administrating Organisation & Partners (Countries) involved

Hanze University of Applied Sciences in Groningen (Prince Claus Conservatoire) (NL) and the Royal Academy of Fine Arts, Design, Music and Dance in The Hague (Royal Conservatoire) (NL)

### 2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: \_\_\_\_\_)

### 3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

### 4. Target Group

music organisations, policy makers, future professional musicians

### 5. Project Location (Country) & Duration

Netherlands

### 6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: \_\_\_\_\_)
- Other (please specify: \_\_\_\_\_)

### 7. Sustainability

- Continuation of the Project (\_\_\_\_\_)
- Ongoing Follow-up Project (\_\_\_\_\_)

### 8. Contact / Website

[www.lifelonglearninginmusic.org/projects](http://www.lifelonglearninginmusic.org/projects)

### [ Lifelong Learning in Music

“Lifelong Learning in Music” is a joint research project (in the Netherlands called a ‘lectorate’) of the Hanze University of Applied Sciences in Groningen (Prince Claus Conservatoire) and the Royal Academy of Fine Arts, Design, Music and Dance in The Hague (Royal Conservatoire). The lectorate examines the concept of Lifelong Learning and its consequences for musicians.

Future professional musicians have to be able to function in a flexible way in a rapidly changing professional practice. Conservatoires can anticipate this challenge by creating adaptive learning environments, which enable students to be responsive to the changing cultural/musical landscape. Research, pilot projects and international exchange with partner institutions lead to an innovative supporting model for Lifelong Learning in Music. Within this lectorate, a research group together with partners from diverse areas of the professional field contributes to this. Pilot projects are realized, shaped and evaluated in collaboration with the work-place partners. The projects aim at the acquirement of knowledge, skills and attitudes concerning Lifelong Learning.

Important criteria for the pilots in collaboration with the work-place are:

- relevance to the current and changing cultural landscape
- reflecting on the changing profession
- exploring different contexts
- intervention-oriented
- leading to relevant learning experiences
- illuminating attitudes and values
- being artistically driven

Some examples of practice entail:

#### **“Opera in the Bus” (2005)**

“Opera in the Bus” was a large-scale project and an unprecedented co-operation between professional opera makers, a bus company, school children, amateur singers, residents of different boroughs, etc. The project was initiated by Yo! Youth Opera Festival in Utrecht and took place based on six bus routes and destinations during one weekend in the city of Utrecht. With this *community opera project* Yo! wished to investigate what community opera can actually mean for young audiences, youth opera and opera education in the Netherlands. The Lectorate Lifelong Learning in Music was involved in this research. It took “Opera in the bus” as a case study by looking into the significance of the project for the (professional) practice of the participating students and musicians. A number of vocal students of the Royal Conservatoire in The Hague took part in the pilot “Animateurs” on bus 5. First they were trained as animateurs through sessions based on experiential learning and subsequently they fulfilled their roles as animateurs on bus line nr. 5 in Utrecht. The outcomes of this project were significant and sustainable.

#### **Professional integration projects (2005 – 08)**

In the period between 2005 – 2008 the lectorate Lifelong Learning in Music organised three inspiring and artistically special projects on behalf of the professional integration of young musicians. The community of Groningen supported this initiative by means of a subsidy in the framework of a programme for young artists at the beginning of their career. The selected young musicians developed an artistic product on international level, coached by a number of internationally renowned guest teachers. Business and marketing coaching was offered as well.

The activities will take place in the city of Groningen and entailed a big community music project, “The Big Connection”; in collaboration with the Guildhall School of Music & Drama in London, the Groningen Museum and the Groningen Music School; furthermore a project for young talented jazz musicians on the threshold of entering the profession and the project “Groningen String Masters’ entailing the professional integration of a young chamber orchestra.

[ **Project Title: Polifonia Working Group for Instrumental and Vocal Teacher Training**

**1. Administrating Organisation & Partners (Countries) involved**

European Association of Conservatoires (AEC) (NL)

**2. Cultural Area**

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: \_\_\_\_\_)

**3. Addressed Key Competence (according to the Council Recommendation, 2006)**

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

**4. Target Group**

Music education institutions, instrumental/vocal teachers, music organisations, policy makers,

**5. Project Location (Country) & Duration**

(2004-2007)

**6. Financing**

- Own resources of administrating organisation / partners
- EU Grant (please specify: ERASMUS Network for Music 'Polifonia')
- Other (please specify: \_\_\_\_\_)

**7. Sustainability**

- Continuation of the Project (2007-2010)
- Ongoing Follow-up Project (\_\_\_\_\_)

**8. Contact / Website**

www.polifonia-tn.org

### [ Polifonia Working Group for Instrumental and Vocal Teacher Training

Polifonia' is the largest European project on higher music education to date. It started in 2004 and is studying various subjects related to professional music training in Europe. After the completion of its successful first cycle (2004-2007), designated by the European Commission as an *ERASMUS success story* in 2007, the ERASMUS Network for Music Polifonia has now entered its second phase until 2010. This phase, jointly coordinated by the Royal College of Music in Stockholm and the European Association of Conservatoires (AEC), will involve more than 65 higher music education institutions and professional music organisations.

In the framework of 'Polifonia', a working group has been convened to address the benefits a closer synergy between education and culture can bring to the development of creativity as a transferable skill in the wider employment market and to social cohesion in society at large. This will be by improving the training of music teachers, which is essential if EU member states want to reach the above-mentioned benefits through high quality music teaching in formal, informal and non-formal education settings.

In addition, the work contexts and professional roles of instrumental/vocal teachers are rapidly changing. Not only are pupils drawn from a multitude of musical, cultural and social backgrounds, but also the actual teaching environment and content have changed (e.g. combining individual and group teaching, coping with a wider spectrum of musical genres and learning styles). These changes challenge the existing educational framework, content and structure of courses, as does the "Bologna" process, bringing the importance of international collaboration between institutions and a dialogue within the professional field to the forefront.

The *aims* of this working group are to:

- Gain insight into the current status of (instrumental) music teaching in Europe
- Contribute to a greater comparability and recognition of music teaching programmes and degrees through the existence of national descriptions of music teacher training systems in 30 countries and European-level competences for (instrumental) music teachers
- Contribute to the debate on the benefits of a closer synergy between education and culture with regards to the development of creativity as a transferable skill in the wider employment market and to social cohesion in society at large.

A working group will meet 3 times a year throughout the project to:

- Realise a mapping exercise of the current state of art in music teacher training in Europe resulting into the production of national descriptions of music teacher training systems on 30 countries
- Formulate a set of competences for (instrumental) music teachers.
- Reflect on the changing role of music teachers in society at large with the participation of external stakeholders from the music profession.
- Realise a launch seminar in spring 2008 and a conference in the framework of the 'EU Year for Education & Culture' in 2009.

[ **Project Title: Polifonia Pre-College Working Group**

**1. Administrating Organisation & Partners (Countries) involved**

European Association of Conservatoires (AEC) (NL) + 64 partners

**2. Cultural Area**

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: \_\_\_\_\_)

**3. Addressed Key Competence (according to the Council Recommendation, 2006)**

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

**4. Target Group**

pre college educational institutions, higher education institutions, music organisations, policy makers

**5. Project Location (Country) & Duration**

original duration: 2004-2007

**6. Financing**

- Own resources of administrating organisation / partners
- EU Grant (please specify: ERASMUS Network for Music 'Polifonia')
- Other (please specify:\_\_\_\_\_)

**7. Sustainability**

- Continuation of the Project (2007-2010)
- Ongoing Follow-up Project (\_\_\_\_\_)

**8. Contact / Website**

[www.polifonia-tn.org/polifonia](http://www.polifonia-tn.org/polifonia)

### [ Polifonia Pre-College Working Group

'Polifonia' is the largest European project on higher music education to date. It started in 2004 and is studying various subjects related to professional music training in Europe. After the completion of its successful first cycle (2004-2007), designated by the European Commission as an *ERASMUS success story* in 2007, the ERASMUS Network for Music Polifonia has now entered its second phase until 2010.

Within 'Polifonia', the pre-college music education has been addressed, which is the phase in music education preceding the higher education level in music. As young people often start with musical activities at a very young age, it is not sufficient to address professional training in music through looking at the higher education level only. 'Polifonia' studied this issue by forming a group of experts in this field from various European countries, which has:

- Realised a series of site visits to identify examples of good practice
- Produced a literature study on scientific research on the development of young musicians
- Completed a substantial mapping exercise of national pre-college music education systems in 29 European countries
- Researched current practice in relation to admission to European higher music education institutions
- Formulated a set of competences for the pre-college phase in music education.

Based on the above-mentioned activities, the following **conclusions** have been formulated:

- Common experiences in music education as well as research clearly indicate that music training should be started at an early age, especially for those wanting to become professional musicians.
- Music education is to be perceived as a continuum; it is therefore difficult to pinpoint the exact beginning of professional studies and to conceptualise the different phases of education. Nevertheless, pre-college music education is a specific phase in musical education and needs to be recognised as such.
- A well-structured pre-college education leads to a higher professional standard in higher music education, and, as a result, to a higher quality in the music profession.
- Students are better prepared for higher music education when there is a well-structured and continuous system or curriculum with close connections between pre-college level institutions or systems, general education institutions and higher music education institutions.
- Music education at the pre-college level can also be of great value to young people without the ambition to become professional musicians: it helps young people to develop the participation in and the understanding of culture and the music and arts, develop creative, personal and interpersonal skills, and provide social cohesion and intercultural understanding, which is essential for an Europe built on cultural diversity and intercultural dialogue.
- Pre-college music education takes place in many forms: there is formal, informal and non-formal music education and the state of development and use of these types of music education greatly varies from country to country. However, the project has found that it is exactly this combination of types of education that can be most beneficial for a productive and inspiring music educational environment for young people.
- In this context, it is interesting to see the emergence of creative partnerships between general education institutions at the primary and secondary level, institutions for pre-college music education, higher music education institutions and operators in the field of music for the development of inspiring and efficient learning environments that will support music education at the pre-college level.

[ **Project Title: The House of Memory**

**1. Administrating Organisation & Partners (Countries) involved**

Den gamle By, Århus (Denmark)

**2. Cultural Area**

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: \_\_\_\_\_)

**3. Addressed Key Competence (according to the Council Recommendation, 2006)**

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

**4. Target Group**

Elderly people with senile dementia

**5. Project Location (Country) & Duration**

Århus (Denmark) since 2004

**6. Financing**

- Own resources of administrating organisation / partners
- EU Grant (please specify: \_\_\_\_\_)
- Other (please specify: )

**7. Sustainability**

- Continuation of the Project (\_\_\_\_\_)
- Ongoing Follow-up Project (\_\_\_\_\_)

**8. Contact / Website**

www.dengamleby.dk

### [ The House of Memory

Since 2004 a small group of people in Den Gamle By Open Air Museum has worked with and developed memory retrieval programmes for elderly people with senile dementia. A key person from the municipal social and healthcare administration is a part of this group, and the participating members of staff from the museum have been through a basic course about senile dementia.

In small groups these people are invited into a home with an interior of past time. The hosts are members of the Living History staff in period costumes acting as the habitants of the house. The “guests” are invited to help in the kitchen with the iron cast stove and other typical objects from the period or sit in the living room with a lot of things they can see and touch, things they remember from their childhood and youth. Later they all have coffee with pancakes freshly made in the kitchen, very often with experienced help from some of the guests. The atmosphere is warm and homely, memories are exchanged and the spirits are high. In this context the “guests” who suffers from more or less severe senile dementia recollect memories, they are able to communicate with the others, they participate actively in a social event. The whole visit is an aesthetic experience with high impact on the “guest”s’ senses and emotions. Thus there is a way in behind the consciousness and the intellect, memories are retrieved, and with careful attention and conversation from the staff the “guests” can tell parts of their own personal history.

#### **a. Basic skills and key competences**

Senile dementia affects parts of the brain that controls a lot of basic skills such as communicating, remembering, concentrating and consequently the ability to understand and interact with other people on social occasions is strongly affected. When the memory consists only of scattered fragments of facts and memories and the ability to express thoughts and needs is diminished, people with senile dementia tend to become more and more isolated and introvert.

The key competences that are promoted during the memory retrieval programmes in Den Gamle By are

- Communication in the mother tongue
- Learning to learn
- Interpersonal, intercultural and social competences.

#### **b. The future**

As we have had very positive and sometimes moving experiences with the project, we have developed a large project where the elderly people can escape Den Gamle By’s narrow streets, steep stairs and cobbled stones. The project is a reconstructed house with an authentic interior from a relevant past time and at the same time equipped with modern access facilities for disabled people.

[ **Project Title: NEW DVD/CD Rom for the 9<sup>th</sup> and 10<sup>th</sup> grade school classes about “House Uhlmann”**

**1. Administrating Organisation & Partners (Countries) involved**

LWL-Freilichtmuseum Detmold – Westfälisches Landesmuseum für Volkskunde (Germany)

**2. Cultural Area**

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: \_\_\_\_\_)

**3. Addressed Key Competence (according to the Council Recommendation, 2006)**

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

**4. Target Group**

9<sup>th</sup> and 10<sup>th</sup> grade school classes

**5. Project Location (Country) & Duration**

Detmold (Germany)

**6. Financing**

- Own resources of administrating organisation / partners
- EU Grant (please specify: \_\_\_\_\_)
- Other (please specify: \_\_\_\_\_)

**7. Sustainability**

- Continuation of the Project (\_\_\_\_\_)
- Ongoing Follow-up Project (\_\_\_\_\_)

**8. Contact / Website**

www.freilichtmuseum-detmold.de Gefion.Apel@lwl.org

## Project Objectives and Description

### [ **NEW DVD/CD Rom for 9<sup>th</sup> and 10<sup>th</sup> school classes about “House Uhlmann”**

#### **WHY?**

*-Why is the project needed?*

To show the Jewish part of the Westphalian people in the open-air museum( in history and presence) and to get the theme in the school lessons by modern media.

*-What need does it fulfil?*

To combine a visit in the Open-Air Museum with the teaching of the theme in the subjects history, religion and German language and literature.

*- Is it an innovation?*

Yes, in Open-Air Museums.

*- What is new?*

The combination between learning at school by modern media and learning at the Open-Air Museum at the same project.

#### **WHAT?**

*- What there is to be achieved?*

To promote and protect the diversity of cultural expressions of the different people living in the region of Westphalia.

*-What activities do you want to include?*

Reading & listening stations, interpreting pictures and historical documents, small exhibitions of the lessons results.

*-What will the final outcome/ product be?*

A DVD/ CD Rom, which can be used at school and at the museum.

#### **FOR WHOM?**

The target group are the pupil of the 9<sup>th</sup> and 10<sup>th</sup> classes in the subjects of history, religion and German language and literature.

*-Who are the final users?*

Those mentioned above and the department of museums activities.

*-Who will be able to take profit of the project results?*

The Westph. Open-Air Museum, other museums, schools, teacher.

*-Can other groups take profit of results/ products?*

Yes, f.eks. information – centres or similar exhibitions, the usual visitors of the LWL-museum.

#### **WITH WHOM?**

*-How does your partnership look?*

It' s with the LWL-Medienzentrum Münster, the August-Hermann-Franke-School, a group of teachers and pedagogos from different schools and the City Museum of Lemgo.

*-Do you have the necessary competence?*

Yes, together with all partners.

*-Do you need more partners to broaden your competence (finance, publication, ITC, evaluation, dissemination)?*

**Project Title: Refugees at the Open Air Museum: the museum as a place for informal lifelong learning.**

**1. Administrating Organisation & Partners (Countries) involved**

Jamtli Museum (Östersund, Sweden)  
The Nordic Centre for Cultural Heritage Learning (Östersund, Sweden)

**2. Cultural Area**

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: \_\_\_\_\_)

**3. Addressed Key Competence (according to the Council Recommendation, 2006)**

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

**4. Target Group**

9<sup>th</sup> grade school children (age 15-16) and adult groups'

**5. Project Location (Country) & Duration**

Sweden, 3 weeks in autumn 2004 – since that every year

**6. Financing**

- Own resources of administrating organisation / partners
- EU Grant (please specify: \_\_\_\_\_)
- Other (please specify: \_\_\_\_\_)

**7. Sustainability**

- Continuation of the Project (\_\_\_\_\_)
- Ongoing Follow-up Project (\_\_\_\_\_)

**8. Contact / Website**

www.jamtli.com                      henrik.zipsane@jamtli.com

### [ Refugees at the Open Air Museum

The complete event at Jamtli was almost four hours long. To intensify the feeling of an experience it opened with a drama about people's wartime experience in Bosnia-Herzegovina in the 1990s. Thereafter, the participants were allocated their roles and given time to acquaint themselves with their character. At the same time, the participants were given careful instruction in the methodology of role-play which emphasised in particular that they would get most out of the experience if they were active and tried to immerse themselves in their roles. It was also stressed that participation was voluntary and people could leave the role-play when they wished, particularly if they felt their emotional reactions to be too painful. Everyone then sat together to see a slide show illustrating daily life, political uncertainty, trauma and people in flight from around the world. After this the role-play began.

The participants sit in a room that suddenly becomes dark. The people smugglers enter the room carrying pocket torches and call their respective groups of refugees together. The flight has begun and to begin with it involves coping with the relatively harsh relations with the smugglers and other refugees whilst coming to and crossing the border. Following a number of harsh experiences the participants finally cross the border into "Svezia" where the police take hand of the first part of the process. The arrival at Transit is characterised by routine treatment. The asylum seeker undergo short interviews requiring basic information, their photos are taken, as are their hand- and fingerprints. From Transit, the asylum-seekers are transported to the asylum centre where the slow part of the asylum seekers' existence begins in earnest. Waiting and idleness are alternated with interviews with the authorities and the attempts by special socio-pedagogical secretaries from the Immigration Board to help pass the time.

After what some of the participants think is a long, long time, they are finally called to a meeting where they are informed in writing and orally whether they have been granted a residence permit or not. As in real life in Sweden, only 2-3 people of a typical group of 25-30 participants are granted residence permits at the first instance of investigation by the authorities. Then the flute sounds and the role-play is over. All the participants are gathered in a neutral room and after all the files and aids used in the role-play have been collected, one of the museum's pedagogical personnel initiates a discussion on what people have experienced. The dialogue is in part a debriefing from the delegates, in part an attempt to answer any questions the delegates may have after the role-play and in part a working through of quite simple exercises on moral questions related to the role-play (Marcus Berglund 2004). The target group for Jamtli's project "Refugee" consisted of 16 year-old pupils at secondary schools in the county of Jämtland. Approximately 40 classes participated in the 5-6 weeks the project was held. In addition, there were a couple of adult groups who participated in specially arranged role-plays.

The overall reaction of those responsible for the project, the actors, pedagogues, school children who participated, teachers and adult participants has been highly positive. But given the aims of the project it has to be asked "what did the participants learn by taking part in "Refugee" at Jamtli? If, on the basis of this perspective, we look more closely at what actually appears to happen to participants in an event such "Refugee", the following observations can be made:

- learners are active both physically and mentally
- learning requires interaction with other learners and teachers
- the learning process involves the use of several senses
- the learner is affected emotionally

## [ Project Title: Xpress on Tracks

### 1. Administrating Organisation & Partners (Countries) involved

Jamtli Museum (Östersund, Sweden)  
The Nordic Centre for Cultural Heritage Learning (Östersund, Sweden)

### 2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: \_\_\_\_\_)

### 3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

### 4. Target Group

Early school leavers, age 18-25

### 5. Project Location (Country) & Duration

Östersund, Sweden during 2006-2008

### 6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: \_\_\_\_\_)
- Other (please specify: \_\_\_\_\_)

### 7. Sustainability

- Continuation of the Project (\_\_\_\_\_)
- Ongoing Follow-up Project (\_\_\_\_\_)

### 8. Contact / Website

www.jamtli.com      www.nckultur.org      henrik.zipsane@jamtli.com

## Project Objectives and Description

### [ Xpress on Tracks

The NCK (The Nordic Centre for Cultural Heritage Learning) has, through Jamtli Museum and the State Regional Archives, who are its parent bodies, initiated a project of cooperation with Birka Folk High School, which lies approximately 10 kilometres west of Östersund and the archive and museum. The steering committee for the project also includes Östersund Municipality and the Employment Service, who act as joint- financers of the pilot project.

A maximum of 12 young people in the age range 20-25 participate in the project at any one time. They are young people who, in addition to lacking a basic education, are also unemployed. At the national and the European level we know, from the figures, that nearly two thirds of the members of this target group are young men, but our project has not had such an overwhelming majority of young men.

Currently, the project has three members of staff with pedagogical and curator qualifications and experience, each one of whom works part-time, 50%. The aim of the project is to stimulate the participants into re-starting their education, possibly, but not necessarily, at Birka Folk High School, or to work more intensively at applying for jobs and finding work, hopefully permanent, not for a limited time, and not subject to government subsidies. In accordance with the issues addressed by the international studies, our primary aim is to encourage these young people to improve their basic education, as it is clear that without this step they almost certainly will find it very difficult to gain a foothold on the labour market.

So far, the results show that a third of them have begun basic education, another third have found employment – unfortunately mostly short-term and with one or another form of government subsidy—and the final third are either still with the project or have left it for various reasons. One young person has left the project in protest! It was “too much”!

On condition that the third who have begun courses to supplement their basic education actually complete their courses, which we will only know in one or two years’ time, one can ask whether the transition of 1/3 of the participants from passive recipients of welfare with a poor basic education to being individuals in a position to partake of life-long learning is a satisfactory result. As far as we know, this figure is probably something of a breakthrough! Financially it is a question of major savings for the municipality and the employment service in the short term, but even more so in the long run. The financial arguments alone make this initiative interesting.

