ACCESS OF YOUNG PEOPLE TO CULTURE
FINAL REPORT

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ANNEX II: TABLES

Table 1. Ratification, accession or succession of some international treaties and other instruments on culture, children and youth protection by the Member States of the European Union

	International Covenant on Economic, Social and Cultural Rights (UN, 1966)	Convention on the Rights of the Child (UN, 1989)	Convention concerning the Prohibition and Immediate Action for the Elimination of the Worst Forms of Child Labour (UN, 1999)	The Convention on the protection and promotion of the diversity of cultural expressions (UNESCO, 2005)[1]	Convention on the Rights of Persons with Disabilities (UN, 2006)
Austria	10.9.1978	6.8.1992	4.12.2001	18.12.2006	26.9.2008
Belgium	21.4.1983	16.12.1991	8.5.2002		2.7.2009
Bulgaria	21.9.1970	3.6.1991	28.7.2000	18.12.2006	
Cyprus	2.4.1969	7.2.1991	27.11. 2000	19.12.2006	
Czech Republic	22.2.1993	22.2.1993	19.6.2001		28.9.2009
Denmark	6.1.1972	19.7.1991	14.8.2000	18.12.2006	24.7.2009
Estonia	21.10.1991	21.10.1991	24.9.2001	18.12.2006	
Finland	19.8.1975	20.6.1991	17.1.2000	18.12.2006	
France	4.11.1980	7.8.1990	11.9.2001	18.12.2006	
Germany	17.12.1973	6.3.1992	18.4.2002	12.3.2007	24.9.2009
Greece	16.5.1985	11.5.1993	6.11.2001	3.1.2007	
Hungary	17.1.1974	7.10.1991	20.4.2000	9.5.2008	20.7.2008
Ireland	8.12.1989	28.9.1992	20.12.1999	22.12.2006	
Italy	15.9.1978	5.9.1991	7.6.2000	19.2.2007	
Latvia	14.4.1992	14.4.1992	2.6.2006	6.7.2007	
Lithuania	20.11.1991	31.1.1992	29.9.2003	18.12.2006	
Luxembourg	18.8.1983	7.3.1994	21.3.2001	18.12.2006	
Malta	13.9.1990	30.9.1990	15.6.2001	18.12.2006	
Netherlands	11.12.1978	6.2.1995	14.2.2002	9.10.2009	
Poland	18.3.1977	7.6.1991	9.8.2002	17.8.2007	
Portugal	31.7.1978	21.9.1990	15.6.2000	16.3.2007	23.9.2009
Romania	9.12.1974	28.9.1990	13.12.2000	20.7.2006	
Slovakia	28.5.1993	28.5.1993	20.12.1999	18.12.2006	
Slovenia	6.7.1992	6.7.1992	8.5.2001	18.12.2006	24.4.2008
Spain	27.4.1977	6.12.1990	2.4.2001	18.12.2006	3.12.2007
Sweden	6.12.1971	29.6.1990	13.6.2001	18.12.2006	15.12.2008
UK	11.6.1976	16.12.1991	22.3.2000	7.12.2007	8.6.2009

[1] European Community Accession 18.12.2006

Table 2. Legal elements related to access and participation in cultural life in the European Constitutional framework

Access and participation in cultural life	Constitutional provisions of the Member States [2]
Access of young people to culture	France, Romania (Portugal)
Participation of young people in cultural life	Spain, Romania
Access to culture and/or cultural creation	Hungary (of young people), Portugal, Romania, Spain
Access to the values of national and universal culture	Bulgaria, Romania
Access to means and instruments of cultural action	Portugal
Access to heritage	Slovakia
Access to means and instruments of cultural action	Portugal
Assuring cultural conditions for all	Portugal
Access to the products of culture	Poland
Cultural associations, cultural groups, neighbourhood associations	Hungary, Poland, Portugal
Cultural conditions in health	Portugal (of children, young and elderly)
Cultural democracy	Portugal
Cultural rights of specific groups	Portugal (young, disabled and elderly)
Cultural rights of minorities	Belgium, Bulgaria, Estonia (specific law on cultural and ethnic minorities), Finland, Hungary, Latvia, Lithuania, Romania, Slovakia (explicit mention on minority cultural rights), Slovenia, Sweden,
Cultural rights of nationals living abroad	Bulgaria
Cultural values	Bulgaria (access to national and cultural values)
Dignified cultural life	Belgium
Freedom of creativity, creation or artistic expression	Belgium, Bulgaria, Estonia, Germany, Hungary, Latvia, Poland, Portugal, Slovakia, Slovenia, Spain, in case of Lithuania the unrestricteness of culture.
Freedom of expression, information, press, religion	Most of the countries
Promotion or protection of cultural development, arts or Progress (including arts education)	Bulgaria (including state support to talented students), Hungary, Germany, Greece, Malta, in Belgium the wording is freedom of the Development of the arts.
Protection of cultural heritage	Portugal
Preservation of cultural identity	Bulgaria
Provision of cultural welfare	Sweden
Right to participate in cultural life	Portugal,
Right to culture (public at large)	Finland, Greece, Hungary, Latvia, Lithuania, Portugal, Sweden
Right to cultural development / to	Belgium, Bulgaria, italy, the Netherlands

[2] From Laaksonen (2009)

develop culture	
Access and participation in cultural life	**Constitutional provisions of the Member States**
Right to cultural enjoyment and creation	Portugal
Right to education	All (even though Austria and France do not make an explicit mention in the Constitution)
Right to enjoy cultural products or goods	Poland
Right to free development of everyone's personality	Germany, Greece
Right of everyone to develop or exercise their traditions, culture	Spain
Rights of citizen living abroad to maintain link with national culture	Romania
Quality of life	Portugal
Citizen obligation	Slovakia (obligation to protect and enhance cultural heritage)

Table 3. Elements related to access, cultural rights and young people in constitutional provisions