If we think in terms of social cohesion and social inclusion, then the results are even more interesting. Young people without a proper basic education and who do not acquire such an education before the ages of 25 are greatly over-represented in the statistics on social marginalisation. Here, social marginalisation means crime, dependence on social welfare, and apathy with regard to social organisations or political involvement. From a human perspective, it is a great victory each time one of these young people decides to apply to an educational institution. If this turns out to be a relatively profitable investment, then there is a commercial potential for the cultural heritage sector in this area.

**Project Title: Reactivation of cultivation of old kinds of rye and their adaptation in order to support the traditional crafts**

**1. Administrating Organisation & Partners (Countries) involved**

Open Air Museum of Lithuania  
Estate Academy of Rumsiskes Museum, Lithuania

**2. Cultural Area**

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: \_\_\_\_\_)

**3. Addressed Key Competence (according to the Council Recommendation, 2006)**

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

**4. Target Group**

Local community and lower secondary school

**5. Project Location (Country) & Duration**

Lithuania, summer

**6. Financing**

- Own resources of administrating organisation / partners
- EU Grant (please specify: \_\_\_\_\_)
- Other (please specify: \_\_\_\_\_)

**7. Sustainability**

- Continuation of the Project (part of many different pedagogical programmes now)
- Ongoing Follow-up Project (\_\_\_\_\_)

**8. Contact / Website**

gita@bnk.lt

### [ **Reactivation of cultivation of old kinds of rye and their adaptation in order to support the traditional crafts**

Nowadays hardly anyone is growing old kinds of rye in Lithuanian farms, the number of women who know how to bake bread or bake it themselves is decreasing. In Lithuania traditional brown bread with sourdough is being baked only by several small bakeries, therefore ancient technologies of grain growing and cultivation as well as brown bread baking are almost irreversibly lost. The project "Reactivation of cultivation of old kinds of rye and their adaptation in order to support the traditional crafts" was prepared by a non-governmental institution "Estate Academy of Rumsiskes Museum" and partners, and in 2006 financed by The Ministry of Agriculture of the Lithuanian Republic and UNDP Global Environment Facility Small Grants Programme (GEF SGP). The duration of the project was 23 months.

The goals of the project fully satisfy the executive programs of UNDP GEF and the principles of sustainable development: stimulation of environmentally friendly trades in the society; education of local people and increase of consciousness; dispersion of the information. The project is socially oriented and it has become one of the links/bridges in cooperation with the local community.

For the implementation of the project an ancient, traditional and the most ecologically valuable species of rye "Lietuvos III" was chosen. This species is fertile, resistant to hibernation, the straw is long and suitable for ecologically friendly trades. "Lietuvos III" was recommended by Agricultural Institute, the one which is pursuing to preserve the gene pool of this species. During the practical trainings the importance of ancient rye species for traditional landscape and development of traditional crafts was widely explained. The project is implemented in the Open air museum of Lithuania located in Rumsiskes. This is one of the most famous objects of cultural tourism in Lithuania, annually being visited by more than 100 000 people. The museum has perfect conditions to reactivate and popularize the growing of ancient rye species, to demonstrate the process of bread making, starting with grain sowing and concluding with bringing a loaf of bread into an oven. Therefore, the museum has become the site where there is possible to gain some knowledge how to apply and integrate traditional but almost already forgotten things.

While implementing the project the following goals were achieved: the technology of ancient species of rye growing was revived, during the practical trainings in the Open air museum (in one of the farmsteads) a bread oven was built and an active exposition of bread baking was installed, consultations, demonstrative trainings, seminars were arranged.

The material prepared at the end of the project will be used in the dissemination of the information and integrated in the other educational programs of the museum.

**Project Title: “Minda. The girl at the pharmacy.” - An educational programme on sexual assault.**

**1. Administrating Organisation & Partners (Countries) involved**

Sverresborg, Trøndelag Folk Museum (Trondheim, Norway)

**2. Cultural Area**

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: \_\_\_\_\_)

**3. Addressed Key Competence (according to the Council Recommendation, 2006)**

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

**4. Target Group**

9<sup>th</sup> grade secondary school (age 15-16 years)

**5. Project Location (Country) & Duration**

Trondheim, Norway during 2007-2008

**6. Financing**

- Own resources of administrating organisation / partners
- EU Grant (please specify: \_\_\_\_\_)
- Other (please specify: \_\_\_\_\_)

**7. Sustainability**

- Continuation of the Project (\_\_\_\_\_)
- Ongoing Follow-up Project (\_\_\_\_\_)

**8. Contact / Website**

www.mindasaken.no

www.sverresborg.no

### [ Minda. The girl at the pharmacy

#### **The Minda story (what)**

An October morning in 1888, a girl is found lying on the cobblestones outside the pharmacy at the city square of Trondheim. She's unconscious and clearly intoxicated, unable to stand up. The police examination tells that the girl, Minda, explained that she was invited inside the pharmacy the night before, while waiting for her aunt to finish work. Further, she was offered something to drink, which she commented tasted peculiar. After this she remembered nothing. There was no medical examination and the case was dismissed due to lack of evidence. Minda was only 14 years old. One of Trondheim's main newspapers, *Dagsposten*, later printed a story about Minda and how her case got dismissed because she was a girl from the lower working class, as opposed to the men at the pharmacy, who were from a higher social class. This led to a riot among the people in Trondheim outside the home of the Head of Police. The newspaper *Adresseavisen* angled it differently, indicating Minda was a prostitute, not an innocent girl. Minda now became a victim also in the ongoing class struggle at the end of the 19<sup>th</sup> century Trondheim. She had to live with the shame and the blame. In 1894, only 20 years old, she stepped on to the emigrant ship *Juno*, with a ticket to Chicago – and, we expect, a new life.

#### **Museum theatre (how)**

We used museum theatre to convey Mindas story. This method gave us the opportunity to connect with an audience, and create a connection between a today's audience and a story from the past. It is also a way of making the museum more real, a place where one can get an experience that activates emotions, which again can be applied to ones own life and situation today. "We must shape museum theatre so that it is part of the world, can be assimilated into visitors` experience, and be used to build on their future experience."

Museum theatre also gives the audience a choice of different degrees of involvement. Especially when it is based on a difficult matter, such as sexual assault, our audience had the opportunity to distance themselves from it whenever necessary.

This method also opens up for discussion. And there were a lot of subjects we addressed to the pupils (9<sup>th</sup> graders), for example: Where does the line go as far as what is concerned being immoral of a young girl's behaviour? What about a young boy's behaviour? How many sexual assaults lead to a riot today? Who is to blame? How do we react when we hear about these types of assault, or read about them in the newspaper? How are cases like this described in the media? And do the media have a role concerning these types of issues? Even though there are no right or wrong answers, it still is important to ask these questions and to make people reflect upon them – in regard to oneself and others. And, hopefully, this museum experience will have an affect on people's attitudes and choices in the future.

#### **Key competences (why)**

For our museum it is important to be relevant for todays and tomorrows visitors, so that they can identify, have the opportunity to put themselves in an other persons time and situation, and feel that those lives matter to the life they lead today. That the history we are telling also becomes a part of their own *real* history. We hope we are a step closer achieving this through the Minda project, and believe that we have included both social and civic competence as well as cultural awareness and expression.

**Project Title: The Barclays Special Educational Needs Project**

Administrating Organisation & Partners (Countries) involved  
The Weald & Downland Open Air Museum in Singleton, West Sussex\_(United Kingdom)

**2. Cultural Area**

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: \_\_\_\_\_)

**3. Addressed Key Competence (according to the Council Recommendation, 2006)**

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

**4. Target Group**

Children with special educational needs

**5. Project Location (Country) & Duration**

West Sussex (United Kingdom), for three years 2001-2003

**6. Financing**

- Own resources of administrating organisation / partners
- EU Grant (please specify: \_\_\_\_\_)
- Other (please specify: \_\_\_\_\_)

**7. Sustainability**

- Continuation of the Project (\_\_\_\_\_)
- Ongoing Follow-up Project (\_\_\_\_\_)

**8. Contact / Website**

headoflearning@wealddown.co.uk

### [ The Barclays Special Educational Needs Project

The Weald & Downland Open Air Museum in Singleton, West Sussex is home to six centuries of traditional, regional, rural buildings saved from destruction and relocated on one site at the foot of the South Downs. The Museum is a cultural institution, which aims to engage its users in many different cultural activities, based around the themes of the regional built heritage, and traditional ways of life including the trades, crafts and manufactures of the local population.

In 2000 the Museum gained funding from Barclays Bank for a three year project to develop focussed days designed to suit children with special educational needs (SEN's). These themed focus days were: Shakespeare, Working Animals, Fire and Light and Harvest.

The aims were two-fold: to develop a sustainable programme of activities for this educational group, which included children with physical, intellectual and behavioural problems, and to encourage staff from Barclays Bank to attend the Museum on those days as assistants in a voluntary capacity. The corresponding outcomes were to increase social participation and interaction for the children involved, and develop in the participating bank employees an interest in community and voluntary activities.

For instance when studying Shakespeare in a mainstream school setting, to bring the plays to life students can easily be taken to the theatre for a full performance. For the SEN children this presents difficulties. By bringing the children to the Museum for the Shakespeare day, plays could be presented in short excerpts, accompanied by appropriate workshops such as 16<sup>th</sup> century cookery and apothecary sessions.

During the course of the project, we found that rather than employ a professional Shakespearian theatre company at great expense we could involve a local college whose 17-18 year old students could develop their skills by running workshops and interacting and engaging with different parts of their community. This also had the benefit of increasing the sustainability of the project when the funding ran out.

Bringing the children to the Museum site offered its own benefits. For example, during the Working Animals days we were able to bring the children into close contact with the animals at the Museum. In the Fire and Light day, the children were able to have the often new experience of feeling the heat of an open fire. During the Harvest day they experienced the sights, sounds and smells of autumn.

During the project, the days were reserved exclusively for special needs children, however since then we have been able to run these workshops alongside our usual programme of workshops and teacher-led visits for mainstream school children. This brings its own benefits, by increasing the interaction between children with different capabilities, and making the sessions more economically sustainable.

[ **Project Title: Springline**

**1. Administrating Organisation & Partners (Countries) involved**

The Weald & Downland Open Air Museum in Singleton, West Sussex\_(United Kingdom)

**2. Cultural Area**

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: \_\_\_\_\_)

**3. Addressed Key Competence (according to the Council Recommendation, 2006)**

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

**4. Target Group**

Local teenagers'

**5. Project Location (Country) & Duration**

West Sussex (United Kingdom)

**6. Financing**

- Own resources of administrating organisation / partners
- EU Grant (please specify: \_\_\_\_\_)
- Other (please specify: \_\_\_\_\_)

**7. Sustainability**

- Continuation of the Project (\_\_\_\_\_)
- Ongoing Follow-up Project (\_\_\_\_\_)

**8. Contact / Website**

headoflearning@wealddown.co.uk

## Project Objectives and Description

### [ Springline

The Weald & Downland Open Air Museum in Singleton, West Sussex is home to six centuries of traditional, regional, rural buildings saved from destruction and relocated on one site at the foot of the South Downs. The Museum is a cultural institution, which aims to engage its users in many different cultural activities, based around the themes of the regional built heritage, and traditional ways of life including the trades, crafts and manufactures of the local population.

The Downland Gridshell: Opened in 2002, the Downland Gridshell is an innovative building which expresses a future vision informed by traditional craftsmanship and knowledge of materials. Over the last six years the building has been the inspiration for many forms of cultural expression using different media – whether music, visual, or performance art. In summer 2008, the Gridshell was the venue for “The Incredible, Architectural Musical Picnic”, where on a sunny afternoon visitors sat and listened to the performance of a piece of contemporary music composed by Peter Copley, who used the Gridshell building itself as inspiration. The music was performed by a string quartet and four trombonists.

The Museum’s Gridshell building has also been the venue for the songs of the Copper Family from Rottingdean in Sussex who have been singing traditional songs about rural life for many generations. In July this year The Museum has also been the venue for several “Roots around the world” performances of singing and dancing from groups from around the world. Children are encouraged to explore and develop their creativity and imagination during their school visits to the Museum. Our unique open air site provides a dynamic visual world with unlimited visual, tactile and sensory experiences, and it stimulates children to record what they see and imagine. Through their enjoyment of the buildings and the landscape, pupils can use colour, form, texture, pattern and different materials to communicate what they see, feel and think when they get back to the classroom.

During holiday times the Museum provides a wide range of creative activities for children, from working with clay, to painting, poetry competitions, lino printing, woodland sculptures, card making, traditional Easter bonnets and more. The Museum participates in the “Springline” project, a joint venture between the Museum, English Heritage, Youth Services and the Sustainability Centre in Hampshire. The project is aimed at local teenagers, and designed to stimulate interest in their local built and natural surroundings, providing them with skills that can develop into a career. Part of the project is to produce a work of art based around their experiences.

Creative courses for adults using traditional methods and techniques. For example, Rag rugging – an essentially Victorian craft which was carried out by many people in their homes, re-using worn out clothing and making these into floor rugs. This craft has been updated for the 21<sup>st</sup> century, in a day-course run three times a year at the Museum. Students make beautiful bags, rugs, wall hangings, cushions, and Christmas tree decorations using worn out old clothing, sheets, blankets and used plastic bags. Other creative courses include felting, willow sculptures, lace making, tapestry weaving, stone carving and corn dolly making. Some of those who have taken these courses have gone on to start their own businesses. Watercolour and oil painting workshops are offered for adults using the Museum’s exhibit buildings and smaller artefacts as inspiration.

Drama Shakespeare at the Museum – the Museum is the venue for annual performances of Shakespeare’s plays. The actors use the Museum’s exhibit buildings as their stage set, with the audience following the action from place to place.

[ **Project Title: Mathematics, technology and science in the Open Air Museum**

1. Administrating Organisation & Partners (Countries) involved

The Weald & Downland Open Air Museum in Singleton, West Sussex\_(United Kingdom)

2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: \_\_\_\_\_)

3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

4. Target Group

School education and continued adult education

5. Project Location (Country) & Duration

West Sussex (United Kingdom)

6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: \_\_\_\_\_)
- Other (please specify: \_\_\_\_\_)

7. Sustainability

- Continuation of the Project (\_\_\_\_\_)
- Ongoing Follow-up Project (\_\_\_\_\_)

8. Contact / Website

www.openairclassroom.org.uk

headoflearning@wealddown.co.uk

## Project Objectives and Description

### [ Mathematics, technology and science in the Open Air Museum

The Weald & Downland Open Air Museum in Singleton, West Sussex is home to six centuries of traditional, regional, rural buildings saved from destruction and relocated on one site at the foot of the South Downs. Mathematics is embedded deeply in all of our buildings. We are ideally placed to explore the themes of maths, science and technology with our audience, which we do in a variety of ways:

#### School learning

We have a strong tradition of working with schools, encouraging and inspiring creative thinking and discovery throughout our 50-acre site. There are many opportunities to make learning vivid and enjoyable in science, maths and technology whether by participating in Museum led workshops or carrying out teacher led visits.

During Key Stages 1 & 2 pupils observe, explore and ask questions about living things and materials which links to science. Our site allows students to investigate building materials, their origins how we change the state of these materials to create buildings. We deliver a hands-on workshop which enables children to explore materials and aspects of building construction.

A visit to the Museum can also offer an important opportunity for developing Investigative Mathematics. We have recently developed a successful Triangle Trail, which encourages children to look out for triangle shapes around the site. This type of trail could be extended to look at other shapes or patterns around the Museum.

A visit to our dedicated schools website ([www.openairclassroom.org.uk](http://www.openairclassroom.org.uk)) will show further examples of how visiting schools can use the Museum to carry out learning in science, maths and technology. Each resource/suggested activity is linked closely to the National Curriculum and highlights the enormous potential for cross-curricular learning at the Museum.

Continuing Professional Development Courses: the Museum runs a programme of courses in Historic Building Conservation aimed at professionals and crafts people in the Building Conservation industry. Many of these courses have a practical element underpinned with theoretical knowledge and understanding:

*Traditional Timber Frame Construction:* a day school which explores the way that timber-framed buildings “work”.

*The Roofing Square:* students use the square to carry out a number of simple practical exercises, then to line out rafter pitch boards and rafter patterns. These are then used to cut the rafters for lean-to, gable and hip roofs. The day helps to demystify this essential carpentry skill.

*Practical timber framing courses:* a series of week-long courses, each teaching a different traditional scribing method and giving the eight participants on each course enough practical experience to be able to go on and build their own building in a personal or professional capacity.

*Historic timber-framing: Modern engineering solutions* – a day school which addresses the issues of current building regulations and requirements when building with traditional techniques and materials.

*Architectural photography:* using the most up to date digital media, this course teaches students how to record buildings for conservation.

*Gauged Brickwork:* a three-day course in which students first learn the geometry and then carry out the practical task of constructing a gauged arch.

**[ Project Title: Different Bridges from School to Professions**

**1. Administrating Organisation & Partners (Countries) involved**

Austria – Secondary school Großpetersdorf – Administrating Organisation, and schools in Portugal, Czech Republic, Estonia, Germany and Turkey

**2. Cultural Area**

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: \_\_\_\_\_)

**3. Addressed Key Competence (according to the Council Recommendation, 2006)**

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

**4. Target Group**

Pupils with special needs

**5. Project Location (Country) & Duration**

Austria 2007-2009

**6. Financing**

- Own resources of administrating organisation / partners
- EU Grant (please specify: Comenius Multilateral Partnership)
- Other (please specify: \_\_\_\_\_)

**7. Sustainability**

- Continuation of the Project (2007/2009)
- Ongoing Follow-up Project (\_\_\_\_\_)

**8. Contact / Website**

www.hsgrosspetersdorf.at, comeniuspartnership.blogspot.com

### [ Different Bridges from School to Professions 2007/2009

The aim of the project is to focus on the different Educational Systems in Austria, Portugal, Czech Republic, Estonia, Germany and Turkey and the ways pupils are advised about their future careers. With this project we want to develop knowledge and understanding among the partnership about the diversity of their European cultures and to help pupils acquire the basic life-skills and competences for personal development, future careers and an active European citizenship. We aim to integrate pupils with special needs and to encourage greater cooperation among partners, whilst promoting the advantages of mobility in the EU. Pupils will develop a positive attitude towards lifelong learning, develop key social skills, improve English language and use ICT to find or exchange information and to communicate with the partners. Finally, we aim to cooperate with institutions and the local and wider European communities.

Teachers attended a Project Meeting in Nuremberg, Germany in November 2007 where they prepared all the activities and evaluation sheets for the first year of the project. In the first year, pupils made contact with different European cultures, getting to know each other in order to establish a cultural dialogue. They also analysed the Educational System of their own countries, sharing information and comparing results. A week-long exchange of pupils and teachers took place in Grosspetersdorf, Austria, in April 2008. Pupils presented their countries and their educational systems. They found out the differences and they came to conclusions.

In the second year of the project, teachers are going to attend the second Project Meeting which will take place in Tartu, Estonia in November 2008. This will give teachers the opportunity to prepare for the second year the same way they did for the first. Over the coming year pupils will answer questionnaires on how they imagine their future in terms of work. Results will be compiled and compared across all partner countries. Information about careers will be researched and compared in the partnership considering the education requirements needs for each career. In May 2009, the pupils and teachers exchange will take place in Almeirim, Portugal. An Exhibition and a Seminar will be the main events in order to conclude the project.

## [ Project Title: Environments for Learning

### 1. Administrating Organisation & Partners (Countries) involved

The seven project partners are from five countries: BTCV (UK) – Administrating Organisation, Green Balkans (Bulgaria), Estonian Fund for Nature (ELF, Estonia), Hólar University College and Environment Agency of Iceland (UST) (Iceland), Elix Conservation Volunteers and KESSA DIMITRA (Greece).

### 2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: \_\_\_\_\_)

### 3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

### 4. Target Group

Volunteers

### 5. Project Location (Country) & Duration

BTCV (UK) launched in September 2008

### 6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: European Union's Leonardo da Vinci programme)
- Other (please specify: \_\_\_\_\_)

### 7. Sustainability

- Continuation of the Project (launched 2008)
- Ongoing Follow-up Project (\_\_\_\_\_)

### 8. Contact / Website

<http://www2.btcv.org.uk/display/pressreleases>

Anita Prosser – Head of International, BTCV - T: +44 (0)1491 821622

David Rutter, Environments for Learning, BTCV - T: +44 (0)1491 821611

## Project Objectives and Description

### [ Environments for Learning

(A Leonardo funded project involving partners in five countries which is developing an assessment framework for volunteers learning informally by working on environmental projects).

Our project outcomes will enable volunteers (often from 'hard to reach' groups of adults, otherwise reluctant to return to formal learning) to gain EQF compliant credits for a wide range of leadership and management skills and broad knowledge of environmental issues.

An excellent example of Access to Culture is provided by the work of two of our partners in Greece - ELIX and Kessa Dimitra.

They have been collaborating to develop training in Project Management for volunteers, all of whom work on projects involving the maintenance, restoration or preservation of the cultural heritage of Greece. This takes the form of ancient buildings and other man made structures, but also the landscape, reflecting the mark that successive cultures have made on it. They work alongside skilled artisans and develop a sophisticated appreciation of the complex issues surrounding such work.

But they also develop pride in their cultural heritage (Greek or European), and appreciation of the role of local communities as custodians of heritage on behalf of nations and the wider European Community.

Elsewhere our project partners are involved in providing trails for sustainable tourism in Iceland, the management of semi natural wildlife habitats in Estonia, the development of a culture of volunteering as part of citizenship in Bulgaria, and leadership of conservation volunteers in the UK. In a sense, all of these expose volunteers to many cultural issues, enriching their learning experience.

**[ Project Title: Cultures getting to know each other, together we are strong**

**1. Administrating Organisation & Partners (Countries) involved**

Turkish Society Switzerland (TGS/ITT)

**2. Cultural Area**

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: \_\_\_\_\_)

**3. Addressed Key Competence (according to the Council Recommendation, 2006)**

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

**4. Target Group**

Adult Learners of Turkish and Swiss Origin

**5. Project Location (Country) & Duration**

Switzerland, 6th September 2008

**6. Financing**

- Own resources of administrating organisation / partners
- EU Grant (please specify: \_\_\_\_\_)
- Other (please specify: \_\_\_\_\_)

**7. Sustainability**

- Continuation of the Project (\_\_\_\_\_)
- Ongoing Follow-up Project (\_\_\_\_\_)

**8. Contact / Website**

Daniela.Harlinghausen@alice.ch, www.lernfestival.ch

## Project Objectives and Description

### [ Cultures getting to know each other, together we are strong

Cultural Event of the Turkish Society Switzerland (TGS/ITT)

Programme within the Swiss Adult Learnersweek: Schweizerisches Lernfestival 2008

**Objective:** The Cultures (Turkish and Swiss, as well as Christian and Islamic) shall move closer to each other for facilitating a harmonic living together. The event takes place in the month of Ramadan. Therefore there will be special focus on common aspects of these two religions. The event will also provide information about learning and its role according to integration.

Organised by the Turkish Society Switzerland, Zurich; sponsored by the Lernfestival 08

**Content:**

- Opening speech
- Panel discussions

1. The relevance of learning and parental education for integration

2. What do the two religions have in common?

Both discussions with both, Turkish and Swiss speakers and the possibility for the participants to pose questions.

- Introduction to the ‚Mevlevi-philosophy‘ within the Islam with explanations on the role resp. the relevance of the ‚Sema‘ within the Mevlevi-fraternity. (German with Turkish summary)
- Presentation from the Semazen: Dancing Derwishes accompanied by Sufi-Music
- Collective fast breaking (Iftar)
- Turkish and Swiss traditional music and folklore

The venue allows the presentation of several booths providing appropriate information material: brochures, books, arts and crafts.

For those visitors not being on Ramadan, food and snacks are offered.

Location: Stadthalle Bülach /ZH; Allmendstr. 8; 8180 Bülach/ Switzerland

Date: Saturday, 6th September 2008

## [ Project Title: Marilyn – youth expression on the Internet

### 1. Administrating Organisation & Partners (Countries) involved

Sensus Study Association, member of SAEA (Swedish Adult Education Association)

### 2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: Creative Writing, Internet)

### 3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

### 4. Target Group

Young women aged 13 – 25 years.

### 5. Project Location (Country) & Duration

Sweden

### 6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: \_\_\_\_\_)
- Other (please specify: Financial support from The Swedish Inheritance Fund (Allmänna Arvsfonden)

### 7. Sustainability

- Continuation of the Project (\_\_\_\_\_)
- Ongoing Follow-up Project (\_\_\_\_\_)

### 8. Contact / Website

marilyn.stockholm@sensus.se  
www.marilyn.se

### [ Marilyn – youth expression on the Internet

#### **Objectives**

The idea behind Marilyn is to offer young girls a respectful space on the Internet where they have the opportunity for positive representation in a public forum, via their own individual expression. The girls decide which subjects they want to express their views on, but conversations and discussions at the editorial offices start the ball rolling, influenced by what is happening in the world in general and what is going on in their own lives.

#### **Description**

[www.marilyn.nu](http://www.marilyn.nu) is a website devoted to the expression of the young female perspective. It has three editorial offices across the country, which holds meetings and accept contributions to the website. These include images, films, radio, poetry, short stories, debates, art, comic strips, opinions, articles and interviews. Each editorial meeting kicks off with a global analysis, a look at events closer to home and what is on TV and in the papers. The group visits exhibitions, films and discusses art and culture. Do the images we see correspond to the way you see things? How do you want to express yourself on these issues? The participants receive support to use different cultural tools. Their expressions mirror processes that otherwise might be hard to convey.

#### **Result**

The group takes part in cultural and public life on its own terms. The individual is enriched by finding a way to express herself and daring to show others the culture she has created. Thanks to this non-formal learning, more young people are taking part in debates and cultural life. Some participants will go on to further artistic studies.

Participants say that they feel better after being involved with Marilyn, that they communicate more and have better self-esteem, that they are happier and that their school attendance improves. They come back and want to continue to publish material on the site.

Marilyn has become an alternative to commercial websites, which are controlled by other interests than those of the participating girls.

Participants develop their Swedish writing skills. All participants are taught to use the Headline web tool, so they can publish their contributions, as well as Photoshop. Training in video and camera technology is also available if required. A lot of activities involve the girls teaching each other, looking at each other's material and providing both content and technical support for each other.

Expressing your views and taking your place in the public domain is a way of increasing your social and civic competences. Learning to take your own initiatives is an essential part of externalizing your thoughts. It is a journey that everyone must make at her own pace.

Participants have heightened their cultural awareness and learned new forms of cultural expression.

## [ Project Title: Culture in Rural Areas – creating a self-financing venue

### 1. Administrating Organisation & Partners (Countries) involved

This project is a wide-ranging collaboration between study associations and other organisations in the Värmland region. The study associations are members of SAEA (Swedish Adult Education Association).

The project organisers are: Studieförbundet Vuxenskolan, Nykterhetsrörelsens Bildningsverksamhet (The Educational Association of the Sobriety Movement), Arbetarnas Bildningsförbund (The Workers' Educational Association), Bygdegårdarna (The National Federation of Rural Community Centres), Folkets Hus and Parker (The National Federation of People's Parks and Community Centres), as well as Våra Gårdar (The National Federation of the Sobriety Movement's Public Centres). Riksteatern i Värmland (The Värmland Touring Theatre) is the project owner. LRF (the Federation of Swedish Farmers), Värmlandsoperan (The Värmland Opera), Region Värmland, Alfastiftelsen and Landsbygdsprogrammet (The Countryside Programme) are also taking part in the project and providing financial backing.

### 2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: Cultural Administration)

### 3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

### 4. Target Group

Non-profit event managers and those responsible for various venues in Värmland. People living in rural areas.

### 5. Project Location (Country) & Duration

Sweden, three years

### 6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: \_\_\_\_\_)
- Other (please specify: \_\_\_\_\_)

## 7. Sustainability

- Continuation of the Project (\_\_\_\_\_)
- Ongoing Follow-up Project (A strategy will be devised for running cultural activities in rural areas)

## 8. Contact / Website

Project manager: Thorsten Born: [thorsten@riksteaternvarmland.se](mailto:thorsten@riksteaternvarmland.se)  
[www.riksteaternvarmland.se/teaternyheter/index.php](http://www.riksteaternvarmland.se/teaternyheter/index.php)

## Project Objectives and Description

### [ Culture in Rural Areas – creating a self-financing venue

#### Objectives

The “Culture in Rural Areas” project is a joint project run by venue managers, event managers and producers of dramatic art in Värmland. The aim is to make people aware of the venue as an obvious shared resource for the community and to provide people of all ages with good regular access to first-rate cultural programmes. The project arranges study circles and cultural events. The participants are people who need to learn how to arrange cultural programmes in a professional way, and to learn how to charge for what they are providing.

#### Description

Each study association has its own unique profile and specialization. This is important for maintaining the diversity that makes adult education such an influential force in society. The adult education associations’ member organisations include cultural societies, political parties, trade unions, disability organisations, environmental organisations and ethnic associations. The project arranges study circles in event management: This study circle includes internal and external marketing, supervising the work of non-profit organisations, product analysis, selling and buying processes, concert and performance routines and practical audience work. The training also includes practical work as an event manager and running a number of cultural events at venues around the region.

The aim is increased cultural access in Sweden’s rural areas - places where non-profit event management is essential for cultural life. It is also about increasing the degree of self-financing and developing collaboration in order to create the foundation for new activities. The project leader establishes a contact network with event managers in the region and supports the practical work.

The project is now underway. The goal is to have 25 new professional event managers by the end of the project period. This will have a significant positive effect on local development in the region. It will increase cultural access and will invigorate rural areas. Another result will be less reliance on public funding for cultural and other community venues. A total of 100 cultural events will be arranged within the framework of the three-year project. A strategy will be devised for running cultural activities in rural areas.

## [ Project Title: Music for Everyone – made possible by the study associations

### 1. Administrating Organisation & Partners (Countries) involved

Separate activities at the following study associations: Arbetarnas Bildningsförbund (The Workers' Educational Association), Folkuniversitetet, Ibn Rushd, Medborgarskolan, Nykterhetsrörelsens Bildningsverksamhet (The Educational Association of the Sobriety Movement), Sensus Study Association, Studieförbundet Bilda and Studieförbundet Vuxenskolan (SV). All of the members of SAEA (Swedish Adult Education Association).

### 2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: \_\_\_\_\_)

### 3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

### 4. Target Group

All people, mainly young people.

### 5. Project Location (Country) & Duration

Sweden, an ongoing project.

### 6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: \_\_\_\_\_)
- Other (please specify: \_\_\_\_\_)

### 7. Sustainability

- Continuation of the Project (It's an ongoing project)
- Ongoing Follow-up Project ( \_\_\_\_\_)

## 8. Contact / Website

E-mail: [anna.morin@studieforbunden.se](mailto:anna.morin@studieforbunden.se)  
[www.studieforbunden.se](http://www.studieforbunden.se)

### Project Objectives and Description

## [ Music for Everyone – made possible by the study associations

### Objectives

Nine out of ten young people between the ages of 16 and 25 have a strong or very strong interest in music. The adult education associations provide them with the opportunity of learning to play instruments and to sing, meeting professional artists, borrowing instruments and rehearsal rooms and arranging their own performances. Young people learn to take responsibility for their bands and their musical development, with support and coaching provided as necessary.

### Description

Sweden has nine study associations which receive financial support from state funding for non-formal adult education. Each study association has its own unique profile and specialization. Each year more than 2 million people participate in some 300,000 study circles. Sweden has a population of 9.2 million people.

Each individual study association invests in rock music and rehearsal rooms. There is local level coordination when necessary, and consultation about overall development on a national level. Initiatives designed to make more girls feel welcome have also been implemented.

There are more than 100,000 people involved in rock music-related activities each year. Over 8,500 bands play in some 3,500 rehearsal rooms. Study associations are involved in around 270 local Music Houses. Close to 38,000 rock music circles are arranged each year, as well as some 3,000 recordings and 5,500 events. The study associations' rock bands reach an audience of more than half a million people each year.

Bands which have started at an adult education association and gone on to enjoy an international career include Cardigans, Backyard Babies and Millencolin. With non-formal learning as a foundation, they have established a career in the music industry.

Most people start at an age when they also need to talk about their lives and their future, and discussions at adult education association meetings are not just about music. Some will start study circles in other subjects as well, or find out about some interesting course via the adult education association. The percentage of girls in rock activities has increased in recent years.

Participants learn to play and perform music. Many go on to compose music themselves and thus learn another form of cultural expression. The next stage is recording technology, a subject that provides participants with digital skills. Those who go on to arrange release performances and concerts develop their initiative and entrepreneurial abilities. Activities are based on circle participants helping and learning from each other. They promote teamwork, the ability to listen and group dynamics in order to achieve the group's common goals.

## [ Project Title: Creative Centre – culture for the visually impaired

### 1. Administrating Organisation & Partners (Countries) involved

This activity is run by Sensus Study Association and is a service purchased by Södermalm's District Council in Stockholm. Sensus Study Association members of SAEA (Swedish Adult Education Association).

### 2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: \_\_\_\_\_)

### 3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

### 4. Target Group

The Creative Centre welcomes visually-impaired adults from the Stockholm area.

### 5. Project Location (Country) & Duration

Sweden

### 6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: \_\_\_\_\_)
- Other (please specify: \_\_\_\_\_)

### 7. Sustainability

- Continuation of the Project (It's an ongoing project)
- Ongoing Follow-up Project (\_\_\_\_\_)

### 8. Contact / Website

E-mail: kerstin.selen@sensus.se  
www.sensus.se

### [ Creative Centre – culture for the visually impaired

#### **Objectives**

The idea behind the Creative Centre is acting to promote the participants' ability to live on the same terms as people without disabilities, thereby increasing their independence and creating meaningful and stimulating occupation. Taking part in these activities leads to social interaction with other participants and leaders, which alleviates the sense of isolation experienced by many visually-impaired people.

#### **Description**

Work at the Creative Centre is based on the study circle's pedagogy, which is centred on the individual and where the participants are given the opportunity to try out their knowledge with their own and others' experiences in a group setting, reflect on, analyse and apply their new knowledge in practical situations. Together the participants are able to influence and expand the content of the activities. The leaders have the necessary skills and teaching experience, as well as being creative artists in their own right. They are also professionally active in their own fields.

The participants initiate and take part in various cultural study circles such as singing, music, song writing workshops, art, pottery, Swedish language, voice training, therapy groups, keep-fit activities, English language and computing.

The participants also arrange cultural events in the form of musical performances, exhibitions and suchlike. Cultural activities provide both social and financial enrichment to the community. Networks are established and isolation is alleviated for many participants, as meetings are arranged outside the Creative Centre as well.

The groups often arrange visits outside the Centre and enjoy an excellent relationship with cultural institutions in Stockholm, including Nationalmuseum, The Stockholm Music Museum and Folkoperan.

The activities have increased cultural access dramatically for the groups taking part. The activities have also helped to inspire creative people who become more independent and are able to participate in community life and exert an influence.

On average there is a high participation level of 111 people each week. Participants are men and women from both Swedish and non-Swedish backgrounds.

## [ Project Title: Bilingual Benefit – summer-work at the local library

### 1. Administrating Organisation & Partners (Countries) involved

DIK, The regional library Västmanland, five local libraries (Hallstahammar, Norberg, Sala, Surahammar och Västerås)

### 2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: Intercultural Dialogue)

### 3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

Bilingual benefit addressed many of these competencies, though it was formulated in other words. The project focused the connection between future needs of competence at local level in a global information society and the benefit of bilingualism among young people.

### 4. Target Group

See above.

### 5. Project Location (Country) & Duration

Location: Västmanland, Sweden. Duration: 2006

### 6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: \_\_\_\_\_)
- Other (please specify: Swedish Integration Board)

### 7. Sustainability

- Continuation of the Project (It's an ongoing project)
- Ongoing Follow-up Project (\_\_\_\_\_)

### 8. Contact / Website

See below

### [ **Bilingual Benefit – summer work at the local library**

#### **Objectives**

The main objective of the project was integration. The project also aimed:  
to create diversity in the library profession and enhancing access to information  
to create role models  
to disseminate a way of working for integration through trade unions, library networks and schools.

#### **Description**

Swedish local authorities (kommuner) hire high school students during summer holidays. The summer-work is often placed in parks and public gardens. Bilingual Benefit placed students with another language-background than Swedish at the local library.

Libraries should deliver literature and media to all in all languages. That is the principle. In practise libraries and the library profession are limited by language constraints. This means that the library's services are not equal to all citizens in the local community.

By having high school students with another language-background than Swedish work at the library the project resulted in better communication between the library and its social context, both when it comes to language groups and age groups. The students became 'ambassadors' for the library in the local community.

The project involved a trade union, libraries at the local and regional level, local authorities and state authorities. A seminar was held at the Gothenburg Book Fair.

#### **Further information:**

Tuija Vartiainen  
Länsbibliotek Västmanland  
Box 1093  
721 27 Västerås  
Tel: 0046 (0)21-17 61 68

Project report (in swedish): "Mångspråkiga medier flerspråkig personal"

## Best Practice Example E&L # 22

Medal: 2008 European Union Prize for Cultural Heritage / Europa Nostra Awards

### [ Project Title : **Expérience Photographique Internationale des Monuments**

#### 1. Administrating Organisation & Partners (Countries) involved

Museu d'Història de Catalunya – Spain but also other European countries

#### 2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: Drama)

#### 3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

#### 4. Target Group

School children but viewers of all ages

#### 5. Project Location (Country) & Duration

Across Europe, results displayed also across Europe

#### 6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: \_\_\_\_\_)
- Other (please specify: \_\_\_\_\_)

#### 7. Sustainability

- Continuation of the Project (\_\_\_\_\_)
- Ongoing Follow-up Project (\_\_\_\_\_)

#### 8. Contact / Website

emach@gencat.cat      www.ihpe.mhcat.cat

## Project Objectives and Description

### [ **Expérience Photographique Internationale des Monuments**

*Winner of a Medal in Prize in Category 4 – Education, Training and Awareness Raising  
European Union Prize for Cultural Heritage / Europa Nostra Awards 2008*

The International Heritage Photographic Experience (IHPE), the coordination of which is carried out by the *Museu d'Història de Catalunya* in Barcelona, Spain, started in 1992. It aims to encourage young people to experience their cultural heritage and their history by documenting it through photographs. The experience is an international initiative, bringing together photographers from over 40 countries to show a common thread running through Europe's cultural heritage. Every year, an exhibition with catalogue is compiled from the best entries from the participating countries.

The project is valued for it being able to promote cultural heritage, especially among young people, and for the international dimension of this experience via its integration in the dynamics of the European Heritage Days.

(please see [www.europanostra.org](http://www.europanostra.org) for photos (Awards/Laureates 2008/Category 4))

## Best Practice Example E&L # 23

Prize Winner: 2008 European Union Prize for Cultural Heritage / Europa Nostra Awards

### [ Project Title: International Built Heritage Conservation Training Centre

#### 1. Administrating Organisation & Partners (Countries) involved

Transylvania Trust - Romania

#### 2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: Drama)

#### 3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

#### 4. Target Group

Craftsmen and university students (so far from 13 EU and other countries)

#### 5. Project Location (Country) & Duration

Bánffy Castle in Bonțida, Romania – ongoing

#### 6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: don't know)
- Other (please specify: \_\_\_\_\_)

#### 7. Sustainability

- Continuation of the Project (It's an ongoing project)
- Ongoing Follow-up Project (\_\_\_\_\_)

#### 8. Contact / Website

office@heritagetraining-banffycastle.org www.heritagetraining-banffycastle.org

## Project Objectives and Description

### [ **International Built Heritage Conservation Training Centre** ]

*Winner of top Prize in Prize in Category 4 – Education, Training and Awareness Raising  
European Union Prize for Cultural Heritage / Europa Nostra Awards 2008*

Jury comments:

The International Built Heritage Conservation Training Centre in Bonțida in Romania, offers theoretical and practical on-site training in the skills of stonemasonry, masonry consolidation and carpentry at the centre, the threatened baroque Bánffy Castle. Lectures are followed by hands-on learning in practical workshops, in which the students are involved in real restoration projects. So far more than 800 trainees (craftsmen and university students) from 13 European countries and overseas have been trained and important parts of the unique Bánffy Castle were restored.

The project is highly appreciated for its twin approach: training for conservation / conservation through training. The Built Heritage Conservation Training Centre is an excellent example of cross border exchange of knowledge and a worthy winner in the 2008 European Year of Intercultural Dialogue.

(please see [www.europanostra.org](http://www.europanostra.org) for photos (Awards/Laureates 2008/Category 4))

## Best Practice Example E&L # 24

Medal: 2008 European Union Prize for Cultural Heritage / Europa Nostra Awards

### [ Project Title: **Jugendbauhütten der Deutschen Stiftung Denkmalschutz**

#### 1. Administrating Organisation & Partners (Countries) involved

Stiftung Denkmalschutz e.V. – Germany

#### 2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: Drama)

#### 3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

#### 4. Target Group

Teenage youth, young adults, volunteers

#### 5. Project Location (Country) & Duration

Various sites in Germany – ongoing

#### 6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: \_\_\_\_\_)
- Other (please specify: don't know)

#### 7. Sustainability

- Continuation of the Project (ongoing project)
- Ongoing Follow-up Project (\_\_\_\_\_)

#### 8. Contact / Website

jugendbauhuetten@denkmalschutz.de    www.denkmalschutz.de/jugendbauhuetten0.html

## Project Objectives and Description

### [ **Jugendbauhütten der Deutschen Stiftung Denkmalschutz**

*Winner of a Medal in Prize in Category 4 – Education, Training and Awareness Raising  
European Union Prize for Cultural Heritage / Europa Nostra Awards 2008*

The basic idea of the *Jugendbauhütten* project of the *Deutsche Stiftung Denkmalschutz e.V.*, the German Foundation for Monument Protection is to introduce young people to Europe's cultural heritage through practical conservation work, thus making them aware of the importance of preserving this inheritance. The volunteers work on actual restoration sites, where they undergo a year of practical and theoretical training, encompassing all disciplines related to monument conservation. In addition to acquiring the requisite skills and expertise in the *métier* of historic conservation, the youngsters witness firsthand the tangible success of their work, thus strengthening their identification with the task. Furthermore, their experience of working as part of a group fosters the youths' sense of community.

The project is admired for its educational quality. The *Jugendbauhütten* have become the model for other European countries.

(please see [www.europanostra.org](http://www.europanostra.org) for photos (Awards/Laureates 2008/Category 4))

## Best Practice Example E&L # 25

Medal: 2008 European Union Prize for Cultural Heritage / Europa Nostra Awards

### [ Project Title : Classes d'éveil au Patrimoine et à ses métiers – au centre La Paix-Dieu

#### 1. Administrating Organisation & Partners (Countries) involved

Institut du Patrimoine wallon - Belgium

#### 2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: Drama)

#### 3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

#### 4. Target Group

Teenage youth, also children and parents

#### 5. Project Location (Country) & Duration

Amay, Belgium – ongoing

#### 6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: don't know)
- Other (please specify: don't know)

#### 7. Sustainability

- Continuation of the Project (ongoing project)
- Ongoing Follow-up Project (-----)

#### 8. Contact / Website

info@paixdieu.be      www.paixdieu.be

## Project Objectives and Description

### [ **Classes d'éveil au Patrimoine et à ses métiers**

*Winner of a Medal in Prize in Category 4 – Education, Training and Awareness Raising  
European Union Prize for Cultural Heritage / Europa Nostra Awards 2008*

A Medal in Category 4 - *Education, Training and Awareness Raising* has been given to *Classes d'éveil au Patrimoine et à ses métiers* at the *La Paix-Dieu* centre in Amay, Belgium. This initiative of the Walloon Institute for Cultural Heritage aims to raise awareness among youths aged 12 to 15 of the architectural heritage and related professions, by organising four day courses at a Cistercian abbey founded in 1244 that is undergoing restoration. In the past 10 years, over 5000 students and more than 350 teachers have been involved in these courses. Because of its success, the project now also includes 3 to 5 day summer schools for children and their parents.