Legal elements	Country	Details
Cultural Rights	**Portugal**	The Portuguese Constitution (1976 with several later amendments) has a whole chapter dedicated to cultural rights and duties (Articles 73-79) that include mentions related to access to culture in several parts as well as themes such as democratisation of education, right to enjoyment and creativity and the right to culture. The Portuguese Constitution even mentions young people as a specific target group whose cultural rights should be provided for and protected. The only cultural duty that the Constitution mentions is the responsibility of all citizens to preserve, defend and increase the cultural heritage.
Access of young people to culture	**France**	The Preamble of the French Constitution of27 October 1946 includes in its Article 13 the access to culture by assuring "*the equal access of the child and the adult to instruction, professional formation and culture*". The preamble of the Constitution of 1958 remits directly and specifically to the preamble of the Constitution of 1946 this meaning that consequently the elements contained in the Constitution of 1946 are considered as constitutional and in effect.
	Portugal	Even if the aforementioned Portuguese Constitution does not mention explicitly the access of young people to culture, the context of the specific article dedicated to young people and the protection of their cultural rights is the most advanced in the European context. The constitution places legal and normative bases for the primary objectives of a policy for youth like the creation of conditions that enable them to lead a full and active life and to acquire a sense of service to the community.
	Romania	The Romanian Constitution (1991 with amendments in 2003) affirms in the Article 49 that the authorities are obliged to contribute to the assuring of the conditions for free youth participation in the political, social, economical, cultural and sport life of the country.
	Spain	The Spanish Constitution (1978) - even though it does not mention explicitly the theme access – indicates in the Article 48 that "The public authorities shall promote conditions for the free and effective participation of young people in political, social, economic and cultural development."

Young people	**Austria**	The Austrian Constitution (adopted in 1920, reinstated in 1945) refers in its Article 12 to the division of powers regarding the general laws on youth – the federal responsibility is to issue laws on youth welfare and the provinces have the responsibility to draft laws and execute them
	Hungary	The Article 16 of the Hungarian Constitution refers to a special attention that should be placed for securing the existence, education and training of young people as well as the protection of their interests. The Hungarian Constitution does, though, distinguish between mandatory and voluntary tasks and, with the exception of education youth policies, fall under voluntary tasks and there is no legal act which specifies public services related to youth - this meaning that youth policies are subject to changing priorities and procedures. Hungary is the only transition country that did not adopt a new Constitution after the fall of communism. The 1949 Constitution was, however, heavily amended in 2003.
	Italy	The Italian Constitution (1947) has an Article regarding the responsibility of the state to protect motherhood, childhood and youth.
Cultural rights of young people	**Belgium**	The Belgian Constitutional Law (from 1831) mentions in its Article 23 that “every person has the right to lead a worthy life” and “every person has the right to cultural and societal development”.
	Bulgaria	The Bulgarian Constitution mentions in the Article 53.6. the state support for talented students [of any discipline] as well as the development of personal potential (Art 4).
	Finland	The Finnish Constitution mentions in the Article 16 the freedom of the arts, science and higher education
	Germany	The German Constitution assures that arts, science, research and teaching are free (Article 5.III).
	Portugal	The Portuguese Constitution underlines the creation of economic, social and cultural conditions that secure the protection of children, the young and also the old. In the Article 9d the Constitution states that the state’s responsibility is *"to promote the welfare and quality of life of the people, and actual equality between Portuguese citizens in their enjoyment of economic, social and cultural and environmental rights, through the transformation and modernisation of the economic and social structures*" (*Article 9 d*). Furthermore it refers to cultural education and cultural development in the Article 42.2. and, as mentioned earlier, has a whole article on cultural rights of young people (Article 70). The Article 73.2. of the Constitution states that:” *The State shall promote the democratisation of education and the other conditions that enable education, both at school and elsewhere, to contribute to equality of opportunity, to surmounting economic, social and cultural inequality, to the development of the*

		personality and the spirit of tolerance, mutual understanding, solidarity and responsibility, to social progress and to democratic participation in public life".
	Spain	The Spanish national report used for this study states that: "*The specific emphasis which Article 48 places on participation of young people, including participation in the cultural field, has led some authors to argue that public policies in the field of youth in Spain have been traditionally oriented towards the promotion of participation. 'The existence of Article 48 confirms that some specific forms of promotion of participation should be exclusively applied to young people. This amounts to saying that youth policies in democratic Spain should primarily involve, according to the Constitution, actions to promote participation and to foster training and information on rights and duties.*"[3]
Access to culture / cultural life	**Bulgaria**	The Bulgarian Constitution (1991) guarantees in the Article 54 the Right to access to national and world cultural values and freedom to develop one's ethnic culture in any activity that is not out of the law. The article 54 follows loosely the structure of Article 15 of the International Covenant on Economic, Social and Cultural Rights (United Nations, 1966) as Article 54.2. refers to the freedom of arts, scientific and technological creativity. Furthermore, the Bulgarian constitution assures the access to information (Art. 41) and state support for the development of science, education and the arts (Article 23).
	Poland	Access to culture is mentioned in the Polish Constitution (1997) in its First Chapter, Article 6.1.
	Portugal	Again, the Portuguese Constitution mentions the right to access of everyone to creativity, cultural activities and the 'fruits' of culture: in Article 73 point 3.*"to develop cultural relations with all peoples, particularly those that are Portuguese-speaking, and ensure the protection and promotion of Portuguese culture abroad; and to co-ordinate the policies for culture with other state policies." (*Article78*)*
	Romania	The Romanian Constitution, amended in 2003, states in the Article 33: *"(1) Access to culture is guaranteed by law.* *(2) A person's freedom to develop his / her spirituality, and to get access to the values of national and universal culture, shall not be limited.*

[3] Comas Arnau (2007), p. 14. Translation by Jordi Baltà.

		(3) The State must make sure that spiritual identity is preserved, national culture is supported, arts are stimulated, cultural legacy is protected and preserved, contemporary creativity is developed, and Romania's cultural and artistic values are promoted throughout the world."
	Slovakia	The right to access to cultural heritage is included in the Article 43.2
	Spain	The Article 44 of the Spanish Constitution establishes that '*The public authorities shall promote and watch over access to culture, to which all are entitled*'
	Sweden	The constitution recognises the provision of cultural welfare of private citizens as a fundamental aim of public activity (together with personal and economic welfare) in Charter 1, Article 2.
Right to culture	**Finland**	The article 17 of the Contitution underlines the right of ethnic communities to foster their language, culture and customs
	Greece	The article 16 of the Constitution includes the right to culture.
	Hungary	The right to culture is included in the Article 70F
	Latvia	The article 114 underlines the right of ethnic communities to foster their language, culture and customs.
	Lithuania	Section 37 underlines the right of ethnic communities to foster their language, culture and customs.
	Portugal	The right to culture is mentioned in the Article 73.1.
	Sweden	In Charter 1 the article 1 underlines the right of ethnic communities to foster their language, culture and customs.
Right to cultural development	**Belgium**	The right to cultural development in mentioned in the Article 23.5.
	Germany	The right to free development of everyone's personality is mentioned in the Article 2.1.
	Greece	The right to free development of everyone's personalty is mentioned in theArticle 5)
	Malta	The right to cultural development in mentioned in the Article 8
	Italy	The right to cultural development in mentioned in the Article 9
	The Netherlands	The Dutch Constitution mentions in the Article 22.3 that the government is assigned to create adequate conditions for cultural development for all citizens and their recreation
	Portugal	The freedom artistic creativity (Article 42), cultural education and development (Article 42.2.), the right to cultural enjoyment and access to creativity (Article 73.3.), cultural democracy (Article 73.3.).
Freedom of artistic creativity	**Germany**	The freedom of artistic creativity is mentioned in the Article 5.III
	Poland	The freedom of artistic creativity is mentioned in the Article 73

As some of the Member States have a decentralised structure, this is sometimes reflected also in the legal framework. The German national report prepared for this study states that:

"Over the past years, high-profile debates have demanded an amendment of the constitution to include culture as a goal of the state. Others have sought to anchor the rights of children and young people in the Basic Law (GG – Grundgesetz). None have so far come to fruition. By contrast, the Länder constitutions enshrine the right to education and development as well as the responsibility for young people explicitly. With the exception of Hamburg, they also enshrine culture. Bavaria, Brandenburg and Saxony make culture key to the nature of the state. Some ensure public support to culture ("The Land protects and supports cultural life"; Berlin, Article 20.II). Some explicitly ensure access to culture, e.g. the constitution of the Saarland or the Rhineland-Palatinate ("All people are to be given the opportunity to make use of the cultural goods of life."; Article 40.III). In municipal constitutions and Art. 28.II of the GG, municipalities are enabled, within the existing legal framework, to regulate their local tasks in self-governance. However, while held to consider tasks of culture, these tend to remain legally voluntary at municipal level; youth services provision however is mandatory."

Table 4. National bodies specialised in youth policies and affairs

Country	National bodies specialised in youth policies and affaire
Austria	The Federal Ministry of Economy, Family and Youth; main tasks related to youth policies are encouraging youth participation at all levels of the society (not only political); research; financial support for youth organisations; providing young people with all kinds of information
Belgium	There are several ministries in Belgium for youth policies; since youth policy is a community competence each linguistic community (the French speaking, the German speaking and the Flemish Community) has its own specialised bodies. The French community has a Ministry of Health, Childhood and Youth Assistance and a Ministry of Youth and Social Promotion Education that deal with youth policies. The Flemish Parliament has a Commission for Culture, Youth, Sport and Media. The German Community has a Ministry for Culture and Media, Monument Conservation, Youth, and Sports.
Bulgaria	The State Agency of Youth and Sport
The Czech Republic	The ministry of Education, Youth and Sports
Cyprus	The Youth National Agency of Cyprus.
Denmark	The Ministry of Education of Denmark controls Youth Guidance Centres that focus on guidance related to the transition from school to youth education or, alternatively, to the labour market
Estonia	The Department of Youth under the Estonian Ministry of Education and Research.
Finland	Youth division of the Department of Cultural, Sport and Youth Policy under the Ministry of Education and Science. The main instrument of the Youth Division is "Young Culture" (Nuori Kulttuuri), dealing among other areas with new and experimental culture, self-motivated artistic pursuits and expressions.
France	The Ministry of Youth, Sports and Voluntary Sector has a High Commissioner for Youth, as well as Youth Affairs and Continuing Education Directorate. The Ministry of Culture of France has no department dealing directly with youth, and issues related to access to culture are situated under the responsibilities of almost all departments (Department of Book and Reading, Department of Architecture and Heritage, Department of Dance and Music, Department of Museums, etc.).
Germany	The Ministry for Family, Senior Citizens, Women and Youth has a section dedicated to Youth Participation with a unit whose tasks explicitly include cultural education, and another on Children and Youth Welfare. It oversees federal laws, implements the Children and Youth Plan, commissions Youth Reports, and supports supra-regional bodies and pilot projects.
Greece	General Secretariat for youth.
Hungary	The Children and Youth Department under the Ministry of Education and Culture: initiates and monitors programmes in the field of education, art, media, audio-visual sector; coordinates cultural and tourist projects for young professionals and minority groups, and deals with equal opportunities for disadvantaged groups of the population.
Ireland	Since 2005 there is a Minister of Children and Youth Affairs, aiming "to improve the lives of children and young people and bring greater coherence to policy making for children".
Italy	The Ministry for Youth Policies, established in 2006.
Latvia	The Youth Advisory Council and the Ministry of Children, Family and Integration Affairs has a section for Youth Affairs and Coordination of Youth Policy
Lithuania	A specialised Department of Children and Youth Affairs, aiming at strengthening youth motivation to obtain education and employment, and to be actively involved in the social and cultural life of the country. There is also a Parliament Commission for Youth and Sport on the legislative level, set up in 2007, where arts and culture are still not included.
Luxembourg	The National Youth Service (*Service National de la Jeunesse, SNJ)* under the Ministry of Family and Integration; in charge of the implementation of youth policy including non-formal education and leisure activities
Malta	The Youth Department under the Ministry of Education, Culture, Youth and Sport, implementing Youth national policy.
The Netherlands	The Ministry of Youth and Families that cooperates with various ministries. It runs the Youth and Family programme that includes tasks related to education, leisure time and participation.
Poland	The Polish Parliament has a permanent Committee for Education, Science and Youth.
Portugal	The Ministry of Youth, Sports and Drug Misuse. Within this Ministry, there are two state