The project is highly appreciated for the impact it has on its participants, both cultural and social. Living and working for a number of days on a prestigious site, accompanied by conservation and restoration experts and professionals, instils a passion for cultural heritage and its values, and opens a door to a future professional life in the field.

(please see [www.europanostra.org](http://www.europanostra.org) for photos (Awards/Laureates 2008/Category 4))

## Best Practice Example E&L # 26

Medal: 2008 European Union Prize for Cultural Heritage / Europa Nostra Awards

### [ Project Title: Schatten van Amsterdam

#### 1. Administrating Organisation & Partners (Countries) involved

Stichting Amsterdam Monumentenstad and Bosch Film – The Netherlands

#### 2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: Drama, TV programme aimed at youth and children)

#### 3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

#### 4. Target Group

Teenage youth, young adults, children, TV viewers in general

#### 5. Project Location (Country) & Duration

Various heritage sites in Amsterdam – one season

#### 6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: \_\_\_\_\_)
- Other (please specify: don't know)

#### 7. Sustainability

- Continuation of the Project (\_\_\_\_\_)
- Ongoing Follow-up Project (currently there is a follow-up TV series being broadcast about monuments in the 4 big cities in NL (Amsterdam, Rotterdam, The Hague and Utrecht))

#### 8. Contact / Website

[www.boschfilm.nl/sva.html](http://www.boschfilm.nl/sva.html)

## Project Objectives and Description

### [ Schatten van Amsterdam

*Winner of a Medal in Prize in Category 4 – Education, Training and Awareness Raising  
European Union Prize for Cultural Heritage / Europa Nostra Awards 2008*

The basic idea of the *Schatten van Amsterdam*, a Dutch television series produced in 11 episodes, is that young citizens of Amsterdam from different backgrounds are shown discovering the cultural heritage in their city, including 17<sup>th</sup> century canal houses and architecture from the 1950s and 1960s in the new towns to the West of Amsterdam. The series was broadcasted via the Amsterdam television station AT5 and the regional station RTV Noord Holland, and a DVD containing all episodes was distributed to school libraries and teachers in Amsterdam to introduce the city's cultural heritage into their curriculums.

The project is highly appreciated for being able to adapt to the mindset of the target-groups to introduce cultural heritage to them. The style of the series is fast and to-the-point, and the buildings and sites used in the different episodes have close connections with the target-groups' day to day lives. The project is an excellent example of how to make cultural heritage a young and attractive subject.

(please see [www.europanostra.org](http://www.europanostra.org) for photos (Awards/Laureates 2008/Category 4))

## [ Project Title: Stories from the Tenth Class

### 1. Administrating Organisation & Partners (Countries) involved

The Finnish National Opera with Pitäjänmäki lower secondary school in Helsinki

### 2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: Drama)

### 3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

### 4. Target Group

8 and 10 Grade students

### 5. Project Location (Country) & Duration

Finland    October – December 2007

### 6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: \_\_\_\_\_)
- Other (please specify: \_\_\_\_\_)

### 7. Sustainability

- Continuation of the Project (\_\_\_\_\_)
- Ongoing Follow-up Project (\_\_\_\_\_)

### 8. Contact / Website

<http://xgraders.blogspot.com>

## Project Objectives and Description

### [ Stories from the Tenth Class

Xgraders – tarinoita kymppiluokalta (stories from the tenth class).

The Finnish National Opera made a project together with Pitäjänmäki lower secondary school in Helsinki with pupils, who had finished their compulsory education, didn't get into any college and took an extra year as 10th grade. The idea was to make physical theatre with a professional theatre director Sami Saikkonen. An English producer Charlie Parker composed the music, and Teemu Korjuslammi made choreography. The process started in October 2007 and the first performance was given in December 2007.

City of Helsinki Education department supported this project so that all 8th graders had a free ticket to see the performance as part of their school day. It was an excellent example how drama can empower young people – both those who were involved as actors as well as those who had the possibility to share their performance. The play was full of very honest and emotionally touching (life) stories of young boys and girls. The artistic level was very high and therefore the effect was so powerful. The demanding audience of 13-14 year old pupils was fully supportive from the very beginning, because they could easily share the feelings and the problems shown by the youngsters on the stage.

The group had a blog in internet (<http://xgraders.blogspot.com>) and they received plenty of good feed back there, too.

## [ Project Title: Towards an active democracy with Theatre in Education

### 1. Administrating Organisation & Partners (Countries) involved

HUDEA – Hungarian Drama in Education Association

### 2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: Drama)

### 3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

### 4. Target Group

Children and teachers in Hungary, Slovakia and Serbia

### 5. Project Location (Country) & Duration

Hungary, Slovakia and Serbia September 2008 – July 2010

### 6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: \_\_\_\_\_)
- Other (please specify: \_\_\_\_\_)

### 7. Sustainability

- Continuation of the Project (\_\_\_\_\_)
- Ongoing Follow-up Project (\_\_\_\_\_)

### 8. Contact / Website

[www.drama.hu](http://www.drama.hu)

### [ Towards an active democracy with Theatre in Education

Our project aims to create participatory Theater in Education (TIE) programs that give an empowering felt-understanding of basic concepts at the heart of democracy and take them to young people from different minorities and marginalized backgrounds. This will give them a chance to relate their own social and personal values to the ground concepts of democracy and express them artistically.

The project aims to cross borders, not only between arts and education, but also national, social, ethnic and individual ones. The project also offers young people and their teachers new models of democratic dialogue, and stimulus for active involvement in democratic institutions.

We will take three different TIE programs, created for children of varying age-groups, to different communities in Hungary and also neighbouring Slovakia and Serbia. Teachers will receive support to follow up the work. Finally an exhibition and publication will give voice to the young people's artistic input to the programs.

#### **Objectives of the project:**

- Bring a change in the democratic attitude of young people living in marginalized communities
- Open debate about key democratic concepts
- Give new models of discourse, expression
- Create forum for marginalized young people
- Train educators to work-on with YP to achieve these objectives

#### **Outputs of the project:**

- 20 performances each of three different participatory Theatre in Education programs.
- Approximately 1500 children and 100 teachers participating in the project.
- 3 follow-up booklets published in 150 copies each.
- 50 educators participating in training workshops.
- Exhibition of artwork done by young participants visited by 2000 people.
- Young people's work published on the internet during the project.
- Young people's work printed in 1000 copies at the end of the project.

The project started in September 2008 and runs till July 2010.

## [ Project Title: Drama for Integration

### 1. Administrating Organisation & Partners (Countries) involved

Hungarian Drama and Education Association

### 2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: Drama)

### 3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

### 4. Target Group

Members of teaching staff in socially disadvantaged schools

### 5. Project Location (Country) & Duration

Hungary 2006-2008

### 6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: \_\_\_\_\_)
- Other (please specify: \_\_\_\_\_)

### 7. Sustainability

- Continuation of the Project (\_\_\_\_\_)
- Ongoing Follow-up Project (\_\_\_\_\_)

### 8. Contact / Website

## Project Objectives and Description

### [ Drama for Integration

A project offering drama methodology to teachers working in schools that implement an Integrative Pedagogical Program

Hungarian government schools have one of the worst records of segregation globally. A project supported by the National Development Agency was designed to help teachers working in schools that work against these tendencies by giving them further teacher training facilities and other help.

The Hungarian Drama and Theatre in Education Association was involved in this project, offering officially accredited 60 hours drama courses to the members of teaching staff of schools in economically disadvantaged regions of Hungary.

The trainers working in the project were all experienced in drama and teacher training. They participated in an 80 hours preparatory course, where they were prepared for the specific course and the specific problems that were anticipated.

The project offered participating schools:

60 hours drama course for up to 30 members of the staff

40 hours mentoring after the course to help the implementation of the methodology

A double DVD offering good examples

A handbook for the teachers

Regional workshops where teachers from different schools shared problems and achievements

Two books with the good examples from participating schools were published at the end of the project

The outcomes of the project:

22 sixty hours drama courses followed by forty hours mentoring in different locations in Hungary

600 teachers get basic training in dramatic activities

Trainers working in the project receive 80 hours special training

Training materials for trainers and for teachers published

DVD showing work in practice published

Two collections of good practice published at the end of the project

The project was implemented by the:

Hungarian Drama and Theatre in Education Association (HUDEA)

in the years 2006-2008

## [ Project Title: Impulse Camp: Drama Activities in Crime Prevention

### 1. Administrating Organisation & Partners (Countries) involved

HUDEA Hungarian Drama and Theatre in Education Association with National Crime Prevention Centre and Marczibányi Cultural Centre,

### 2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: Drama)

### 3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

### 4. Target Group

11-16 year olds from variety of social and economic backgrounds

### 5. Project Location (Country) & Duration

Hungary, 5 day camp

### 6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: \_\_\_\_\_)
- Other (please specify: \_\_\_\_\_)

### 7. Sustainability

- Continuation of the Project (\_\_\_\_\_)
- Ongoing Follow-up Project (\_\_\_\_\_)

### 8. Contact / Website

## Project Objectives and Description

### [ Impulse Camp

A complex drama camp for 11 to 16 year olds

The main aim of this project was to offer student a learning experience based on progressive pedagogies and teaching methodology that formal school education rarely provides. The impulse camp created a framework where during the five intense days spent together the work of the drama teachers and theatre in education companies can have a major impact on how the children and young people relate to issues that are important for their age-group.

The implementation of the project:

Three separate materials were prepared for the 11-12, the 13-14, and the 15-16 year olds. Two groups of children, not more than 45 in number each worked side by side with 5 - 5 drama teachers leading two sub-camps at the same site. The activities of these camps were run by the drama teachers, while the school teachers accompanying the students were responsible for the free time. The three programmes developed by experts, based on previous work done by Round Table Theatre in Education Centre, for the three age groups were:

The *Lord of the Flies* based on the novel by Golding – for 11-12 year olds

The *Agency for Human Problems – AHP* – for 13-14 year olds

*Cuckoo's Nest* based on the novel of Ken Kesey – for 15-16 year olds

The programs were based on theatre in education methodology, with drama teachers also working as actors and sharing parts of the narratives through theatre and then engaging

The participants of the project came from 30 different places in Hungary, from tiny villages to the capital city. These students had very different social and economical backgrounds and experiences.

24 experienced drama teachers and actor-teachers working in theatre in education companies were invited to take part in the course preparing them to work in the project. These courses were designed also to make everyone familiar with all three programmes. So eventually all of the trainers worked in all three programmes, giving them further experience. The courses and the programme of the camp was designed by experts commissioned by the National Crime Prevention Centre and Marczibányi Cultural Centre, the professional work was led by Laszlo Kaposi.

Results of the project:

More than 1600 children participated in the project between 2003-2005

*The International Conference on Dramatic Activities in Crime Prevention* closed the project

A book was published with papers from the conference and material about the camps

A DVD demonstrating the work done in the camps was published

A research was conducted, examining the effects of the project, this was also published

The project was run by the:

Hungarian Drama and Theatre in Education Association (HUDEA)

[ **Project Title: Changing Horizons: Secrets of the new City**

**1. Administrating Organisation & Partners (Countries) involved**

The participating countries are: The Netherlands, France, Belgium, Turkey, Brazil, Nicaragua and Aruba

**2. Cultural Area**

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: Drama)

**3. Addressed Key Competence (according to the Council Recommendation, 2006)**

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

**4. Target Group**

**5. Project Location (Country) & Duration**

The Netherlands, France, Belgium, Turkey, Brazil, Nicaragua and Aruba January 2009-July 2010

**6. Financing**

- Own resources of administrating organisation / partners
- EU Grant (please specify: \_\_\_\_\_)
- Other (please specify: \_\_\_\_\_)

**7. Sustainability**

- Continuation of the Project (\_\_\_\_\_)
- Ongoing Follow-up Project (\_\_\_\_\_)

**8. Contact / Website**

Maria Van Bakelen [www.fabrevieux.nl](http://www.fabrevieux.nl)

### [ Changing Horizons: Secrets of the new City

Changing Horizons – Secrets of the New City is an Intercultural and Interdisciplinary art project, dealing with the theme of '(Im)migration'.

Migration is of huge importance in society due to economical and political globalism. The motives for migration vary from personal wishes to economical and political necessities. However, the tensions it causes are the same, such as: the feeling of being 'the stranger' or 'in between cultures', the need to balance between ethnical identification and adaptation. Migration is not a contemporary phenomenon, but one that has been taking place over the whole world since the existence of mankind. With this art project (with theatre as its basis), we want to contribute to the awareness of the history and the recent developments of migration.

The Intercultural and Interdisciplinary way of working

Our reasons for wanting this project to be an Intercultural one, lies firstly in the important question of how migrants and residents relate to each other. By enabling theatre groups from different countries and cultures to share recent migration history and to cooperate in making and performing theatre about it, we purposely try to deepen the dialogue between residents and migrants.

The choices of partners and locations in this project have been influenced by the recent history of migration. Working in mixed groups makes it possible to use all of their experiences towards the theme as an inspiration.

One could say this whole project is about crossing borders. This is obviously – and literary - the case for 'migration'. It is an open door to state that bringing different cultures and countries together, will fit within this principal.

Working in an Interdisciplinary way fits into this idea of crossing borders. As the partners have different approaches to theatre, the exchange will develop new artistic ideas and methods. The interdisciplinary way of working will establish a dialogue between the art disciplines.

Each partner will use two different art disciplines: e.g. dance/movement & theatre; e.g. visual art & theatre. In the final performance video fragments will be an integral part of the performance.

In this way of working the borders between the different elements of theatre, such as lighting, music, text, movement and space are supposed to be crossed. The mutual influence and collaboration will produce a "democratisation" of the dramaturgy. This in contrary to the traditional theatre, where the text is at the top of a strict hierarchy in the dramaturgy. The Latin American and Brazilian more experimental approaches to theatre will enforce this dramaturgy.

This interdisciplinary way tries to establish a new dialogue between the gradually separated, but once united different art disciplines in which one can express one self by making theatre.

The intercultural way of theatre making tries to establish a theatrical dialogue between different cultures that usually aim for the 'living apart-together relationship'.

#### **Objectives**

This project focuses on the process of making interdisciplinary and intercultural art forms, and on the creation of accompanying art materials (including pedagogical and educational material). More concrete the aims are:

Deepen the understanding of the process of migration, the mechanisms of inclusion and exclusion and the consequences for the identities of people involved and of the audiences

Investigate and try out the possibilities of interdisciplinary and intercultural theatre to express ones experiences concerning migration by making theatre and developing accompanying art and educational materials

Have an intercultural theatre exchange with different groups of Latin America and Europe about the theme of migration

Professionalize the participant groups in interdisciplinary theatre via training in workshops

Exchange of the results of this long lasting project between the partners and for a world forum

Develop materials in other art forms based on the personal histories and the migration history of each country

Develop art pedagogical and educational materials about how to work with the theme of migration and how to work in an interdisciplinary and intercultural way

Disseminate the results to colleagues in the field of (art) education and culture / cultural activists, i.e. via strengthening the international cooperation e.g. within the IDEA-framework.

The culmination of the project will be:

- presentation of the CENTRAL SCENE/EPISODE PERFORMANCES and SATELLITE PROJECTS in two Festivals
- presentation of the final performance and some SATELLITE PROJECTS at the IDEA Congress and on other locations in Brazil

[ **Project Title: For Love Nor Money**

**1. Administrating Organisation & Partners (Countries) involved**

acta (Bristol) and Rotterdams Wijktheater

**2. Cultural Area**

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: \_\_\_\_\_)

**3. Addressed Key Competence (according to the Council Recommendation, 2006)**

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

**4. Target Group**

Local Communities in Bristol, building new audiences

**5. Project Location (Country) & Duration**

UK

**6. Financing**

- Own resources of administrating organisation / partners
- EU Grant (please specify: \_\_\_\_\_)
- Other (please specify: Arts Council GB, Bristol City Council)

**7. Sustainability**

- Continuation of the Project (\_\_\_\_\_)
- Ongoing Follow-up Project (\_\_\_\_\_)

**8. Contact / Website**

<http://www.acta.f2s.com/>

## Project Objectives and Description

### [ For Love Nor Money

*The No-ones* is acta's second "Advance" project, which has been developed over the last four years.

In March 2003 Neil Beddow, Artistic Director of acta was funded by Arts Council South West to attend the International Festival of Community-based theatre in Rotterdam. The visit resulted in a range of important international contacts being made between acta and other practitioners of participatory theatre world wide. The most significant of these was a strong link made with Rotterdams Wijktheater, the host and founder of the Festival.

This international partnership presented an exciting opportunity to develop our profile, and to present to an international audience, and an audience of peers, the participatory work taking place in the South West of England. The "Advance" project proposal was developed, and discussed with potential funders. We aimed to develop an original and relevant piece of theatre with a group of adults from disadvantaged areas of Bristol; to tour the show to disadvantaged areas of Bristol; and to take the play to the festival in Rotterdam in March 2005.

The proposal would also offer acta an opportunity to pilot a new model of working, which was developing from discussions with the Rotterdams Wijktheater. We aimed to add new elements to the Rotterdam model of creating & touring a show, as follows:-

- a community tour of eight performances
- more intensive work with a smaller number of participants; developing advanced performance skills
- targeting and reaching new audiences in Bristol

The project would also enable acta to add to the "quality debate" within the sector, by providing acta with an opportunity to develop a high-quality product, working with a small number of performers over a long period of time, both devising and rehearsal, and, crucially, performance.

The project took place from Sept 04 to May 05, with six women devising and touring a new play '*For Love Nor Money*' which performed in nine disadvantaged communities across Bristol, attracting an audience of 700, 90% of which did not previously attend theatre. The play was enthusiastically received by this new audience.

The show was performed at the International Festival of Community-based Theatre in Rotterdam in April 05, where it received a standing ovation. It also performed at the Studio, Bristol Old Vic, where it sold out, attracting a new audience into the theatre.

[ **Project Title : Boys of the Blue**

**1. Administrating Organisation & Partners (Countries) involved**

the Blue School, Wells, UK

**2. Cultural Area**

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: Drama)

**3. Addressed Key Competence (according to the Council Recommendation, 2006)**

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

**4. Target Group**

Parents and students of the school

**5. Project Location (Country) & Duration**

UK, January – December 2004

**6. Financing**

- Own resources of administrating organisation / partners
- EU Grant (please specify: \_\_\_\_\_)
- Other (please specify: \_\_\_\_\_)

**7. Sustainability**

- Continuation of the Project (\_\_\_\_\_)
- Ongoing Follow-up Project (\_\_\_\_\_)

**8. Contact / Website**

### [ Boys of the Blue – a learning experience

This was a project which had its genesis firmly in the school environment, even fabric. There are two plaques in one of the main halls in my school; one a wooden commemorative artefact paying tribute to ex-blue school boys who lost their lives in WW2 and one made of brass, quite stunning, relating to WW1. I had looked at them and read the names on many occasions whilst waiting for students to get changed for their drama lessons and the sheer scale of the geographical differences between their graves – Kut El Almara, Tyne Cot, Gallipoli, Basra, Salonica, and Baghdad – always struck me as extraordinary. These were, after all Somerset boys, many of whom had never been as far as Bristol, 20 miles away. Quite apart from the modern parallels of having boys and girls in our school today who have brothers and sisters – also ex-blue school pupils – serving and potentially dying in Basra and Baghdad some 90 plus years after their predecessor peers. Add to that the name of Ralph J Parker who was listed as being killed on 23<sup>rd</sup> October 1918 at Le Cateau (just 19 days before the armistice) and who was still at the Blue School in 1914 when the war broke out and you have an interesting starting point for a curious mind. My head of department set me the CPD target of writing a play for upper school pupils to perform after listening to me thinking out loud about the names on the plaque.

#### **Educational aims and objectives.**

In the first instance the aim was to shine a light on these names, these young men and boys who got onto trains at Wells, travelled to foreign fields and never returned. I wondered how many assemblies, carnival club meetings, wedding receptions, lessons and so on had taken place in that space without ever really noticing those plaques on the wall. The school had a large board in the reception area which proudly boasted the names of all the Head Teachers, their dates of headship, the university or college they attended and their degree. Very impressive, very public. But what of these ex-pupils, these patriotic pupils who sacrificed everything for King and Country, these Boys of the Blue. As the project developed and the research extended it became clear that there was the potential and in fact a need to explore the links these names on the plaques had with the modern local community.

The objective was to discover some relevant information about some of the names listed on the WW1 plaque, create a piece of theatre involving up to 30 students, and give the school, its staff, pupils and the audience a chance to remember and appreciate what the plaques stand for and recognise our own very real link to those names.

#### **Outcomes**

Our research led us to identify and visit the graves of all the boys buried in Belgium and France – a shattering, humbling experience. The film and photographs that came out of this are now used by the History Dept. in their lessons on the Great War and has led them to instigate an annual visit to the battlefields and in particular to lay a wreath at the Menin Gate where two Blue Boys are commemorated. The local newspaper ran a story about the play whilst it was in development and as a result of this we were contacted by several relatives of some of the boys. The relatives – nephews of one of the boys, Harry Dunthorn - were in the audience for one performance and approached me to ask if they could speak to the student who had played their uncle. These gentlemen, in their late 70's shook the student's hand and thanked him for his portrayal of a man they had listened to their family talk about but never met. It was a moment when the generations came together, when this boy and this old man looked each other in the eye and connected.

[ **Project Title: “1,2,3 – Worte kommt herbei” – Learning German in the Museum**

**1. Administrating Organisation & Partners (Countries) involved**

State Museums Berlin/Germany

**2. Cultural Area**

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: \_\_\_\_\_)

**3. Addressed Key Competence (according to the Council Recommendation, 2006)**

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

**4. Target Group**

Primary Schools (1<sup>st</sup> to 3<sup>rd</sup> grade)

**5. Project Location (Country) & Duration**

Berlin, Germany (2007-2008)

**6. Financing**

- Own resources of administrating organisation / partners
- EU Grant (please specify: \_\_\_\_\_)
- Other (please specify: \_\_\_\_\_)

**7. Sustainability**

- Continuation of the Project (\_\_\_\_\_)
- Ongoing Follow-up Project (\_\_\_\_\_)

**8. Contact / Website**

Dr. Sigrid Otto, Tel. 266 32621 or email: s.otto@smb.spk-berlin.de; www.smb.museum

## Project Objectives and Description

### [ **“1,2,3 – Worte kommt herbei” – Learning German in the Museum**

*Topic: The museum as a place for integration*

The project addresses pupils with migration background from 1st to 3rd grade, who are provided additional training in German language in the museum. The museum tries to raise equal opportunities and helps to build up social and language skills in the museums visits. Through the paintings the pupils learn to express their views different topics in various sessions. The topics address the surroundings and the every-day life of the pupils, such as family, the human body, Animals etc).

## [ Project Title: FIES – Researching on your own account

### 1. Administrating Organisation & Partners (Countries) involved

Übersee-Museum Bremen/ Germany

### 2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: \_\_\_\_\_)

### 3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

### 4. Target Group

Young adults (14 – 20 Years)

### 5. Project Location (Country) & Duration

Bremen/Germany, since 2005

### 6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: \_\_\_\_\_)
- Other (please specify: various partners (foundations, companies, etc.)

### 7. Sustainability

- Continuation of the Project ( \_\_\_\_\_ )
- Ongoing Follow-up Project ( \_\_\_\_\_ )

### 8. Contact / Website

www.uebersee-museum.de/fies; Ms Anka Bolduan, Tel.: +49 / 421 / 160 38 172,  
a.bolduan@uebersee-museum.de

## Project Objectives and Description

### [ **FIES – Researching on your own account**

Young adults decide for a topic, that deals with their personal life, but which is also being displayed in the museum (parties, living, eating and drinking, fashion, love, sexuality, sports, music etc.). This topic is presented to them in the museum. After a research – in their own surroundings, in the library or the museum – the topic is presented through a film, homepage, theatre, Dance, Music, Exhibition etc.

The young adults thus broaden their competencies in presenting, media skills, personal, intercultural and social competencies, competencies in methodology.

**Project Title: “Project with Civil workers in Stockholm” is supporting the adult public to play an active part in the cultural life of their communities through the use of museums**

**1. Administrating Organisation & Partners (Countries) involved**

Büro für Kulturvermittlung (Office for Cultural Mediation), Casino Luxembourg, Museu Municipal de Vila Franca de Xira, Irish Museum of Modern Art, Stockholm Education, The University of Surrey, The Victoria and Albert Museum

**2. Cultural Area**

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: \_\_\_\_\_)

**3. Addressed Key Competence (according to the Council Recommendation, 2006)**

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

**4. Target Group**

People who have the city as their working place; bus drivers, police, meter maids, public library staff, taxi drivers, ticket collectors, restroom attendants and many other occupational groups.

**5. Project Location (Country) & Duration**

Stockholm/Sweden, 1998 - 2001\_

**6. Financing**

- Own resources of administrating organisation / partners
- EU Grant (please specify: Socrates)
- Other (please specify: \_\_\_\_\_)

**7. Sustainability**

- Continuation of the Project (\_\_\_\_\_)
- Ongoing Follow-up Project (\_\_\_\_\_)

**8. Contact / Website**

www.surrey.ac.uk/Education/MKLL

### [ Project with Civil workers in Stockholm

#### **Aims, objectives and target groups**

The project is targeted to people who in various ways have the city as their working place; bus drivers, police, meter maids, public library staff, taxi drivers, ticket collectors, restroom attendants and many other occupational groups.

STOCKHOLM EDUCATION is not a training to become a guide. It is intended to arouse the participant's interest and curiosity for the city, to give them knowledge and make them feel more at ease. The idea is that if these professionals know the city, its names, places, architecture, history and culture they will feel bolder and will dare to meet the tourists and the general public in a more open and sensitive way. They would feel that they play an important role in the city's life and culture.

#### **The project managers own objectives**

The project manager had a long experience from Stockholm City Museum and from Skansen. Her "credo" is that museums main task is to make people interested in and curious about the world outside the museum walls.

Stockholm is a capital in the outskirts of Europe. It has the salt sea, the Baltic to the east and the sweet water, the lake Mälaren to the west. It is a city where the historic layers are unusually evident and easy to "read" and a city where the authorities take great pains to develop a public space where people can meet and experience together.

In Stockholm the city itself creates a grand museum - without walls and ceiling and in constant development and change.

A will to experiment and mix entertainment and education, to brake down cultural barriers and mess around with common prejudices like "disadvantaged groups" have been important ingredients in the project.

STOCKHOLM EDUCATION can also be interpreted as a contribution to the debate about attitudes to history and museums. The projects wants to question and discuss the prevalent definition of museum as entirely linked to an institution/building.

The project also wants to object to the actual historical trend, that values experience, adventure and emotion more than intellectual understanding and meaning, showed in a flow of role-playing, medieval weeks, historic festivals and heritage-centres stuffed with dresses, technique and hands-on but sometimes poor in knowledge and content. The project wants to show confidence in ordinary peoples intellectual capacity.

#### **Content and learning instruments**

The courses focus on the cultural history of Stockholm, with particular emphasis on people, social conditions, architecture, the names of streets, places, and famous buildings but also on the future development of the city and the debate concerning this development.

The first lesson in a course - the only theory lesson -always focuses on the city's development from medieval to modern times using documents as maps, paintings, photographs as well as reconstructions and models as learning instruments. But the main part of the education is carried out on walking tours in the city. The city itself is the most important learning instrument. The city is the museum.

## [ Project Title: "In Touch" Volunteer Programme

### 1. Administrating Organisation & Partners (Countries) involved

The Manchester Museum and Imperial War Museum North (UK)

### 2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: \_\_\_\_\_)

### 3. Addressed Key Competence (according to the Council Recommendation, 2006)

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

### 4. Target Group

Target groups include long term unemployed people, people with low skills levels/outdated skills/ who have been out of the education system for a number of years and have become disengaged with learning, young people (post 16) in risk of exclusion or offending, asylum seekers and refugees

### 5. Project Location (Country) & Duration

Manchester/UK, ongoing since 2006

### 6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: \_\_\_\_\_)
- Other (please specify: Heritage Lottery Fund (HLF))

### 7. Sustainability

- Continuation of the Project ( \_\_\_\_\_ )
- Ongoing Follow-up Project ( \_\_\_\_\_ )

### 8. Contact / Website

[www.museum.manchester.ac.uk/community/getinvolved](http://www.museum.manchester.ac.uk/community/getinvolved);

## Project Objectives and Description

### [ In Touch

Through the 'In Touch' Project volunteers will learn about the Museum, handle objects, make new friends, pick up skills for job hunting and be part of a friendly team. The project will promote confidence and skills in participants and integrate culturally and socially excluded individuals into the Museums Service to Visitors, whilst working in a fully supported environment. The scheme also provides additional in-house and external training, and the opportunity to visit other Museums in the North West.

All volunteers who join the programme will undertake a tailor made 10 week Cultural Heritage Course, which has basic literacy and core skills embedded into the training. The course will be delivered in partnership with Basic Skills Tutors from Salford College and North Trafford College who have mapped the content of the courses to the Basic Skills Core Curriculum to provide a relevant, informal and enjoyable learning experience.

On completion of the course volunteers will have the knowledge, skills and confidence to contribute to the Museums' service in a variety of ways. From visitor liaison to delivering object handling sessions as well as taking on roles such as greeters and gallery helpers. All volunteers will have the opportunity to gain an Entry Level 3 to level 2 literacy qualification.

Our experience from running similar programmes over the last four years drawing on participant led evaluation and consultation with learning providers has allowed us to develop a tried and tested course ideal for individuals who are lacking confidence and up to date skills who may feel that museums and cultural organisations are not for them. Crucially the programme aims to develop self esteem, interpersonal skills and confidence combined with literacy skills and core skills to improve quality of life and employability.

[ **Project Title: "1000xHeimat" ("1000xhome")**

**1. Administrating Organisation & Partners (Countries) involved**

German Museums Association, BDK – (Association for Arts and Education), Bundesverband Museumspädagogik (Association for Museum Education) und die Bundeszentrale für politische Bildung (Federal Office for Political Education)

**2. Cultural Area**

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: \_\_\_\_\_)

**3. Addressed Key Competence (according to the Council Recommendation, 2006)**

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

**4. Target Group**

Pupils (Age 8-19)

**5. Project Location (Country) & Duration**

Germany, 2006-2008

**6. Financing**

- Own resources of administrating organisation / partners
- EU Grant (please specify: \_\_\_\_\_)
- Other (please specify: Federal Office for Political Education)

**7. Sustainability**

- Continuation of the Project (\_\_\_\_\_)
- Ongoing Follow-up Project (\_\_\_\_\_)

**8. Contact / Website**

www.1000xheimat.de (German only), Project Coordinator: Monika Dreykorn: info@schule-museum.de

## Project Objectives and Description

### [ 1000xHeimat

How does “home” feel? And how is “your home country” defined? Home can be your city, a feeling, family, but also certain objects, places and sounds that make us feel “at home. With this project school children from 8-19 are invited to seek traces of their home through objects in museums, as they transport “home” in many ways. The objects chosen by the children are published on the website [www.1000xheimat.de](http://www.1000xheimat.de) with their person comments, be it in form of a movie, a text, a sound or a picture. A virtual “Feeling at Home-Museum” curated by children and young adults develops.

The children do not only learn to use the internet in a creative way, they look into the museum world and it’s object in a new and modern way. Dealing with the feeling “to be home” and defining what feels “home” about your country supports the reflection of own culture, especially for children with a migrant background and encourages the dialogue in the groups about different views and feelings towards a own/foreign culture.

[ **Project Title : Réseau Art Nouveau Network:**

**Project 1 'Art Nouveau in progress'**  
**Project 2 'Art Nouveau & society'**

**1. Administrating Organisation & Partners (Countries) involved**

Organised by the Réseau Art Nouveau Network and its partners:

Alesund, Norway: Jugendstilsenteret

Bad Nauheim, Germany : Jugendstilverein

Barcelona, Catalonia: Institute del paisatge urbà i la Qualitat de Vida

Bruxelles, Belgium : Direction des Monuments et Sites de la Region de Bruxelles-Capitale

Bruxelles, Belgium : Musée Horta

Glasgow, Scotland, UK : The Lighthouse

Helsinki, Finland :Helsinki City Museum

La Chaux-de-Fonds, Switzerland : Ville de La Chaux-de-Fonds

La Habana, Cuba : Oficina del Historiador

Ljubljana, Slovenia: Urban Institute of the Republic of Slovenia

Lodz, Poland: City of Lodz

Nancy, France: Musée Ecole de Nancy (Ville de Nancy)

Provincia di Varese, Italy : Settore marketing territoriale e identità culturale

Regione Lombardia, Italy : D.G. Culture, identità e Autonomie della Lombardia

Reus, Catalonia : Patronat Municipal de Turisme i Comerç

Riga, Latvia : Riga Art Nouveau Center

Tbilisi, Georgia : Art Nouveau Preservation Group in Georgia

Terrassa, Catalonia : Museu de Terrassa

Lead by the Direction des Monuments et Sites de la Region de Bruxelles-Capitale

**2. Cultural Area**

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: Drama)

**3. Addressed Key Competence (according to the Council Recommendation, 2006)**

- Communication in the mother tongue
- Communication in the foreign languages
- Mathematical competence and basic competences in science and technology
- Digital competence
- Learning to learn
- Interpersonal, intercultural and social competences and civic competence
- Entrepreneurship
- Cultural expression

**4. Target Group**

Pupils (Age 8-18)

## 5. Project Location (Country) & Duration

Norway, Germany, Catalonia, Belgium, United Kingdom, Finland, Switzerland, Cuba, Slovenia, Poland, France, Italy, Latvia, Georgia

## 6. Financing

- Own resources of administrating organisation / partners
- EU Grant (please specify: 2 times Culture 2000)
- Other (please specify: Federal Office for Political Education)

## 7. Sustainability

- Continuation of the Project (educational materials and tools are available on line, printed versions are distributed locally by each partner)
- Ongoing Follow-up Project (\_\_\_\_\_)

## 8. Contact / Website

www.artnouveau-net.eu ( full version in English and French, mainly available in German, Italian, Norwegian, catalan and Slovenian ),

Coordination office: Anne-Sophie Buffat & Elisabeth Horth

Réseau Art Nouveau Network

Musée Horta - 25 rue Américaine - B-1060 Bruxelles - Belgique - Belgium

T + 32 2 543 04 94 - F + 32 2 538 76 31 - Email a-s.buffat@artnouveau-net.eu , e.horth@artnouveau-net.eu - www.artnouveau-net.eu

## Project Objectives and Description

### [ Art Nouveau Projects

Since 10 years, the Réseau Art Nouveau Network is developing tools for the youth public to present Art Nouveau in all our partner cities. We created various tools to reach different targets:

Activity books for pupils from primary schools  
Newspapers for students in high schools  
Activity sheets for teachers  
Activities on line for pupils from primary schools and children at home  
Multilateral exchanges on 'Art Nouveau and education'

All our tools were made by our partners specialized in education: The Lighthouse in Glasgow and the Musée Ecole de Nancy in Nancy with the help of few other partners dealing with Educational programmes from Helsinki, Terrassa, La Chaux-de-Fonds and the coordination office. The content of all these actions are coming from all our partner cities (13 cities in the first projects, 17 in the latest projects). All the documents are available on line on our website [www.artnouveau-net.eu](http://www.artnouveau-net.eu) in several sections and in several languages (French, English, German, Catalan, Italian, Slovene and soon in Norwegian) as permanent tools to reach the largest public.

Here are the direct links to discover the tools:

- Activity books for pupils from primary schools: Activity book, Flora book and Night Book in 11 languages
- [http://www.artnouveau-net.eu/get\\_page.asp?stran=631](http://www.artnouveau-net.eu/get_page.asp?stran=631)
- Newspapers for students in high schools: 2 versions for children and teenagers in 11 languages
- [http://www.artnouveau-net.eu/get\\_page.asp?stran=632](http://www.artnouveau-net.eu/get_page.asp?stran=632)
- Activity sheets for teachers: in 7 languages
- [http://www.artnouveau-net.eu/get\\_page.asp?stran=634](http://www.artnouveau-net.eu/get_page.asp?stran=634)
- Activities on line for pupils from primary schools and children at home
- In French, English, Slovenian. Will be soon available in Dutch, German probably other languages
- [http://www.artnouveau-net.eu/get\\_page.asp?stran=641](http://www.artnouveau-net.eu/get_page.asp?stran=641)
- Multilateral exchanges on 'Art Nouveau and education': report in French and English
- [http://www.artnouveau-net.eu/get\\_page.asp?stran=62](http://www.artnouveau-net.eu/get_page.asp?stran=62)

All our educational tools were made in a long term perspective to be used as long as possible with no use-by date. It is true that Art Nouveau is not real new so the information has a real continuity and the tools can be used during a long period. By analyzing the web statistics, we can see that all our educational tools are steadily downloaded. But we do not know how they are used and by whom. The promotion of the educational tools is done on the home page of our website, through the Réseau Art Nouveau Network Newsletter and during our colloquia where we briefly present our actions.

# **[ Platform on Access to Culture ]**

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## **2. Contributions from the Creativity & Creation Working Group**

# List of C&C EXAMPLES

## #1 by EUNIC Brussels: example regarding Freedom of Expression

### [ **Freedom for Lazy People! Nuclear Fairy, IRLO, and Omar at the ICR NY**

In the summer of 2008 a project developed by three street artists from Romania at, and for, the Romanian Cultural Institute was fiercely attacked and the Institute vilified in most of the Romanian media. A series of inaccurate, unsustainable criticisms and allegations turned into accusation of misuse of public funding, anti-Semitism and pornography. The people involved in the project (artists and organisers alike) were essentially put on the stake by the media and several public figures, incited by self-appointed guardians of the image of Romanian Art. There were calls for the organisers to resign and demands for a public enquiry in the use of public funds by the Romanian Cultural Institute – a publicly funded body. It was a bizarre case of freedom of expression turned around its head and a blatant case of public execution based on hearsay and lies. It was also a textbook case of failure to uphold journalistic responsibility for objective coverage. Aside from questions of taste and artistic criticism of the project, the intensity and universal nature of the attack spoke clearly not so much about its artistic value but rather about the capacity of media to act as a blunt tool limiting the freedom of artistic expression. Fortunately the reaction of the Romanian Cultural Institute together with support from a few public defenders of the exhibition representing widely respected artistic and social circles in New York and Bucharest, managed to save the exhibition from what amounted to a public lynching. About the project:

While gentrification in New York and the politics of cleansing tend to erase legendary traces of graffiti that inspired artists all over the world, street art flourishes in Eastern European cities. Bucharest, Timisoara, Cluj, Arad are just some of the places where you can find works by Nuclear Fairy (Linda Barkasz), IRLO (Laurentiu Alexandrescu), and Omar (Marwan Anbaki). Their art, combining lowbrow aesthetics, figurative graffiti and an unusual approach to text, gives life to grim walls and starts a dialogue with the medium, be it a phone booth, a billboard or a cardboard box. The artists, all in their early 20s, work both individually and collectively as Zacuska Senzual.

RCINY invited these artists for ten days in New York to leave their mark on the walls of the Romanian Gallery, to meet their peers and engage in collaborations. The evening was co-hosted by Wooster Collective, one the most prominent street art projects on the web. The exhibition was organized between June- August 2008.

The work of IRLO, Nuclear Fairy, and Omar, samples of which illustrated RCINY's monthly calendar, inspired Marina Draghici, a New York-based costume and stage designer, to invite them to create their own version of African musician Fela Kuti's Shrine on the walls of the Off-Broadway theatre hosting a groundbreaking musical about Kuti's life.

## #2 by PEARLE\*: examples regarding Freedom of Expression

### 1. Examples of self-censorship

Mozart's "Idomeneo" at the Deutsche Oper Berlin

In September 2006 Kirsten Harms, the Director of the Deutsche Oper Berlin in Germany, initially decided to cancel a planned reprise of "Idomeneo" by Mozart. This particular production by Hans Neuenfels shows King Idomeneo carrying the decapitated heads of Poseidon, Jesus, Buddha and Muhammad. The police saw a security threat in this and advised the opera's management to remove Idomeneo from the schedule. After a huge wave of public protest the opera in the end did successfully present Idomeneo under heavy security measures.

<http://www.bloomberg.com/apps/news?pid=20601088&sid=a3Wlr6P8hvUk&refer=muse>

### 2. Examples of censorship by public administration

Georg Schneider's "Cube Hamburg 2007"

For the 2005 Venice Biennale, German artist Georg Schneider had built a big black cube of aluminium (14m x 14m x 14m), resembling the Kaaba at Mecca. After the Biennale his initial plan was to install the cube in St. Mark's Square but city officials rejected his proposal as it might have offended Muslims. The idea to set it up in front of a museum in Berlin failed as museum officials had similar fears. Ironically the idea was very much welcomed by the Muslim community in Germany. Schneider finally succeeded to set up his Kabaa in the city of Hamburg, Germany.

<http://www.iht.com/articles/2007/04/16/style/cube.php>

### 3. Examples of censorship by other public figures/ society

Salman Rushdie's "Satanic Verses"

In 1988 British Indian novelist Salman Rushdie wrote the "Satanic Verses", a book that elaborated the disputed Muslim tradition on the Meccans. In 1989 the Iranian Ayatollah Khomeini proclaimed a fatwa (muslim curse) on Rushdie as the book was considered blasphemous against Islam in many Muslim countries. In fear of his execution Rushdie had to live under police protection for years. In 1989 the UK and Iran broke diplomatic relations over the incident.

[http://news.bbc.co.uk/2/hi/uk\\_news/6756149.stm](http://news.bbc.co.uk/2/hi/uk_news/6756149.stm)

### #3 by ELIA: example regarding Mainstreaming Culture

Recent analysis suggests that between 2009 and 2013 the UK creative industries - which is responsible for films, music, fashion, TV and video games production - will grow on average at 4% - more than double the rate of the rest of the economy. By 2013, the sector is expected to employ 1.3 million people, likely to be more than the financial sector. The optimistic medium-term outlook - even in a time of economic downturn - is primarily due to the opportunities for innovation, as increasing numbers of creative businesses take advantage of digital technologies to develop new business models, illustrated by the digital distribution model which has been exemplified by the success of 'iTunes'. NESTA's analysis sharply contrasts with the European Commission Communication 'New Skills for New Jobs', Anticipating and matching labour market and skills needs' published in December 2008. [http://ec.europa.eu/education/lifelong-learning-policy/doc/com868\\_en.pdf](http://ec.europa.eu/education/lifelong-learning-policy/doc/com868_en.pdf)

As part of the European Economic Recovery Plan, 'New Skills for New Jobs' aims to help Europe alleviate the effect of the immediate crisis and prepare for the economic upturn by promoting education, employment and reintegration into the labour market. The Communication mentions the shift to a low-carbon economy and the growing importance of the knowledge economy, in particular the diffusion of ICTs and nano-technologies as examples for great potential for the creation of sustainable jobs. The fact that the creative industries, culture and creativity are completely absent in the Communication, shows once more that policy makers still seriously underestimate the importance and innovation potential of the cultural economy and of creative professionals.