	secretariats in charge of youth and sports respectively. The " Drug Misuse " programme is run entirely by this Ministry. The Portuguese Youth Institute is the main body behind the implementation of central government youth policy. Its main role is to coordinate the policy and to do so, it works hand in hand with the other youth organisations.
Romania	The National Authority of Youth, set up as a central public administration body, initiating and applying youth policies. Subordinated bodies are: the National Agency for supporting youth initiatives, an agency that offers support to students, as well as students' cultural and youth county departments across the country.
Slovakia	The Government Council for Children and Youth, with representatives of 7 ministries and 10 key NGOs and NGO leaders.
Slovenia	The Office for Youth (Department for Youth) under the Ministry of Education and Sport, dealing with planning, organisation and implementation of measures in the areas of youth policy, social policy for children and young people, education and informal education, leisure activities, culture, public information and international cooperation. A new Government Council for Youth Issues was established in 2009, dealing especially with youth policies in all areas.
Spain	The Institute of Youth (Instituto de la Juventud, INJUVE) that was first set up in 1985 and has experienced an interesting transition, from its initial integration in the Ministry of Culture (1985-88), through the Ministry of Social Affairs (later renamed the Ministry of Employment and Social Affairs 1988-2008), to its recent adoption by the newly-created Ministry of Equality (2008-). The Ministry's structure indicates that its competences have a transversal nature. The Institute's aims include fostering equal opportunities among young people. Specific objectives include promoting participation of young people in civic organisations and supporting youth cultural activities and the knowledge of other cultures.
Sweden	The Swedish National Board for Youth Affairs, governmental agency that works to ensure that young people have access to influence and welfare.
The United Kingdom	The Department for Children, Schools and Families was created in 2007, focusing at: making children and young people happy and healthy, keeping them safe and sound, giving them a top class education, helping them stay informed. The work of the DCSF is largely driven by the 2007 *Children's Plan,* devised by the DCSF. The *Children's Plan (*www.dcsf.gov.uk/childrenspan/) focuses on greater support for young people in relation to families, schools and education. Also, the Department for Culture, Media and Sport (DMCS) – the DCMS (www.culture.gov.uk) is a Government department concerned with 'improving quality of life' for people living in the UK, specifically in relation to culture and sport. There is a vibrant agenda in relation to young people, with this department leading on some of the key policy initiatives in the UK at present in relation to young people and their access to culture, most notably the DCMS leaving on the *Find Your Talent* initiative that is currently being piloted in 10 cities, actors the UK.

Table 5. Other national ministries envolved in youth policies

Country	Other national ministries envolved in youth policies
Austria	The Federal Ministry for European and International Affairs has a cultural policy department. The Federal Ministry of Economic Affairs and Labour and the Federal Ministry of Interior are reported to also be indirectly involved with youth issues.
Belgium	
Bulgaria	
The Czech Republic	
Cyprus	The Ministry of Communication (Department of Antiquities) and the Ministry of Commerce and Industry (Handicraft Centre).
Denmark	The Ministry of Refugee, Immigration and Integration affairs has a broad national campaign "We Need All Youngsters" 2002-2010) with the aim to ensure that a greater number of young people with non-Danish ethnic background enrol for completing youth educational programme.
Estonia	
Finland	
France	The Ministry of Culture of France has no department dealing directly with youth, and access to culture issue is under the responsibilities of almost all departments (Department of Book and Reading, Department of Architecture and Heritage, Department of Dance and Music, Department of Museums, etc.).
Germany	The Ministry of Foreign Affairs has a unit for culture and communication, and is responsible for international schools, youth and sport abroad, as well as culture and cultural dialogue. Other ministries with relevance in youth affairs, if not necessarily in reference to culture, are those of Work and Welfare, Domestic Affairs, and Justice
Greece	The Ministry of the Interior, Secretariat General of Communication (this substitutes the Ministry of Press nowadays in Greece and one of its programmes deals with the relationship between children & young people and the media – organisation of field trips of media experts to schools etc.- www.minpress.gr) and the Ministry of Foreign Affairs (e.g. "The Next Generation Initiative" – introduced in 2002 and concerns the visit to Greece of U.S. university students and their introduction to Greek foreign policy and similar issues – www.mfa.gr).
Hungary	The Ministry of Labour and Social Issues.
Ireland	The Department of Art, Sport and Tourism.
Italy	The Ministry of Internal Affairs (regarding young people's social problems), Ministry of Social Affairs (perceiving young people as a socially marginalized group).
Latvia	The Ministry of Foreign Affairs and Ministry of Regional Development and Local Government.
Lithuania	
Luxembourg	
Malta	The Ministry of Tourism.
The Netherlands	
Poland	The Ministry of Labour and Social Policy, Ministry of Sport and Tourism and Ministry of Interior and Administration (dealing with ethnic minorities, information society, language policy).
Portugal	The Ministry of Science, Technology and Higher Education has some tasks related to youth concerning higher education.
Romania	
Slovakia	

Slovenia	The Ministry of Foreign Affairs.
Spain	Spain has an Interministerial Youth Commission set up in 1986[4]. Currently chaired by the Minister for Equality, involves one representative from each governmental department.[5]
Sweden	The Ministry of Integration and Gender Equality is responsible for the coordination of the Government's youth policy, issues affecting youth organisations and international youth exchanges.
The United Kingdom	The Department for Communities and Local Governments, focusing on leisure spaces and young people, as well as Ministry of Justice

[4] The decentralised nature of Spain's institutional and administrative model means that competences in the field of youth and cultural policy, including those referring to access of young people to culture, are dispersed among a range of segments of government and separate bodies.

[5] Its aims include "to submit proposals on policy programmes for young people which integrate the economic, social, political, cultural and training factors which affect the process of young people' s integration in active social life. " "to coordinate youth-related initiatives by individual ministries" and to "to devote particular attention to proposals and initiatives formulated by Spain's Youth Council." Real Decreto 1923/2008 de 21 noviembre. Translation Jordi Baltà.

Table 6. National bodies responsable for research, gathering and disssemination of information related to the access of young people to culture

Country	Research, gathering and dissemination of information related to the access of young people to culture
Austria	Institut für Jugendkulturforschung und Kulturvermittlung (Institute for Youth and Culture Research). Specialised on standardised youth surveys, focus groups and group discussions, problem-oriented qualitative interviews, expert interviews and evaluation studies in the field of youth research, youth politics and youth work (www.jugendkultur.at) The study group on participation (ARGE Partizipation) is a national initiative coordinated by the state to measure youth participation
Belgium	The Observatory for Children and youth was created in 1999, aiming at gathering resources, initiating programmes and projects, disseminating information on the rights of children and youth to participate in the social, political and cultural life. (www.oejaj.cfwb.be) Youth Research Platform (Jeugdonderzoeksplatform) collects information on children and young people and make it accessible to all parties
Bulgaria	
The Czech Republic	The National Children and Youth Institute (NIDM) is dealing with after-school education and activities, assisting other organisations with methodological and organisational support, providing services to school clubs and after-school care centres, administrating national registry of researchers on children and youth. (www.nidm.cz)
Cyprus	The Centre for the Study of Childhood and Adolescence. A non-governmental, non-profit organisation which conducts research on children and adolescents
Denmark	The Danish Centre for Youth Research is part of Danish University of Education, established in 2000. The main research priorities are: youth and work, youth and education, youth and democracy, youth and marginalisation, youth health and lifestyle.
Estonia	The Estonian Youth Institute (www.eni.ee) carries out reseach, cooperation, information dissemination and organises seminars and workshops
Finland	The Finnish Youth Research society, founded in 1988 to promote cross-disciplinary youth research, as well as the Finnish Youth Research Network. (http://www.nuorisotutkimusseura.fi/sivu.php?artikkeli_id=72)
France	Institut National de la Jeunesse et de l'Education Populaire (http://www.injep.fr/rubrique.php3?id_rubrique=22)
Germany	Both the Ministry for Family, Senior Citizens, Women and Youth and the Ministry for Education and Research commission research on youth education, including cultural education. The German Youth Institute (*Deutsches Jugendinstitut*, DIJ), founded by decision of the German Parliament, is the main non-university social science research centre on youth issues and also provides information and consultation services. A range of other agencies and independent foundations also produce research in cooperation with the relevant Ministries. The German Institute for International Educational Research describes and analyses educational development in Germany and other countries. (www.dji.de)
Greece	
Hungary	The National Institute for Youth Research
Ireland	The Childhood and Youth Research Initiative. A multi-disciplinary research initiative consisting of academic staff and students with a specialist interest in childhood and youth research in University College Dublin.
Italy	The National Childhood and Adolescence Documentation and Analysis Centre (http://www.minori.it/)
Latvia	
Lithuania	
Luxembourg	The National Youth Research Centre CESIJE - works as an interdisciplinary research group and is part of the "Integrative Research Unit on Social and Individual Development (INSIDE)" at the University of Luxembourg. It belongs to the INSIDE research axis "Contexts and Structures of Growing up". (http://wwwen.uni.lu/research/flshase/study_centre_cesije)

Malta	The Department of Youth and Community Studies within the Faculty of Education of the University of Malta deals with research in the area of youth and community studies.
The Netherlands	Nederlands Jegdinstituut (The Netherlands Youth Institute), a national institute for compiling, verifying and disseminating knowledge on children and youth matters. Also SCP – Netherlands Institute for Social Research (http://www.nji.nl/)
Poland	Youth Research Centre at the University of Warsaw
Portugal	Instituto Portugues da Juventude with the mission to support the definition, implementation and evaluation of public governmental youth policies, ensuring their implementation and promoting youth participation in all areas of life. Also Observatório Permanente da Juventude that focuses on research on socio-cultural issues and youth. http://www.juventude.gov.pt/Portal/
Romania	Youth research centre (http://www.infosan.ro/research.htm)
Slovakia	The Slovak National Youth Institute IUVENTA, CERYS (Center of European and Regional Youth Research in Trnava, Slovakia). (http://www.slovakia.culturalprofiles.net/?id=9280)
Slovenia	
Spain	
Sweden	Centre for Child and Youth Research -Lararhogskolan Stockholm (http://www.su.se/pub/jsp/polopoly.jsp?d=6417)
The United Kingdom	Centre for the Study of Childhood and Youth. UK National Children's Bureau, (Also UK Children regional chapters in Northern Ireland, Scotland, Wales). The UK also has Young Researcher Network at The National Youth Agency and Young People in Focus (Trust for the Study of Adolescence). (http://www.cscy.group.shef.ac.uk/) (www.ncb.org.**uk**/)