It is disappointing that the contribution of the creative industries to high-quality employment is not mentioned in the Communication at all. Nevertheless the Communication could inspire us to increase the contributions art schools could make to employment and employment creation by improving training of generic and entrepreneurial skills for young graduates; lifelong learning initiatives such as retraining artists that find it difficult to maintain their careers later in life; setting up initiatives such as incubator units and employment support centres in collaboration with partners and employment services. Possibly arts institutions could benefit more from new national and regional initiatives under the European Social Fund.

#### #4 by CEATL: example regarding Research, Experiment and Exchange

Translation is important not only in terms of quantity (= cultural diversity), but also in terms of quality -- and, related to that, the (legal and artistic) status of the translator as an author of a *\_new\_* work. In terms of EU funding, this means that a difference should be made between "translation subsidies" (going to the publishers in order to boost diversity) and "translation grants" enabling translators to do their work in the correct manner. A survey on literary translators' working conditions is available: [http://www.ceatl.eu/en/situation\\_survey\\_en.html](http://www.ceatl.eu/en/situation_survey_en.html)

#### #5 by EFAP: example regarding Research, experiment and Exchange

Architecture depends on formal (materials, formal expression and translation of artistic development into built structures), legal (possibility to go beyond norms, and the standardisation they often imply, particularly in the political context of sustainable development, to achieve the goals of economy and responsiveness) and societal forms (embodiment of social and cultural diversity, adaptation to changes, flexibility, transformation); Knowledge on these changes should be supported, including action-based research funding / research by design, space and time offering opportunities (rather a framework than devices); disused industrial zones.

#### #6 by FEP: example regarding Professional Training

Apart from the case of "best-sellers", a book cannot be known outside of its linguistic areas if it is not first discovered by a publisher in another country likely to purchase the rights to publish the version translated into his/her language. His/her interest can only arise if s/he is able to read the book in its original language and if s/he has the necessary budget for the acquisition of rights and the translation. For publishers of lesser-spoken languages, such opportunities to sell rights are actually very rare. So the support for training – including lifelong learning – of publishers in foreign languages is essential. In fact, better professional training for publishers, especially for those from countries with a restricted linguistic distribution would enable them to acquire a better understanding of the complexities of the business and spread best practices in their respective countries. The mobility of young professionals should be addressed as well. With regards to the use of digitisation tools: it is essential to give support to train book professionals on how to use digitisation tools and to facilitate the financing of the development of digital contents.

This could be achieved, for example, by increasing opportunities for subsidies to all publishers of digital contents, to develop the educational digitised contents in the Lifelong Learning programme. Such an initiative could be inspired by the support granted by the French National Book Center (CNL) for the digitisation of books to be indexed and made available via the French Branch of the European Digital Library.

#### #7 by FEP: example on Carbon Emissions

Since 2000, more than 6 million books have been printed on recycled paper made from post consumer waste. Many European publishers have introduced new paper policies and are aiming to reduce their carbon foot print.

One of the first major trade publisher in the UK, Harper Collins, has succeeded to make some operations carbon neutral. They have developed a comprehensive strategy for addressing the impact on the environment, this includes reducing their own energy use, working with suppliers to use more sustainable paper in their books and using their portfolio of titles to engage with consumers on climate and energy issues.

# List of C&C BEST PRACTICES

## Best Practice C&C # 1 (provided by Hors Les Murs)

### [ Project Title: Juggling the Arts

#### The Administrating Organisation & Partners (Countries) involved:

The project was administrated by the New Nordic Circus Network (NNCN), a platform for contemporary circus in the Nordic countries that gathers six partners: Københavns Internationale Teater (Denmark), Finnish Circus Information Centre (Finland), Cirko – Centre for New Circus (Finland), Sirkunst – nettverk for nysirkus i Norge (Norway), Cirkus Cirkör Lab (Sweden) and Subtopia (Sweden).

#### Cultural Area(s):

Performing Arts; Interdisciplinary

#### Target Group(s):

- Artists/companies: circus artists from the Nordic countries interested in interdisciplinary creation.
- producers and presenters/venues: create good conditions and opportunities for local/EU projects.
- NNCN members.

#### Project Location(s) (Country) & Duration:

4 countries (see above); 2008-2009

#### Financing:

Support from Kulturkontakt Norden / Nordic council of Ministers.

#### Sustainability:

A continuation of the Project is foreseen?

- Yes, in particular thanks to the cooperation project Jeunes Talents Cirque Europe supported by the EU Culture programme.
- Eventual follow-up Project:
- Publication of a book by Tomi Purovaara (Contemporary Circus – Introduction to the development of circus arts) to outline the new circus sector in the Nordic countries (to be published in 2009 by Stockholm University).
- Publication of online resources.

#### Contact / Website:

<http://nordic-circus.org/>

## The Project

### **Key words:**

contemporary circus / connection / inter-linking / artistic mentoring / laboratory / professional development

### **Main reason(s) for its exemplarity:**

The project Juggling the Arts worked on a trans-national scale to foster artistic creativity and develop high artistic standards as well as a new accompaniment scheme in the contemporary circus field. The project is a good example of how a platform of information centres, venues and academic researchers can offer support and advice to (circus) artists when developing new projects and testing ideas.

### **Issues matching those found in the C&C Position Paper:**

The possibility given to young artists to test ideas and meet artists/researchers with valuable experience (mentors) to foster their creativity, open their mind to new dramaturgies and multidisciplinary works and give them self confidence in their artistic choices. The project Juggling the Arts was particularly interesting because it permitted artists to benefit from a high quality accompaniment (intellectual as well as production aspects) and connect their practice to contemporary creation 'standards'. Connections between different kind of operators.

### **Project Objectives and Description:**

The objectives of Juggling the Arts are to offer artistic and financial support to new Nordic circus projects; support dialogue and building of connections and networks between Nordic contemporary circus artists and programmers; support the development of creativity and professionalism within the contemporary circus field.

The first co-Nordic project brought together four new contemporary circus projects from four Nordic countries. The programme Juggling the Arts gave Nordic circus artists the opportunity to have two residencies to work on their project. The artistic teams have the opportunity to test ideas, to get inspiration and feedback on their artistic visions and goals from five mentors as well as their Nordic colleagues.

Afterwards the artistic teams received production support as well as support from the partners of the Network for New Nordic Circus in terms of presentation and distribution aid on a national, Nordic and international level. The performances were presented in the programme of Cirko Festival in Helsinki.



### [ Project Title: Alter Ego

#### The Administrating Organisation & Partners (Countries) involved:

29 partners in 22 countries involving the EUNIC network, coordinated by EUNIC Brussels (involving the Louvain Institute of Ireland, deBuren, Goethe Institut, British Council, Danish Cultural Institute, Czech Centres, Roumanian Cultural Institutes, Istituto Italiano di Cultura, Lietuvos Institutas, Institut Pierre Werner, Finnish Cultural Institute, Alliance Française, Hungarian Institute, Salvii Copi, Ministère des Affaires Etrangères de France, Österreichisches Außenministerium, ...)

#### Cultural Area(s):

Visual Arts, Design and Applied Arts, Music, Performing Arts, Education

#### Target Group(s):

young people 14-18 years old

#### Project Objectives and Description:

To engage young people in Intercultural Dialogue by portraying an Alter Ego – a project in the European Year of Intercultural Dialogue 2008

#### Project Location(s) & Duration:

From February 2008 until February 2009 in 22 EU member states (Austria, Belgium, Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Ireland, Italy, Latvia, Lithuania, Luxembourg, Netherlands, Poland, Portugal, Romania, Slovenia, Sweden, United Kingdom)

#### Financing:

80 % EU Commission (flagship project of the European Year of Intercultural Dialogue 2008)  
20 % EUNIC members and partners

#### Sustainability:

Ongoing Follow-up Project: The best results of the Alter Ego competition are being portrayed in a traveling exhibit which is shown throughout Europe. There are 3 sets of the exhibition, as well as a film and USB sticks with the results of the project, as well as suggestions on how to work with the materials for educational purposes.

#### Contact / Website:

[www.eunic-brussels.eu](http://www.eunic-brussels.eu) (also under alterego on flickr and youtube)

## The Project:

### Key words:

Young people (14–18 years old) were encouraged to explore different and varied identities in their local communities, by creating a double portrait (video, photo, text, music...): a self portrait alongside a portrait of a person from a different background and tradition. The competition was promoted both by national media, through the web, and directly to schools and youth networks and organisations.

All of the art works have been gathered on a central web space, offering the opportunity to vote on the submitted works. Per country a jury of artists and media professionals, with an emphasis on known artists of a minority or migrant background, selected two finalists.

In November Alter Ego invited the young finalists to a 5 day Intercultural Workshop in Denmark where they were coached by 12 European artists from minority/migrant communities. The young participants also learned about migration and minorities in Europe.

The results of the workshop are being disseminated via

- 10.000 UBS sticks containing the winning works and the works generated during the workshop. The sticks were designed by the Helsinki based graphic designer Hanna Siira.
- A lightweight exhibition consisting of 20 panels (2mx1m), curated by Anne Schönharting (Agentur Ostkreuz Berlin) in cooperation with Hanna Siira.
- A pedagogical weblog
- A documentary film of the workshop week in Denmark financed by Fondation Roi Baudouin-Brussels.

The dissemination and follow up strategy developed for Alter Ego uses these products as concrete practical examples and case studies to be included in teachers' kits in European schools, as well as in the activities of all the partners in this project: cultural institutes, youth organisations and networks as well as community organizations. The finalists are acting – based on their recently acquired experience – as Ambassadors of intercultural dialogue in schools, cultural and community centres but also in political and government institutions.

Media partnerships in 22 countries and in 18 EU languages have covered all three stages of the project: competition and selection of finalists, the Intercultural Workshop and the process of dissemination covered by local, national and European TV and radio networks.

### Main reason(s) for its exemplarity &

Issues matching those found in the C&C Position Paper:

- Good example for integrating the elements of the chain of processes stated in recommendations of the C&C group (III. A, paragraph 5), i.e. training, production, dissemination, documentation, media reactions in 22 countries simultaneously across Europe – with interaction between the national projects on a European level.
- Good example for making teenagers aware of thinking of “the other” right in their immediate environment.
- Although it was very hard to motivate 14-18 year olds, i.e. teenagers, to take part in the competition and to PRODUCE a work of art together with a true Alter Ego, especially with the first prize NOT being money or having a monetary value, but with the first prize being a scholarship for an arts camp in a small village in Denmark where you were asked to produce new works of art in teams, the outcomes of the project and its sustainability are so convincing that the EUNIC network would take this risk again.

## [ Project Title: ResCen

### Administrating Organisation & Partners (Countries) involved:

Middlesex University, London, UK – partners in Japan, China and India

### Cultural Area(s):

Performing Arts, Music, Education, Interdisciplinary

### Target Group(s):

The academic community, particularly those involved in artistic practice as research; reflective artists; policy makers; general public interested in the work and voice of artists.

### Project Location(s) (Country) & Duration:

Ongoing since 1999 with six artists attached as Research Associates: Ghislaine Boddington, Shobana Jeyasingh, Richard Layzell, Rosemary Lee, Errollyn Wallen.

### Financing:

Higher Education Research funds, NESTA (National Endowment for Science, Technology and the Arts), British Council, Daiwa Anglo-Japanese Foundation.

### Sustainability:

A continuation of the Project is foreseen? Yes, as further funds gained through the Hefce Research Assessment Exercise (RAE) of 2008. Eventual follow-up Project: There will be a re-configuration in 2009/10 including new artists and developing current research strands.

### Contact / Website:

[www.rescen.net](http://www.rescen.net) / [rescen@mdx.ac.uk](mailto:rescen@mdx.ac.uk)

## The Project

**Key words:**

Artist / creative processes / practice as research / documentation / cultural policy

**Main reason(s) for its exemplarity:**

The key aim is to modify the knowledge-status of practice-as-research, prioritising the voices, roles and responsibilities of the art-makers themselves, and using a variety of structures that enable practising artist-researchers to pursue advanced research into art-making, while also providing them with broad opportunities to interface with traditional university structures. In 1999 ResCen established one of the most extended longitudinal studies of artists' processes.

**Issues matching those found in the C&C Position Paper:**

ResCen, Centre for research into creation in the performing arts investigates the creative processes and working practices of artists in the UK and internationally; recent work includes the relationship of these practices to relevant cultural policy. This project indeed constitutes a good example for the issues related to the research and development aspect of creativity and creation, underlined by the position paper in the general recommendations, supporting interactions between different artistic disciplines and different points in the production chain.

**Project Objectives and Description:**

ResCen is concerned with processes in art making, rather than outcomes. seeking to identify commonalities and distinctiveness in the making processes across established disciplines, and to recognise the professional engagement of the artist as worker. Strategies for observing and mapping practice include self-reflection, third person and participant-observation, often through the formation of research teams. A further objective is the building of bridges between the university sector, related cultural industries and cultural policy makers. Many activities take place in a public context, open to all-comers, in order to create a meeting place to contribute to the international debate concerned with the knowledge-status and evaluation of art-practices in a professional context. ResCen works through international networks and partnerships with artists, universities and agencies in Europe, North America and Asia.

## [ Project Title: MACC - Mercado Atlántico de Creación Contemporánea

### Administrating Organisation & Partners (Countries) involved:

Mirmidon Producciones S.L Partners: Gobierno de Canarias; Cabildo de Tenerife; Auditorio de Tenerife; Atlantic Connection (*international network*); Digitalent; Proyecto Lunar; E-Cultura. Countries: No main international funding partners were involved in spite of MACC being an international platform. Nevertheless “Atlantic Connection” is a network of members from Spain, Germany and Brazil.

### Cultural Area(s):

All artistic disciplines and sectors

### Target Group(s):

Creators, artists, cultural promoters, funders, institutions, private businesses and any others keen to give free rein to their creative potential or looking for new focuses for the business sector in the midst of change.

### Project Location(s) (Country) & Duration:

Auditorio de Tenerife, Santa Cruz de Tenerife, Canary Islands, Spain. 23-25 April, 2009.

### Financing:

Gobierno de Canarias: 50% / Partners and own resources: 50%

### Sustainability:

A continuation of the Project is foreseen? Yes; itinerant in Spain

### Contact / Website:

info@maccatlantic.org <http://maccatlantic.org/central>

## The Project

### **Key words:**

Showcase of new ideas and creative artistic processes coming from the artistic fields for the development of all social areas

### **Main reason(s) for its exemplarity:**

MACC is a unique professional cultural event that offers something different from existing cultural markets. Attendants can find solutions to their creative needs and new focuses for the business sector in the midst of change. It is a meeting point for cultural research, development and innovation, for showing and observing experiences, ideas and creative artistic processes that go above and beyond conventional proposals. It is an opportunity for turning creative impulses into concrete ideas to promote development.

### **Issues matching those found in the C&C Position Paper:**

The project created by Mirmidon can be taken as good example of an attempt to support interactions between different artistic disciplines, different sectors, different economic fields and different points in the production chain, as it is recommended by our position paper. It fosters a more intensive, systematic, and wide-ranging collaboration between the arts, implementing collective based private-public initiatives to support artist-led experimentation.

### **Project Objectives and Description:**

MACC is a professional event centered on cultural innovation, creative processes and artistic research to promote development through artistic creation. It is also based on the conviction that creative processes carried out in the field of the creative industries also have applications outside this field: new organizational structures for networking, innovative forms of learning in the socio-educational sphere, collective creation of a new product, etc. As a result, macc was set up as a cultural market for research, development and innovation at the service of ideas, up-and-coming talent and new social sensitivities taking shape in the form of cultural material in the 21st century. Firmly multidisciplinary in nature, macc helps strengthen the relationship between artistic creation, the economy and business by creating a space for promoting and exchanging ideas and work processes amongst agents.



[ **Project Title: C.A.O.S. – Centro per le Arti Opificio Siri**

**The Administrating Organisation & Partners involved:**

Indisciplinarte s.r.l and Civita Servizi s.r.l

**Cultural Area(s):**

Performing Arts; Visual Arts; Music; Literature; Architecture; Education; Cultural Heritage; Interdisciplinary

**Target Group(s):**

Young artists, local community and civil society

**Project Location(s) (Country) & Duration:**

Terni (Italy) / Permanent Institution

**Financing:**

Municipality, Region, Foundation CARIT - Cassa di Risparmio di Terni

**Contact / Website:**

[linda@indisciplinarte.it](mailto:linda@indisciplinarte.it) / [www.caos.museum](http://www.caos.museum)

## The Project

### **Key words:**

contemporary artistic production / mixing and crossing of genres / rehabilitation of a former industrial area / network and dialogue within the community / free entrance

### **Main reason(s) for its exemplarity:**


The venue had been initially thought as another static and traditional “museum”. Indisciplinarte worked to change its final destination, by means of a process of persuasion towards the institutions and the civil society in Terni, building (in only three years) a reputation based on the success and the strength of an artistic proposal, weaving urban and citizen relations. It pushed through the idea – still uncomfortable, in Italy – of culture and creativity as real factors of social development, and worked to build a net among organisations previously not collaborating: associations, governance, business, and universities.

### **Issues matching those found in the C&C Position Paper:**

Caos aims to demonstrate that the process of artistic creation is a process of production. It hosts several spaces and venues dedicated to each “ring” of the cultural production chain, and plans to work in the next years to make a real and integrated system out of all these single inputs. Currently, there are already spaces aimed to training, to production (including a partnership with ETI – Ente Teatrale Italiano, through the “New Creativities” project, supporting young actors and companies), distribution and documentation (a library, and a collection of video material documenting the three-year process which ended with the opening of CAOS). CAOS also manages a system of residencies, sending Italian artists abroad, and welcoming foreign artists in Terni for periods of time.

### **Project Objectives and Description:**

CAOS is a brand new cultural centre consecrated to contemporary artistic production, inaugurated on March 28<sup>th</sup> in Terni (Umbria, Italy). It is a unique venue in its genre in Italy: a 6000 square metre space, born from the restructuring of an old chemistry factory, that will host national and international temporary exhibitions, creative labs, a Museum of Modern and Contemporary Art, the Archaeological Museum of the city, a 300-seat theatre and a café-bookshop of new generation. This new remarkable container will give hospitality to the activities of a working group lead by Indisciplinarte, aiming to a redefinition of the role of the contemporary in the city and in general of Terni’s cultural identity (through events as Es-Terni, Festival of contemporary creation, and provocations as the candidature of Terni as European Capital of Culture in 2019). CAOS is intended, so, as a starting point, as a mean to an objective, an instrument to put forward a reasoning into a project of involvement of the community.



## [ Project Title: The Lift

### The Administrating Organisation & Partners (Countries) involved:

The project was administrated by the Trans Europe Halles Coordination Office (Lund, Sweden) Members of TEH 17 European countries participated in the project; Hungary, Lithuania, Italy, Ireland, Finland, Germany, France, Sweden, The Netherlands, Slovenia, Latvia, Norway, Estonia, Serbia, Slovakia, Spain, Austria.

### Cultural Area(s):

Performing Arts; Visual Arts; Music; Education; Interdisciplinary

### Target Group(s):

- \* TEH members: independent and multidisciplinary culture centres from all over Europe
- \* Young people aged 18-30 active in TEH member centres.
- \* Organisations in the geographical region of Scania (Sweden)

### Project Location(s) (Country) & Duration:

17 countries (see above); 3 years, 2006-2008

### Financing:

The annual grant from the Swedish National Board for Youth Affairs covered the salary and travel of the Project Manager, the costs for evaluating the project (Researcher), plus marketing, communication and administration. Mejeriet (the cultural centre that hosts the TEH Coordination Office) offered free office space and equipment and contributed with the salary of the accountant and general support and management/monitoring of the project. The members in TEH who have been partners in the project have also made substantial investments in the project in terms of time. They have also paid all costs related to attending TEH Meetings (where the project has been developed and evaluated) themselves. The EVS exchanges are realised with separate budgets that come from additional funding that the sending/hosting organisations apply for from the Youth in Action Programme.

### Sustainability:

A continuation of the Project is foreseen?

Yes, EVS-exchanges between member centres are now a permanent activity of the network.  
Eventual follow-up Project: Not in the near future, but maybe later.

### Contact / Website:

www.teh.net

## The Project

### **Key words:**

education / youth exchange network projects / European Voluntary Service / international youth work / professional development / independent cultural sector.

### **Main reason(s) for its exemplarity:**

The project The Lift managed to inspire a large number of members to engage in international youth work (before the project started five members were accredited to work with the EVS-scheme, today more than twenty members work with the scheme).

The project is a good example of how a network can offer support and service to its members to work with different EU programmes (in this case the EU Programme Youth in Action).

The project has been thoroughly evaluated with the help of different methods (meetings, interviews, a one-year process evaluation conducted by a Researcher who produced an unbiased Evaluation report). In Spring 2009, TEH will print a handbook to share experiences of working with The Lift. The aim of the handbook is to offer a tool to organisations and networks that would like to start similar projects in the future.

### **Issues matching those found in the C&C Position Paper:**

The possibility given to young people to exploit a network for their training, through the system of EVS, represents a good example about “new models of governance”. In fact, the Lift brings together, in the same international project, the institutional reputation of the EU Programme Youth in Action and the multidisciplinary approach typical of Trans Europe Halles member venues, independent centres with a particular approach towards alternative artistic creation.