Table 7. Institutions and actors at sub-national level

Country	Institutions and actors at sub-national level
Austria	Cultural departments and departments for youth affairs of each provincial government. Also at the regional level there are youth councils that consult and advice the regional governments and youth departments.[6]
Belgium	Youth services and local urban youth services in municipalities[7], also provincial and local youth councils
Bulgaria	There are local employees with training in the youth field of General Directorate "Policy for Youth" at the State Agency for Youth and Sports, who are regional coordinators for youth activities in 16 towns[8]. At the regional level, in different municipalities, there are units dealing with youth affairs but they are independent and implement their activities in the youth field within the budgets of different municipalities and their structure depends on the Municipal Council. The mandate of these municipal units is equal to the mandate of the municipal administration, which is 4 years. So, there is no unified structure at the regional level.
The Czech Republic	Česká rada dětí a mládeže (ČRDM)/the Czech Council of Children and Youth came into existence in 1998. It is composed of almost 100 non-governmental children and youth organisations with more than 205 000 individual members – the organisations range from very small to the biggest ones around the Czech Republic. 12 Regional Youth Councils are members of the Czech Council of Children and Youth. They are very active and contribute to all conceptual materials of the Ministry of Education.
Cyprus	Municipal Youth Councils: a participatory institution that started in Cyprus in 2002 with the support of Local Administration and the Youth Board of Cyprus. This programme's main objective was to accordingly address and provide various youth organisations the opportunity to participate in the decision-making process, which will facilitate Local Administration in the identification of young people's concerns and interests. Currently there are eight Municipal Youth Councils in Cyprus. The Youth Board of Cyprus supports the institution of the Municipal Youth Councils with yearly operational funding, as well as additional financial support for their activities.[9]
Denmark	Committees for education and culture within municipalities, also dealing with issues related to young people. The 2007 Municipal Reform gave much greater financial sustainability and responsibility in the hands of municipalities.
Estonia	Most of the local authorities are involved in youth work via their county governments. Each of the 15 county governments employs one chief expert on youth work. There are altogether 18 youth information and counselling centres in 15 counties. The main level of organisation of youth work is local government, which delegates its youth work duties to the third sector by way of outsourcing, if possible. Youth centres are managed either by local government or by private organisation.[10]
Finland	Main actors are municipalities, as basic units involved in public sector youth work, and whose duties are determined in the Youth Act,. Each local authority has independent discretion in terms of the extent and implementation of services. In addition, several local authorities have prepared child and youth policy programmes within their municipalities and half of the municipalities have established a youth council or an equivalent institution for listening to young people
France	The Regional Direction of Cultural Affairs (DRAG) as well as offices for Territorial, educational and cultural initiatives under the Ministry of Youth, Sport and Voluntary Sector
Germany	Given Germany's pronounced federal system, the core competencies in culture and education, and an important share for youth affairs in Germany, lie with the 16 Federal States, the *Bundesländer*. Their Ministries of Cultural Affairs, Youth and Education, or

[6] Youth councils exist in Voralberg, Salzburg, Niedoreesterriech, Oberoesterreich, Burgenland, Viena and Steiemark
[7] Examples out of many: the Gemeentelijke Jeugddienst Nieuwerkerken – Municial Youth Service in the city of Nieuwerkerken organises activities for children, teenagers and young people. The same way the J Jeugdcentrum Vleugel F // VZW Stedelijk Jeugdwerk Leuven is the official youth office for the city of Leuven.
[8] In towns of: Blagoevgrad, Burgas, Varna, Kurdzhali, Pernik, Pleven, Plovdiv, Razgrad, Ruse, Silistra, Sliven, Smolyan, Stara Zagora, Haskovo, Shumen, and Yambol.
[9] http://www.cyprusnet.com/article_youth-board-of-cyprus) Last update 2005
[10] The Government has delegated some of its responsibilities to county governors, including the co-ordination of the drafting and implementation of the national youth policy in the counties and supervision over the use of funds allocated for youth work from the state budget in the counties;

	combinations thereof, are responsible for administration, setting policy priorities, funding regional projects, and supporting both public and non-governmental bodies that provide the services in the policy fields. Local authorities in turn take up the lion share in funding and implementing youth and cultural policies; some bigger cities have developed integrated policy plans.
Greece	Local youth councils set up in some municipalities and communities[11]
Hungary	One of the main issues in the youth field in Hungary is access to culture outside big cities. In this respect, some towns have created the "youth desk offices," which manage youth-related issues within the local authority, and work with NGOs and regional representatives of the Mobilitas service. However, there are many disparities: on the one hand, between the youth culture in the cities and in the rural areas, and on the other, between the western part and the eastern part of the country. Most youth-related activities are delivered by NGOs,. The provision of youth tasks is a responsibility of local governments as established in the Act of Local Governments. Mobilitas operates both at the national level and through its 7 regional offices. Since 1990 Hungary's youth policy has been marked by youth legislation and decentralization or regionalization that is the local governments' self administration. There are also local student councils, the membership of young people in representative bodies and NGOs. Traditional culture, theatre and literature are relevant in youth local policy. There is also the Foundation for Democratic Youth, a non-political and non-profit organisation to build a youth service infrastructure, with similar programmes in 7 neighbouring countries, the regional civil centres, and many other organisations. The main forms of youth services at the sub-national level are performed in the youth community areas, community centres, information offices. Yet the local youth policy in Hungary consists in supporting initiatives, not providing targeted offers thus much youth work is done by the young people themselves, not by professional youth workers. There are times when the youth work is taken as social work, therefore lacking an occupational profile. Youth bodies get support from the Regional Youth Services (RISZI), the regional arm of Mobilitas.
Ireland	An Arts Office attached to each local authority with provision for culture at local level often with an emphasis towards youth participation
Italy	The Ministry for youth policies distributes special youth funds for municipalities that are active in youth-related issues. Given the lack of a national framework legislation on young people, municipalities – and particularly the culture and social departments (Assessorati alla Cultura; Assessorati alle Politiche sociali) – have a very specific function in terms of direct responsibilities, while provinces and regions have a co-ordinating role as well as allocation of funds.
Latvia	State-supported local youth centres established since 2004. There is also a network of municipal youth affairs coordinators
Lithuania	Youth affairs coordinators within municipalities
Luxembourg	Local Youth councils do not exist. The local youth policy is debated within the Municipal Youth Policy Commissions. Some towns have taken (temporary) initiatives such as youth forums and youth parliaments.
Malta	Eight Youth Empowerment Centres in different municipalities
The Netherlands	By 2011 all municipalities have to have means to consult and advice young people in order to make their voice heard in decision-making processes
Poland	Local youth councils, associations and organisations
Portugal	The Portuguese Youth institute acts locally through its information 'spots' and municipalities have different structures for youth participation that include support programmes and projects of leisure time
Romania	Romania is divided in forty-one counties which as divided in cities and communes. The directorates for culture, religious affairs and national heritage carry out the task of the Ministry of Culture and Religious Affairs at the local level. They do not directly work with youth. The PAL-TIN network (Youth Participation in Local Government) is a large network of local youth and children's councils (today more than 90).
Slovakia	Local youth councils, associations and organisations
Slovenia	50 local youth councils, communicating with the city councils and local communities
Spain	Regional governments are responsible for a series of culture-related matters and most regional governments have set up specific bodies in charge of youth policy, which can take the form or either a directorate-general within the structure of a regional ministry or an autonomous body or agency. Youth councils exist at regional and local level, their membership and nature varying. While other regional councils are full members of the Spain's Youth Council, the Catalonia's National Youth Council – *Consell Nacional de la*