### **Project Objectives and Description:**

Many young people are engaged as volunteers in the different member centres of the European network Trans Europe Halles (TEH). The project The Lift (2006-2008) aimed to give these young people (aged 18-30) the opportunity to go abroad to another member centre as a volunteer for 2-12 months through European Voluntary Service (EVS). More specifically, The Lift aimed to coordinate the exchange of volunteers between the member centres, to support and encourage the young volunteers to develop their own project ideas together and to inspire and support the member centres in getting started to send and host volunteers within the EVS scheme. Further, the project also aimed at inspiring organisations in the region of Scania, Sweden, to engage in international youth work through EVS.

[ **Project Title: International Village of Culture**

**The Administrating Organisation & Partners (Countries) involved:**

National Rural Touring Forum UK, Culture 10, Arts Council England

**Cultural Area(s):**

Performing Arts

**Target Group(s):**

Rural promoters, artists, funding partners

**Project Location(s) (Country) & Duration:**

UK Wide – two-year project

**Financing:**

Arts Council England Lottery, Culture 10 (North East England)

**Sustainability:**

A continuation of the Project is foreseen? Yes

Eventual follow-up Project: Joint working with European performing arts organisations

**Contact / Website:**

[www.nrtf.org.uk/ivoc](http://www.nrtf.org.uk/ivoc)

## The Project

### **Key words:**

rural / mobility / demographic change / artistic quality

### **Main reason(s) for its exemplarity:**

Effective partnership working, sustainability of the project in terms of practical animation of the themes through the performing arts / Focus on cultural diversity and the need to engage with 'new Europe' / Consideration of artists' mobility in context of climate change / Sustaining and strengthening existing networks / Raised profile of rural issues through international agenda

### **Issues matching those found in the C&C Position Paper:**

The project of IVOC provides us with a good reference point in the field of the "new models of governance" and the "hybrid partnerships" invoked by the Position Paper. From an idea, born and nurtured in a context of international networking, a major national institution as the Arts Council England, together with its partners, started a process aimed at supporting and promoting the artistic development in areas traditionally seen as disadvantaged such as the rural ones.

### **Project Objectives and Description:**

International Village of Culture (IVOC) was set up as a counterpoint to European City of Culture and is presented in the wake of Liverpool City of Culture 2008. The seeds for IVOC were sown at an IETM (international network for the contemporary performing arts) meeting in Istanbul, where a group of Yorkshire artists were attending as part of our International Networking Project. The National Rural Touring Forum is engaged on a two-year project to promote engagement with international arts in rural areas. A key part of this project is the IVOC conference to be held from 31 March to 4 April 2009 in Durham. The project will continue with work commissioned for the conference touring around the UK through to March 2010. The main actions of the conference are to

Debate the issues of rural touring at an international level

Explore international work suitable for touring in rural areas and show the Northern Touring Schemes' International Collaborative Commission "work in progress"

Present an International Festival of Rural Touring

Learn about the practicalities of programming international artists

[ **Project Title: Young Artists as Creative Co-makers**

The Administrating Organisation & Partners (Countries) involved:

Kunstenaars & Co <http://www.kunstenaarsenco.nl>

Cultural Area(s):

Education and all art disciplines

Target Group(s):

Students and young artists  
Arts education institutions

Project Location(s) (Country):

Netherlands

Sustainability:

Continuation of the Project: Ongoing development

## The Project

### **Key words:**

Cultural entrepreneurship / New Jobs and Skills / Higher Arts Education

### **Main reason(s) for its exemplarity:**

The project aims to encourage practical approaches, to develop a national and increasingly trans-national strategy and is successful in assessing and documenting progress.

### **Issues matching those found in the C&C Position Paper:**

The example refers to the general recommendations that support should be given for professionals' multi-purpose and trans-national training. It also refers to the need for recognition of and support for informal networks and residencies offering creative workers, space and time to research, experiment and exchange and share knowledge. New technologies (sites, portals, online resources) ensure access to artistic knowledge and to practical information.

### **Project Objectives and Description:**

Art schools in many European countries stimulate their students to enter the professional world through courses, apprenticeships and new ways of project-based learning and teaching. The Dutch 'Creative Co-Makership Programme', initiated by Kunstenaars & Co develops a particularly concerted strategy documenting progress, stimulating concrete projects and exchanging knowledge within and between art schools. Student projects are real commissions in which students collaborate, train and show their skills. Some examples of projects:

- The Utrecht Station Information Centre asked students from the Game Design and Development department of the Utrecht School of the Arts to develop a game for the Centre where visitors can learn about the future layout of the station. In the next years the area around Utrecht station will drastically change. Eight students and one computer science student (Utrecht University) developed 'the Blob', a game about getting to know about the anticipated changes. It caught the attention of a large American games publisher THQ, who brought out an entertainment version of the game on the market. Students learn skills they never could learn from books such as interacting with customers. Some students have started their own business. [www.blob.hku.nl](http://www.blob.hku.nl)
- During the Amsterdam Fashion Week students from the Fashion Design department ArtEZ School Arnhem presented for the 10th time the 'Collection Arnhem'. During their training a whole year-group designs a complete fashion collection. They are also responsible for the show, styling, presentation, production, press, coverage and sales. In this way students learn all aspects of the fashion trade. The project allows students to learn transferable skills, including listening to each other and collaborating. Afterwards students usually start an apprenticeship and find a job within a company much more quickly. [www.collectiearnhem.nl](http://www.collectiearnhem.nl)
- A chair that runs away from the person who wants to sit down in it, a table sprouting herbs, beautifully formed bowls of sweets which you hear whispering, 'take me, take me'. Plants in glass bowls, helped by sensors and a system of instruments, react visibly to the presence of humans. Students of the Willem de Kooning School of Art Rotterdam presented these remarkable objects in 2008 at the Salone Satellite as part of the prestigious Milan Design Exhibition reserved for young designers. Students were challenged to think further than reality and to develop stimulating, and often funny concepts. It drew the attention of international media and large companies. Taking part in the exhibition made students aware how they can sell their ideas to the outside world and they realised the importance of presentation, website, visiting cards and the whole communication system surrounding such presentations. [www.minorquirk.wdka.nl](http://www.minorquirk.wdka.nl)

## [ Project Title : Le Laboratoire: A Sustainable Culture Lab

### The Administrating Organisation & Partners (Countries) involved:

Le Laboratoire (non profit): Paris, France. Principal partners: The Cloud Foundation: Boston, MA, USA; Medicine In Need (MEND): Pretoria, South Africa; Paris, France; Cambridge, MA, USA; The Idea Translation Lab (Harvard University): Cambridge, MA, USA; Le LaboGroup (for profit): Paris, France; Le Laboratoire Management International (for profit): Paris, France; Boston, MA, USA

### Cultural Area(s):

Education; Visual Arts; Performing Arts; Design and Applied Arts; Interdisciplinary; Artscience

### Target Group(s):

Innovators and culture industry, culture and society; young creators

### Project Location(s) (Country) & Duration:

Paris, France. Experiences last 12 to 18 months with exhibitions lasting 3 months

### Financing:

National and international partnerships in education, culture, industry and humanitarian engagement; rental income, ticket sales, derivative product sales.

### Sustainability:

A continuation of the Project is foreseen? Yes

Follow-up Project: Le Laboratoire envisages three projects per year for the foreseeable future.

### Contact / Website:

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

## The Project

**Key words:**

Artsience / innovation / experience / creativity / process / fusion / catalyst for change

**Main reason(s) for its exemplarity:**

Le Laboratoire's core mission is to foster the creative process and exhibit innovative works created at the intersection of art and science. By supporting internationally known artists and scientists to work collaboratively across disciplines, Le Laboratoire seeks to foster a culture of artistic and scientific experimentation and partnership, both locally and worldwide.

**Issues matching those found in the C&C Position Paper:**

Le Laboratoire constitutes an experimental creative hub, linking together the scientific approach with the artistic vision. It promotes a cultural dialogue between professionals of different disciplines by organizing combined residencies, fostering unforeseen collaborations and exchanges. It offers space and time for research, to achieve multidisciplinary results and innovative productions. For all these features, it represents an excellent case study for our Position Paper, in the field of "informal network and residencies" as well as trans-sectoral collaborations and potential synergies of mainstreaming culture in other policy areas .

**Project Objectives and Description:**

Idea development in culture, industry, education, and society can be conceived as a process of experimentation, where the catalyst for change, movement – innovation – is a fusion of the creative processes we conventionally consider to be associated with art and science. This fused process is the basis of Le Laboratoire. Le Laboratoire transfers society's traditional focus on preconceived, discipline-based outcomes to the fluidity and experimentation of the creative process. Its work is based on the belief that the processes of exploration, discovery, and innovation often matter more to the genesis of truly creative work than any outcome these processes may produce. From its creative programs, and its partnership with the French company Labogroup, two products are being commercialized in 2009, Le Whif ([www.lewhif.com](http://www.lewhif.com)) and Andrea (<http://www.laboratoire.org/andrea/>)

## [ Project Title: TEAM Network

### The Administrating Organisation & Partners (Countries) involved:

The network, initiated in 2007, gathers 13 arts magazines from all Europe: Alternatives Théâtrales (Belgium), Art'O (Italy), BalletTanz (Germany), Danstidningen (Sweden), Highlights (Greece), Maska (Slovenia), Mouvement (France), Obscena (Portugal), Scènes (Belgium), Stradda (France), Obieg (Poland), Livraison-Rhinocéros (France), etcetera (Belgium).

### Cultural Area(s):

Performing Arts; Visual Arts; Literature; Interdisciplinary; Art Criticism

### Target Group(s):

Critics and cultural journalists / Arts magazines / TEAM Network members

### Project Location(s) (Country) & Duration:

8 countries (see above); since 2007.

### Financing:

Self-financing

The network is a partner of SPACE, pilot project on mobility awarded in 2008 by the EC.

### Sustainability:

A continuation of the Project is foreseen?

Yes, a common multi-lingual magazine (YearBook) will publish in 2009 with main topic 'asymmetries/imbbalances' in European contemporary creation. The network wishes to intensify the cooperation between members.

Eventual follow-up Project: Not in the near future, but maybe later.

### Contact / Website:

[www.team-network.eu](http://www.team-network.eu)

## The Project

### **Key words:**

art criticism / multi-linguism / contemporary creation / training

### **Main reason(s) for its exemplarity:**

TEAM Network is an association promoting the circulation of ideas and analysis of contemporary creation. The collaborations between the members allow exchange on theoretical backgrounds as well as on practices. Its actions are targeted towards both freelance critics and independent publishers, fragile and essential players of the 'creation chain of processes'.

### **Issues matching those found in the C&C Position Paper:**

The example refers to the recommendation that support should be given to art criticism and arts magazines since their activities are of vital importance and part of the creation/creativity processes. Too few schemes support critics' training, mobility, residencies, formal or informal exchanges and independence, even if all operators agree on the necessity of analysis, research, intellectual accompaniment, media visibility, respect of cultural diversity, freedom of speech, etc.

### **Project Objectives and Description:**

The TEAM Network's goal is to contribute, both on the European and international level, to:

- The circulation of writing, ideas, and awareness in the domain of the arts;
- The mobility of those working in the cultural sector, including publishers of cultural reviews and critics;
- The exchange of information, tools and knowledge, as well as the sharing of experiences between independent publishers of all countries;
- The promotion of inter-cultural dialogue, and respect for cultural diversity and multilingualism;
- Greater awareness of cultural life and the defence of contemporary artistic creation as a crucial, cross-disciplinary element of society;
- In order to accomplish these missions, the network is developing several categories of action: the exchange of editorials and translations (articles published in several languages/magazines), communal publications (i.e. YearBook "Dance in Art" in 2008), professional gatherings (i.e. residency for performing arts critics to reflect on contemporary circus aesthetics) and training workshops (i.e. during festivals: Alkantara in Lisbon, Complicats in Barcelona, etc.).

## [ **Project Title: NEU/NOW Showcase of Young Creative European Talent**

### The Administrating Organisation & Partners (Countries) involved:

Coordinator for the online festival is the European League of Institutes of the Arts (ELIA), which represents an independent network of 350 European Higher Arts Education Institutions and Universities, covering all arts disciplines. The Live Festival 2009 is represented by Vilnius – European Capital of Culture 2009. Partners in the event include the Lithuanian Academy of Music and Theatre and Vilnius Academy of Arts.

### Cultural Area(s):

Performing Arts; Visual Arts; Music; Design and Applied Arts; Education

### Target Group(s):

Talented graduating artists / Promoters, curators, festival organizers and producers

### Project Location(s) (Country):

Online / Vilnius, Lithuania

### Financing:

Vilnius Cultural Capital Europe

### Sustainability:

Continuation of the Project: in other cultural capitals of Europe

## The Project

**Key words:**

Cultural Capitals of Europe / Emerging young creative talent in Europe

**Main reason(s) for its exemplarity:**

It presents an example of productive collaboration between the art schools in Europe and the cultural capitals of Europe, to start with in Vilnius 2009, with a definite focus on creating spaces for young artists to learn and exchange and to get in touch with the professional world. It offers a European-wide platform for young artists in an atmosphere of cultural diversity and dialogue.

**Issues matching those found in the C&C Position Paper:**

The example refers to the general recommendations that support should be given for professionals' multi-purpose and trans-national training. It also refers to the need for recognition of and support for informal networks and residencies offering creative workers, space and time to research, experiment and exchange and share knowledge. New technologies (sites, portals, online resources) ensure access to artistic knowledge and to practical information.

**Project Objectives and Description:**

The NEU/NOW Festival presents an emerging generation of professional artists in Europe to the attention of a wide European audience. It is an online event and also a live festival that promotes artistic excellence through cutting edge presentations and activities different art disciplines. For selected young artists it presents the opportunity to show their work, meet each other and form international partnerships. Audiences, producers and curators can experience the most excellent artists and innovative projects emerging from the art schools and universities across Europe. The Festival creates a forum where artists, producers, curators, cultural operators and policy makers discuss future developments for the arts and higher arts education. A selection of artists from the Virtual Festival will be invited to present their work in the 2009 European Capital of Culture Vilnius. Work is being selected that engages with, and makes a bold contribution to, leading edge practice in the international field of the discipline and is likely to stimulate the interest of promoters, curators, festival organizers and/or producers. In making their selections, the judging panels are mindful to ensure that the overall profile of work selected represents diversity and offers as wide as possible a representation of European regions. The NEU/NOW Festival is hosted on [www.neunow.eu](http://www.neunow.eu). The Festival will hopefully be further developed in the next years in collaboration with other European Cultural capitals.

## [ Project Title: OTM (On-the-Move.org)

### The Administrating Organisation & Partners involved:

On-the-move.org, international non-profit association

### Cultural Area(s):

Performing Arts; Music; Interdisciplinary; Other

*(users confirm that much of the information is appropriate for all types of artists and cultural operators.)*

### Target Group(s):

artists, cultural operators, organisations in the fields of performing arts, including theatre, dance contemporary music, street arts, performance and interdisciplinary arts

### Project Location(s) (Country) & Duration:

OTM covers all of the EU Member States and the Neighbourhood countries, including Central Asia\* and the Caucasus\*. Around 8.600 individuals and organisations subscribed to its monthly newsletter, many of whom are arts councils and institutions who further diffuse its info.

OTM's structure includes 10 editorial contributors (Connectors) to review existing info, add new information and signal issues of importance. They include the Centro Drammatico Aragon (Spain), Dance Info Finland, Finnish Theatre Information Centre, Goethe Institute Brussels, Irish Theatre Institute, Miso Music Portugal/Portuguese Music Information Centre, Open Society Institute Arts and Culture Program, Pisa Papeis (Portugal), Russian Theatre Life in Brief, Zbigniew Raszewski Theatre Institute (Poland)

\*Caucasus countries include Armenia, Azerbaijan and Georgia; Central Asian countries are Kazakhstan, Kyrgyzstan, Tajikistan, Turkmenistan, Uzbekistan. OTM also covers Mongolia, Turkey and Afghanistan.

#### Financing:

varies annually, but has included the EU Culture Programme, the European Cultural Foundation, Arts Council of Ireland, Open Society Institute, Fondation Autor, Muxembourg Culture Ministry, Flemish Culture Ministry, Dutch Culture Ministry and IETM.

### Contact / Website:

[www.on-the-move.org](http://www.on-the-move.org)

### Sustainability:

A continuation of the Project is foreseen?

OTM was threatened with closure at the end of 2008 due to its overly small and cost-effective structure, a fragile dependence on many small grants, and difficulties to interest national funders in what is essentially a pan-European service.

#### Eventual follow-up Project:

OTM is currently (Spring 2009) awaiting the results of a concerted 2009 fundraising campaign to the EU Member States. If the target is reached, OTM will gain matching funding from foundations to rebuild its site and renew its services in line with a recent survey of members' needs.

## The Project

### **Key words:**

arts mobility, artists' mobility, culture information portal, good practice examples, diffusion of information, grants, jobs, residencies, training, competitions, project partnerships.

### **Main reason(s) for its exemplarity:**

OTM operates through a practical and simple website, an effective tool mediating information between the political level and professional life, making information and sources of support for mobility more accessible.

OTM secured its reputation and credibility via its ability to find and disseminate essential information in a fast, user-friendly way through the maze of undifferentiated and untrustworthy on-line information.

### **Issues matching those found in the C&C Position Paper:**

OTM is a portal researching, collecting and making actual information, best practice and studies, further sources of information and funding for mobility more accessible to artists, no matter if they are in the centres or peripheries. OTM is especially important to younger, less experienced artists and operators. OTM networks with other information providers in order to share resources and to network national intelligence on emerging mobility issues. OTM has been instrumental in advocating for solutions to address obstacles to mobility.

### **Project Objectives and Description:**

On-the-Move is a mobility information service provider initially launched by IETM in 2002. It became an independent international non-profit organisation in 2005, funded mainly on a project basis.

OTM promotes mobility in the cultural sector by:

- disseminating relevant information,
- organising training events
- commissioning expert dossiers

Through these activities, OTM aims to enhance career development and professional capacity building by artists, companies and arts managers who work, train, research and network internationally, whether on a short or longer-term basis.

OTM includes a searchable database of around 700 entries directly relating to mobility support, and a newsletter with an average of 40 items of new information on mobility each month.

## [ Project Title: Immigrant Literature – Writing in Adopted Languages

### The Administrating Organisation & Partners (Countries) involved:

EUNIC Brussels (13 national cultural institutes) + European Economic and Social Committee + Pro Helvetia + Embassy of Bulgaria in Belgium + Russian Cultural Institute in Brussels

### Cultural Area:

Literature; Multilingualism; Intercultural Dialogue

### Target Group(s):

Experts in Literature, Migration, Multilingualism and Translation, Literary Authors writing in an adoptive language which is not their own

### Project Objectives and Description:

Analyze the challenges and added value of writing in second (adopted) languages in the communication process between literary writers and the localities/societies they live in, but also where they come from.

### Project Location & Duration:

Brussels, EESC – April 24, 2008

### Financing:

Project partners

### Sustainability:

EUNIC Brussels and other EUNIC clusters will further exploit the theme, cooperation with Chamisso-Preis, Robert-Bosch Foundation, etc.

### Contact / Website:

[http://www.eunic-brussels.eu/asp/dyn/detailed\\_1.asp?lang=en&dyndoc\\_id=28&trslidoc\\_id=](http://www.eunic-brussels.eu/asp/dyn/detailed_1.asp?lang=en&dyndoc_id=28&trslidoc_id=)

## The Project:

### **Key words:**

As part of the European Year of Intercultural Dialogue EUNIC Brussels organized a conference in April 2008 with various partners (see above), discussing the implications of literary writing in a second language, from linguistic, literary and intercultural perspectives. The invited literary authors, scholars, linguists, literary translators, sociologists, migration specialists from Austria, Belgium, Bulgaria, Denmark, Germany, Italy, the Netherlands, Romania, Russia, Spain, Switzerland, and the US were engaged in often controversial debates which alternated with reading sessions where writers read their texts in their adopted language. While it was vital that the over 200 conference participants were exposed to the lyrics and the rhythm of the adopted languages, simultaneous PowerPoint translations in English ensured the access to the meaning of those texts.

### **Main reason(s) for its exemplarity:**

Conclusions of the project

1. Writers are much stronger affected by moving into another linguistic environment than other artists
2. Writers with a migration background represent an added value for multilingual and multicultural dialogue
3. Their texts represent an literary added value, since they introduce new perspectives, narrative techniques, etc. to a literature defined by national or linguistic borders.

Issues matching those found in the C&C Position Paper:

1. Importance of being exposed to multilingualism and to other languages directly
2. Importance of translation to ensure a deeper access to other languages and cultures

# **[ Platform on Access to Culture ]**

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## **3. Contributions from the Audience Participation Working Group**

## [ Project Title: O Espaço do Tempo

### 1. Administrating Organisation & Partners (Countries) involved

O Espaço do Tempo, Montemor-o-Novo (PT) – Portugal, France, Belgium, Switzerland, Brazil, UK, Norway, Spain, Sweden

### 2. Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: \_\_\_\_\_)

### 3. Target Group

The overall programming is designed to have activities for different age, socio-economic, educational groups

### 4. Project Location (Country) & Duration

Montemor-o-Novo (PT) | yearly programming since August 2000

### 5. Contact / Website

[www.oespacodotempo.pt](http://www.oespacodotempo.pt)

## The Project:

### **AIM OF THE PROJECT:**

A space and a time of freedom to experiment, to fail, to succeed, to exchange, to meet, to share unforgettable moments of artistic encounter and the unfolding of new and established artists. A space for discreet processes protected from external onlookers, from critical scrutiny and the judgment of the art world. The ideal environment conducive to some distancing, providing encounters from which creative work can profit. Also a place offering time for sharing with the outside world, to discover new proposals and provide a clear access to diversity in artistic expression.