[11] Source: www.tosyn.gr

	Joventut de Catalunya does not and, is recognised by the European Youth Forum as a separate, full member
Sweden	A number of Swedish municipalities (there are 290 in total) have structures for young people's participation and influence as well as dialog between young people and decision makers in the municipalities. How these structures are organised and which themes they focus on varies from municipality to municipality. The forums might be named e.g. youth councils, youth forums, youth delegations or youth parliaments. Some of them promote their own questions, others have an advisory function to politicians and civil servants, some function as a formal referral body and some might have all or several of these functions.
The United Kingdom	Youth councils are community, voluntary forums that represent the views of young people at a local level. Youth Councils can also be called Youth Forums and in this form they are often more issue based. The British Youth Council helps them in their work.

Table 8. National youth institutions[12]

Country	Organisation	Function
Austria	Austria National Youth Council Kulturkontakt	*Bundesjugendvertretung (BJV),* the representative body for youth organisations in Austria. BJV is an umbrella organisation for Austrian organisations that represents Austria in various national and international bodies Artists' visits to schools, training of teachers, collaboration between schools and museums, culture education
Belgium	Flanders: Flemish Youth Council Wallonia: Youth Council	Official advisory of the Flemish government on children and youth. Main focus – "participation in the society" Emphasis on the relationship between youth and culture-overcoming obstacles: - To convince cultural institutions and policy-makers to reduce prices and stimulate cultural participation of young people - To establish partnership - To make young people active participants - To inform young people on cultural activities
Bulgaria	Network of Chitalishta Network of Youth Information and Consultation Centres State Institute for Culture	Under the Ministry of Culture (Under DAYS) (Ministry of Foreign Affairs)
Cyprus	Youth Board of Cyprus (YBC) Cyprus Youth Council (CYC)	Governing board, consists of representatives from youth organisations of each political party, and three members directly appointed by the Council of Ministers. Supported by state subsidy. Areas: - values of democracy, social inclusion, cultural diversity, European youth mobility and exchange; - promotion of young people's active participation in social economic and cultural development - promotion of volunteerism - providing information to youth - supporting employment and entrepreneurship - international cooperation Umbrella organisation for 51 member organisations (political and non-political9 from both communities of Cyprus
Czech Republic	National Children and Youth Institute NIDM – www.nidm.cz National Youth Information Centre (NICM) Czech National Agency Mladez/Youth – www.mladezbakci.cz	- spare education and activities - methodological and organisational support for work with children - services to school clubs and after-school care centers, NGOs, regional authorities - administers national registry of researchers on children and youth - concentrates all information - consultations and services for children and youth - popularising national strategy for youth - grants for support of international spare-time activities of young people; - advices to people with the frame of educational programme of EU Youth in Action - organises training for improvement of qualification of people who work with youth - hosts EURODESK

[12] Public and non-public entities and umbrella organisations

	Czech Council of Children and Youth Chamber of Youth	(since 1998): compises of 100 NGOs with 250 000 individual members-regional youth councils are members of CCC Advisory organ of the Ministry of Education, Youth and Sport: - grant policy for children and youth - state policy for young generation - execution of Council of Europe recommendations
Denmark	Network for Children and Culture (since 2003) Danish Centre for Youth Research Danish Youth Council	Inter-ministerial advisory body to the MoC: representatives from MoC, MoE and Ministry of Social Welfare co-ordinates the tasks within the area of children, culture and the arts. Focus mainly on 2-14 years olds, but exploring a possibility to also include 14-18 years olds: a new project started to collect info on existing activities and new working methods as young people have different needs and attitude to access culture. - A great initiative and there is a need for a similar framework for youth!" Coordinates research, part of Danish University of Education (since 2000): - Youth and work - Youth and education - Youth and democracy - Youth and marginalisation - Youth, health and lifestyle
Estonia	Estonian Youth Work Centre (Estonian Youth Work Centre) The Council of Youth Policies Estonia National Youth Council	The main administrative body for youth policy measure under the supervision of the Ministry of Research and Education Advisory body to the Minister of Education and Research with representation of youth associations delegated by the Estonian National Youth Council Umbrella organisation of 51 youth organisations in Estonia. Among its activities it fosters the participation of young people in society.
Finland	Advisory Council for Youth Affairs (NUORA) Youth Organisation Subsidy Committee Finnish Youth Research Society and its Finnish Youth Research Network Finnish Youth Cooperation Allianssi	Advisory body to the Ministry of Education with focus on youth policy with the objective to promote young peoples' active citizenship Umbrella organisation to some 100 member organisations with the purpose to promote the interests of national youth and youth work associations
France	National Institute for Youth Affairs and Continuing Education National Youth Council Committee for national and international relations of Youth association and people	Umbrella organisation composed of representatives of political or national union associations and of the 176 provincial councils for youth, sport and associative life Umbrella organisation with 72 national associations and federation for youth issues and people education