### **WHY IT IS EXEMPLAR FOR 'PARTICIPATION':**

The Convent where O Espaço do Tempo is seated has a very powerful place in the imagery of the local population. The idea of it being 'reborn' and 'given back to the city' pleased many. The Convent would house an extraordinarily strong project in terms of artistic quality and diversity, devoted to contemporary creation, transdisciplinarity and pluridisciplinarity welcoming creators from all over the world that may, or may not, present a finished work set in a small city in a rural area away from the country's capital. The way in which Rui Horta connected with the population making them feel that it was still their crown jewel now with new life and new media visibility putting the city on the map again made the population proud and participative and curious to discover new artistic proposals.

### **WHY ARE AUDIENCES / CITIZENS PARTICIPATING IN THE PROJECT?**

x Infrastructural reasons (Transportation, accessibility, surrounding facilities)

The Convent is an extremely attractive place for the local population who rejoiced to be able to enjoy it after it having been closed for so many years, so, the performances at the Convent benefited from that feeling too. For the outside population there was the architectural interest. The Convent has a terrace in the summertime where people can come before the performances and stay for a drink and a conversation with the performers / creators after. For some performances at the Theatre Curvo Semedo the City provided free transportation from and to the surrounding villages. Montemor-o-Novo is 1,5h from Lisbon with direct highway which allowed for the Lisbon population to come too.

- Information / communication (tools, language..)

It's a small city so word of mouth was the best communication tool. For the audiences from outside Montemor-o-Novo the personal relation with faithful audience and press was essential.

- Interest in the proposed program

The offers ranged from big established companies like the Gulbenkian Ballet or Jo Stromgreen to new creators, it included companies from many different countries and work in progress showings. There were regular classes for children and adults, festive moments like the Dances with Books which offered conferences, performances, exhibitions, ateliers and a book fair. The common denominator was artistic excellence. Many performances were not presented in Lisbon so the audiences from the capital came to Montemor-o-Novo for the exclusivity.

- Political support / finances / regulatory reasons

The City was very supportive in the setting up of this project since there was a strong political will to devote the Convent to an artistic activity instead of turning it into a hotel. The fact that Rui Horta was leading the project furthered this close support from the City since they recognized his artistic excellence as a creator and as a project leader.

- Other

A great care was devoted to program different activities in different spaces so that more experimental propositions were presented in a 40 people black box space and big events like the Gulbenkian Ballet took place in the 999 seat theatre in town. There was an equally great care to have avant-scènes and après-scènes with Rui Horta acting as a moderator to exchange ideas with the audience and create a proximity and understanding of the contemporary creation 'decoding tools'. Audiences were invited to share their opinions under the light that all opinions are valid. This created an interest and a will to take risks in seeing more experimental pieces and over the years more people came to each performance and different people came to the performances. The fact that there was a close relationship with the city's population has made

the Convent and this project part of their lives, they felt included and that somehow this belonged to them too so they took great care in coming to see the performances just because it was Rui Horta inviting them.

#### **WHAT AUDIENCE GROUP ARE YOU ABLE TO INVOLVE?**

- Age range

All except 16 – 18 year old boys who only attend the DJ/VJ events and multimedia parties.

- Socio-economic group

All groups come from the Mayor and University professor to the truck driver and farmer.

- Geographic group

Local and from surrounding cities all the way up to Lisbon (100Km away)

#### **WHAT IS THE IMPACT OF PARTICIPATION ON THE ORGANIZATION/LOCAL SITUATION?**

O Espaço do Tempo became a landmark:

- For artists - for its extremely appealing working conditions and warm welcome
- For the media - It became the place to have an artistic residence with hundreds of artists applying which allowed for the quality of the programming to be very high. The partnership with other venues allowed also to have performances from outside Portugal some that were not presented in Lisbon
- For the Audience – the importance of the O Espaço do Tempo on the artistic community, in the media, in the city, strengthened the allure of the project and audiences got used to look at its' programming for high quality performances, for diversity, for exclusivity and for especial gathering moments designed particularly for sharing the project with each individual person.
- The city itself benefited in terms of media coverage, recuperation of an historical building for a contemporary use, enlargement of the diversity of artistic proposals offered to the population and economically both from direct employment creation, indirect revenues (hotels, restaurants, etc), more visitors came (both artists and audiences that came for a performance and then returns privately for holidays and more inflow of people that came for the activities).

#### **WHAT MEASURES HELPED YOU TO ATTRACT MORE AUDIENCE / INVOLVE MORE CITIZENS?**

The historical importance the Convent itself plays in the memory of the local population. The strong commitment from the City. The personal relation established between the team at the Convento and the population. The multiplicity of proposals and presentation spaces that accounted for different degrees of interest that existed in the audience. The fact that Montemor-o-Novo had already an active amateur cultural life with a theatre group, a ballet school, a choral group, an art gallery etc. the degree of curiosity and involvement in artistic activities was not on ground zero anymore.

## [ Project Title: Terra Incognita 4 - The European Adventure

### Administrating Organisation & Partners (Countries) involved

AltArt Foundation, Romania

### Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: Society, Arts and Creative industries)

### Target Group

Pupils, students, employees, youths, adults, 13-50

### Project Location (Country) & Duration

Romania

### Contact / Website

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

## The Project:

### **AIM OF THE PROJECT:**

*Promotes creative and innovative solutions to society problems*

To raise awareness on the European integration process and European cultural heritage amongst an audience that is usually uninformed about European developments. By keeping citizens actively informed in a creative and innovative way, Terra Incognita 4 contributes to enhancing their knowledge of the EU accession process. At the same time, participants are encouraged to use new communication technologies as a tool for discovering European cultural diversity.

### **WHY IT IS EXEMPLAR FOR 'PARTICIPATION':**

Terra Incognita 4 consists of a series of interactive events simultaneously taking place in the real world and on the Internet. Planned as an interactive platform for information and debate about cultural diversity and European values, the project invites the audience to embark on a virtual adventure facilitated by Internet and mobile technology. Each user has a game avatar in the virtual European space. The avatar travels to different European cities according to the personal interests of the user. Players use the Internet (website, email) and their mobile phone (text messages) to share information with other users

By building an interactive multi-player game, the project developed an innovative approach to information dissemination on topics related to European integration and European cultural diversity. Terra Incognita 4 succeeded in reaching an audience that generally shows little or no interest in European issues.

### **WHY ARE AUDIENCES / CITIZENS PARTICIPATING IN THE PROJECT?**

- Infrastructural reasons (Transportation, accessibility, surrounding facilities)
- Information / communication (tools, language..)
- Interest in the proposed program
- Political support / finances / regulatory reasons
- Other

The design of the game encourages users to carry out research on the Internet and cooperate with fellow users with a view to finding a correct answer and moving forward in the game. The competitive and real-time format of the game proved an efficient incentive to keep users abreast for longer periods and in a more in-depth manner. Besides, users could engage with topics reflecting their own personal experience, while putting their personal experience into the wider European framework of cultural diversity. The mix of personal involvement, cooperation with other users and the competitive component made European related topics extremely appealing to users, challenging their perceptions of EU

### **WHAT AUDIENCE GROUP ARE YOU ABLE TO INVOLVE?**

Over 1800 players benefited from the interactive game, while 1000 benefited from the offline game. Various statistics demonstrate the considerable success of this project amongst citizens, such as the number of subjects/destinations visited, the average exposure of players to the game topics and the number of visits on the website. The project was widely disseminated during conferences and festivals and was presented at one of the most important digital art and culture festivals in Europe, the Transmediale 2007 Berlin festival.

### **WHAT IS THE IMPACT OF PARTICIPATION ON THE ORGANIZATION/LOCAL SITUATION?**

Terra Incognita 4 has resulted in the creation of a database containing information spanning 29 European countries, 73 European cities and several interest areas (economics, politics, sports, culture, history, humanities, and so on). Alongside the communication platform allowing users to virtually travel throughout Europe and the general public to familiarise with European related topics, the project has also generated 540 CD-ROMs (an offline game version).

### **WHAT MEASURES HELPED YOU TO ATTRACT MORE AUDIENCE / INVOLVE MORE CITIZENS?**

The major achievement of this project consists in developing an appealing and effective way to communicate complex and often unattractive topics to citizens. The use of interactive communication formats has enabled participants to engage in public debates on specific topics as well as in problem-solving initiatives in a way that traditional information channels (e.g. TV, press) would not have made possible. By doing so, participants were encouraged to reflect upon their personal experience under the wider European perspective, diversity and cultural debate.

The success of the present initiative points to the fact that the use of new technologies can support awareness-raising initiatives that appeal to new audiences, while fostering public debates and cooperation amongst participants.

## [ Project Title: Classic Greco-Latin Theatre Festival of Merida

### Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: \_\_\_\_\_)

### Target Group

The overall program is designed to attract all kind of public, from different age and socioeconomic groups, especially from Spain and Portugal.

### Project Location (Country) & Duration

Mérida, Region of Extremadura, Spain. From June to September

### Contact / Website

<http://www.festivaldemerida.es>

## The Project:

### **AIM OF THE PROJECT:**

Classic Greco-Latin Plays in the magnificent stage of the Roman Theatre of Mérida. It has a great prestige due to the combination of theatre, culture and all the well-kept Roman Heritage

### **WHY IT IS EXEMPLAR FOR 'PARTICIPATION':**

There are people coming from everywhere in Spain and Portugal, and plays are always completely booked, because the unique place where plays take place with very good quality actors and performers. It has also a long tradition and a life of 55 years. Along the whole summer, from June up to September, there are many events related with this festival: conferences, exhibitions, seminars, and other cultural activities. The oldest Greco-Latin theatre Festival in Spain was born in 1933, that year the actress Margarita Xirgu performed the role of Medea written by Eurípides. The famous writer Miguel de Unamuno adapted the text for the representation, and Cipriano Rivas Cherif directed the performance. Along those years, other artistic expressions such as Opera, Ballet, or Classical music have been added to the programme, all of them are related to the Greco-Latin world, the main feature of the festival. The Theatre has been the stage where great actors and directors from Extremadura, Spain and the rest of the World have performed. All of them have tried to bring back to present day the grandeur of Classical plays, where humour was mixed up with satire and social criticism. The visitor gets into a marvellous atmosphere surrounded by the ancient Roman Theatre and Amphitheatre.

### **WHY ARE AUDIENCES / CITIZENS PARTICIPATING IN THE PROJECT?**

- Infrastructural reasons (Transportation, accessibility, surrounding facilities)

It is located in a World Heritage city, in the border with Portugal, next to the highway from Madrid to Lisbon at 3 ½ hours from Madrid and 2 and ½ hours from Lisbon. It has a national airport with flights from Madrid, Barcelona and Bilbao a few kilometres from the city.

- Information / communication (tools, language..)

There are national and international dissemination campaigns (specially in Portugal) and at international level. Plays are mainly in Spanish, but also in other languages, though normally the representations can be followed easily without knowing the language spoken.

- Interest in the proposed program

Good quality and diverse with very well known players.

- Political support / finances / regulatory reasons

It has regional support.

- Other

The atmosphere, the quality of the program, the city itself which is an open Roman museum, the additional activities proposed, the good climatic conditions, the season when the festival take place (summer holidays)

### **WHAT AUDIENCE GROUP ARE YOU ABLE TO INVOLVE?**

- Age range

16-90

- Socio-economic group

All, though normally the public is well cultural educated people

- Ethnic group

All

- Geographic group

Spanish and Portuguese mainly, but with many visitors from other countries because that come for holidays to visit the city, the region and the Festival

### **WHAT IS THE IMPACT OF PARTICIPATION ON THE ORGANIZATION/LOCAL SITUATION?**

Other artistic expressions such as Opera, Ballet, or Classical music, as well as many events related with this festival such as conferences, exhibitions, seminars, and other cultural activities, have been added to the programme, all of them are related to the Greco-Latin world, the main feature of the festival.

### **WHAT MEASURES HELPED YOU TO ATTRACT MORE AUDIENCE / INVOLVE MORE CITIZENS?**

Good quality and diversity of the programme proposed and the actors

Publicity and communication

Additional activities for different public profiles

Uniqueness of the place where the plays take place, which is World Heritage.

## [ Project Title : Project with Civil workers in Stockholm

### Administrating Organisation & Partners (Countries) involved

Büro für Kulturvermittlung (Office for Cultural Mediation) - Sweden, Casino Luxembourg, Museu Municipal de Vila Franca de Xira, Irish Museum of Modern Art, Stockholm Education, The University of Surrey, The Victoria and Albert Museum

### Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: \_\_\_\_\_)

### Target Group

People who have the city as their working place; bus drivers, police, meter maids, public library staff, taxi drivers, ticket collectors, restroom attendants and many other occupational groups.

### Project Location (Country) & Duration

Stockholm/Sweden, 1998 - 2001

### Contact / Website

[www.surrey.ac.uk/Education/MKLL](http://www.surrey.ac.uk/Education/MKLL)

## The Project:

### **AIM OF THE PROJECT:**

The project is targeted to people who in various ways have the city as their working place; bus drivers, police, meter maids, public library staff, taxi drivers, ticket collectors, restroom attendants and many other occupational groups. It is intended to arouse the participant's interest and curiosity for the city, to give them knowledge and make them feel more at ease. The idea is that if these professionals know the city, its names, places, architecture, history and culture they will feel bolder and will dare to meet the tourists and the general public in a more open and sensitive way. They would feel that they play an important role in the city's life and culture.

### **WHY IT IS EXEMPLAR FOR 'PARTICIPATION':**

A will to experiment and mix entertainment, culture and education, to break down cultural barriers and integrate the so called "disadvantaged groups" have been important ingredients in the project.

STOCKHOLM EDUCATION can also be interpreted as a contribution to the debate about attitudes to history and museums. The project wants to question and discuss the prevalent definition of museum as entirely linked to an institution/building.

The project also wants to underline that experience, adventure and emotion are more than intellectual understanding and meaning. The project wants to show confidence in ordinary people's intellectual capacity.

### **WHY ARE AUDIENCES / CITIZENS PARTICIPATING IN THE PROJECT?**

- Infrastructural reasons (Transportation, accessibility, surrounding facilities)

Discovery of the city via museum and the city itself – free of charge and no need for a vehicle

- Information / communication (tools, language..)

Through city's and museums communication channels.

- Interest in the proposed program

Very high

- Political support / finances / regulatory reasons

EC Sokrates, City's funds

### **WHAT AUDIENCE GROUP ARE YOU ABLE TO INVOLVE?**

- Age range

20 - 65.

- Socio-economic group

City workers

- Ethnic group

all

### **WHAT IS THE IMPACT OF PARTICIPATION ON THE ORGANIZATION/LOCAL SITUATION?**

The project focuses on the cultural history of Stockholm, with particular emphasis on people, social conditions, architecture, the names of streets, places, and famous buildings but also on the future development of the city and the debate concerning this development. People get to know their city better and develop a greater sense of citizenship.

### **WHAT MEASURES HELPED YOU TO ATTRACT MORE AUDIENCE / INVOLVE MORE CITIZENS?**

The co-operation of various institutions (City museum Stockholm, Stockholm City Council, EU, other institutions) helped to broaden the target group. It also helped to exchange knowledge and skills.

Despite the fact that there was a great interest in the project and its potential to serve as a model for other cities, funding stopped after a certain time and no other funds could be found to continue the project.

[ **Project Title: Berliner Festspiele (DE)**

**Cultural Area**

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: \_\_\_\_\_)

**Target Group**

Youth

**Project Location (Country) & Duration**

12 days, each year in the beginning of September

**Contact / Website**

[http://www.berlinerfestspiele.de/en/aktuell/festivals/06\\_literaturfestival/ilb\\_start.php](http://www.berlinerfestspiele.de/en/aktuell/festivals/06_literaturfestival/ilb_start.php)

## The Project:

### **AIM OF THE PROJECT:**

Provide young audiences with contact with Literature

### **WHY IT IS EXEMPLAR FOR 'PARTICIPATION':**

More than 10.000 young people experience literature of the present and real alive writers

### **WHY ARE AUDIENCES / CITIZENS PARTICIPATING IN THE PROJECT?**

- Infrastructural reasons (Transportation, accessibility, surrounding facilities)

The program is exclusively for the schools in Berlin who are invited weeks before the readings and register to them. Among the roundabout 30 readings in the House of Berliner Festspiele there are lots of readings in other places all over Berlin (in libraries, community centres, cinemas, clubs etc.) and social focus regions also.

Information / communication (tools, language..)

- Interest in the proposed program

Writers who have written (and illustrated) books for children but also other writers who are willing to read for young people appear in this program. young people experience literature of the present and real alive writers. They have opportunity to hear the writer and to talk with him after the reading.

- Political support / finances / regulatory reasons

### **WHAT AUDIENCE GROUP ARE YOU ABLE TO INVOLVE?**

- Age range
  - Youth
- Socio-economic group
  - all
- Ethnic group
  - all
- Geographic group
  - Berlin

[ **Project Title: Student Room Concerts**

**Administrating Organisation & Partners (Countries) involved**

Flanders Festival (BE)

**Cultural Area**

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: \_\_\_\_\_)

**Target Group**

Youth

**Project Location (Country) & Duration**

Music Academies in Gent and Brussels, historical sites, churches and castles / Yearly

**Contact / Website**

<http://www.festival.be/index.php?id=280&L=2>

## The Project:

### **AIM OF THE PROJECT:**

The festival organizes a series of “student room concerts” with young performers and students from the Academy. The students are invited to host concerts. Thus, the idea of chamber music in a small intimate space gets a very literal embodiment in a student room. The aim of the series is to enlarge the audience of chamber, classical music and jazz.

### **WHY IT IS EXEMPLAR FOR ‘PARTICIPATION’:**

Music is introduced in day to day life and demystified opening a line of communication with otherwise non participative audiences while not compromising the artistic quality

### **WHAT AUDIENCE GROUP ARE YOU ABLE TO INVOLVE?**

- Age range - Youth.
- Socio-economic group - All
- Ethnic group - All

### **WHAT IS THE IMPACT OF PARTICIPATION ON THE ORGANIZATION/LOCAL SITUATION?**

The aim to reach people outside traditional festival venues is also a reason why Flanders Festival has been collaborating with Public Centres for Society Work. The aim of the collaboration has been to enable the unemployed, people with low income and other “marginal” groups to attend concerts of classical music. These activities reflect the festival’s desire to reach communities that are not among the usual festival audiences. These audiences are introduced to their own cultural/artistic heritage as well as other cultural/artistic traditions in the framework of festival concerts.

Festival Director Jan Jaspers highlights how the traditional locations play a crucial role in promoting the cultural heritage of the festival’s national audiences. In addition to unusual festival places (such as student rooms), festival activities take place in historical sites, churches and castles; these sites make the local audiences give recognition to the specific cultural heritage, while at the same time they introduce the international audiences to a specific cultural history which they will learn about in a very concrete way.

## [ Project Title: The Thief's Requiem

### Administrating Organisation & Partners (Countries) involved

Klara Festival (BE)

### Cultural Area

- Performing Arts
- Cultural Heritage (Museum, Library, Archive)
- Visual Arts
- Music
- Literature
- Architecture
- Design and Applied Arts
- Education
- Interdisciplinary
- Other (please specify: New technologies, installations)

### Target Group

all

### Project Location (Country) & Duration

Brussels, Grand Opening of the KlaraFestival in 2010

### Contact / Website

[www.klarafestival.be](http://www.klarafestival.be)

## The Project:

### **AIM OF THE PROJECT:**

The Thief's Requiem is a Brussels- wide, nationally broadcast, public concert, installation and intervention. It is a monumental work that integrates a diversity of classical and contemporary elements. It is an acknowledgment that silence and sound are equally musical.

### **WHY IT IS EXEMPLAR FOR 'PARTICIPATION':**

The project involves the whole city of Brussels and it requires the people's participation for the voluntary citywide blackout which is part of the project. The visual and sound installations will reach the whole city not failing to draw attention. The fact that new technologies will be used will draw a younger curious audience and the music piece, Mozart's Requiem will involve an older audience.

### **WHY ARE AUDIENCES / CITIZENS PARTICIPATING IN THE PROJECT?**

The Thief's Requiem begins with the installation of one hundred and fifty sound sensitive light balloons on rooftops and in public spaces around the city. Sensors at street level pick up the noise of rolling luggage, passing cars, barking dogs, high heel boots, closing doors, sirens, etc. Each of a series of LED bundles within the balloons carries a unique audio-visual reflex. The light installation is a real time visual manifestation of the city soundtrack. From a distance the dots of light interact in unpredictable patterns revealing the choreographic synchronization of actual urban movements and their resultant sounds.

Individually, they participate in the neighbourhood structure, responding to and eliciting responses from the inhabitants. By transposing into light, the activity of a sidewalk, an intersection, a neighbourhood, and a community, the balloon becomes both a monument to and actor in the small moments that define daily life. Integrating the balloons with public spaces and buildings sets up a dynamic of community investment and engagement in the work. By utilizing centres of learning as venues for installation, the installation initiates an educational discourse that spreads from classrooms to homes and results in larger community interest and eventual involvement in the work.

From the vantage of those watching the concert live, a full orchestra and choir assemble on stage at the overlook of the Place Poelaert. As the musicians warm their instruments and the conductor takes to the podium the balloons remain dark across the skyline. When the Conductor taps his podium and raises his hands to silence the musicians, the 150 balloons momentarily awake, flicker across the skyline and then go out. With that, people around the city (cued visually and by broadcast) turn off their lights. The city darkens.

### **WHAT AUDIENCE GROUP ARE YOU ABLE TO INVOLVE?**

- Age range  
All
- Socio-economic group  
All
- Ethnic group  
All
- Geographic group  
Brussels