	education	
Germany	German Federal Youth Council Bundesvereingung Kulturelle Jugendbildung (BKJ)-Specialised culture councils Deutcshe Kinder-und Jugendstiftung foundation	Umbrella organisation for youth organisations, regional youth councils and affiliated organisations. Represents the interests of 50 supra-regional specialised institutions, service providers and associations of cultural youth education. Has a strong influence on the cultural sector At sectoral, land and federal level
Greece	National Youth Council	Umbrella organisation for 59 youth organisations that functions as an official spokesperson of the youth to the government
Hungary	Youth Parliament (established 1996) Hungarian Institute for Culture and Sport Association of Youth Experts National Youth Council	Supports youth volunteer groups, interests of young people, fosters dialogue with local and international partners Represents youth initiatives network, facilitates cooperation between experts in youth affairs(National Institute for Youth Research: Directorate of Youth and Sport European Youth Centre, Budapest Umbrella organisation of more than 80 youth organisation with the aim to foster the participation of young people in decision-making processes
Ireland	Ombudsman for Children National Children's Office National Youth Council of Ireland Youth Parliament Irish Secondary Students Union (2nd level) Irish Secondary Students Union (3rd level)	Ensures that government decisions are in the best interests of young people (since 2002) to implement national children strategy (established 2001) representative body for national voluntary youth work organisations, represents the interests of 50 voluntary youth organisations (since 1967) A result of National Children Strategy, represents the views of children and young people
Italy	National Forum of the Student's Associations National Youth Agency (Agenzia Nazionale per i Giovani (ANG) National Civil Service	Created by the Ministry for Education for the cooperation between the Ministry and student associations Administers EU funding through the programme "Youth in Action", and develops initiatives in cooperation with other institutions Temporary institutional activity addressing young people. Provides training programme for youth (18-28): - Training opportunities - Solidarity (social behaviours) - Employability - Social meaning - Active citizenship (associations, parties, unions)
Latvia	National Youth Council	Umbrella organisation for children and youth public organisations, members are youth organisations and associations - Gathers the views of young people - Helps youth to implement various NGOs - Represents youth interests in international and national policies and events

		- Promotes youth organisations - Motivates youth to get involved Network of student and school children councils- to lobby and unify interests of young people and administration of educational institution-to obtain active participation of pupils in educational work
Lithuania	Council of Youth Affairs Council of Lithuanian Youth Organisations Agency for International Youth Cooperation	Established by the Department of Youth Affairs-12 members Self-dependent umbrella organisation for youth organisations and regional unions of youth organisations Under the Youth Department at Social Welfare Ministry
Luxembourg	The National Youth Service Higher Youth Council Luxembourg Youth council	The public administration in charge of the implementation of youth policy. An advisory board for youth issues with representation of youth organisations Umbrella organisation of youth organisations
Malta	National Youth Council (KNZ) Department of Youth and Community Studies, Faculty of Education, University of Malta	A representative body of young people in Malta with the objective to influence on youth policies and increase the participation of young people and youth organisations in decision-making processes as well as to achieve equal rights and opportunities for young people. Carries out research, training and social dialogue in the areas of youth and community studies
The Netherlands	National Youth Council	Umbrella organisation for national youth organisations. The thematic areas include Youth Culture and Leisure Time (e.g. music culture). The Council represents youth at the governmental level to strengthen youth participation.
Poland	Polish Youth Council Children and youth Council of the Minister of National Education Center of Civil Education	Independent organisation with representatives of all Polish youth organisations; represents Polish youth interests to the government and international arena (est 2003) Advisory body NGO-runs the programme Education Policy of Local Governments
Portugal	Portuguese Youth Institute Youth National Council Local Youth associations Federation Fundação da Jueventude Regional Youth Association Federations	The main objective of the institute is to influence sectorial policies related to young people (employment, health, housing, entrepreneurship) Umbrella organisations with an advisory role in national youth policies Private organisation that has an advisory role in national youth policies. The main objective if to foster youth integration in social and professional life.
Romania	Romania Youth Council	National platform that gathers most of the non-governmental youth organisations active at the national level, as well as international NGOs working in Romania and county level youth foundations /NGOs.

Slovakia	IUVENTA Youth Council of Slovakia Zipcem, the Assocation of the Youth Information and Counseelling Centres	Slovak National Youth Institute Umbrella organisation of more than 40 children and youth organisations. Main tasks are related to advocacy in legislative processes , and participation in policy formulation. Main issues include informal education, volunteer work, youth access to culture Umbrella organisation of the Youth Information centres active in different parts of the country
Slovenia	National Youth Council of Slovenia	Umbrella organisations of national youth organisations: implemens activities in the field of social policy for youth, education, leisure time activities, culture, public information and international cooperation Youth centers and clubs Student organisations
Spain	Spanish Youth Council	Platform of young orgnisations whose members are regional youth councils operating in Spain as well as other national youth organsations. Their objectives include promoting youth participation in the cultural development of Spain.
Sweden	The National Council of Swedish Youth Organisations Youth Councils of Sweden The Swedish National Board for Youth Affairs	Umbrella organisation for almost 100 Swedish youth organisations Umbrella organisation for local youth councils Institute for youth research including the themes of participation, democracy and integration
UK	British Youth Council National Youth Agency UK Youth Parliament Youth Culture Trust OFCOM	Run by young people Supporting body for the government, focus on youth services, youth work, uses research with young people; interaction between young people and policy makers. run by young people for young people (since 1999) overseas implementation of youth culture related policy Regulatory body overseeing broadcasting and communications in UK, lead studies – incl. on young people and media literacy (2004-2008)

ANNEX III: ADDITIONAL INFORMATION

1. Definition of youth in Europe

Official definitions. The category of youth in strict numerical terms covers different ages depending on the geographical and institutional background contributing to a heterogeneous picture with no agreed parameters. Sometimes the age borders are based on the international institutions declarations and documents, as that of the UN (people from 0 to 18 years old), EU (people from 16 to 25), Unesco, etc. In some countries there are official delimitations of the young ages, that varies in the year of entrance (from 8 to 18) and in the year of exit (18 to 34), but they are rarely universal and can be different depending on the institutional area (education, labour market, penal system, youth services, etc). The only common stage is the age of majority (18 for all the countries except in Ireland where it is 16), but this has little relevance when considering access to culture. The three examples below illustrate the differences that exist:

> Finland: In the Youth Act young people are defined as "those under 29 years of age". Following this rather loose definition, young people constitute 36 % of the population of Finland. However, most of the youth services are targeted at teens. People younger than that would rather be considered as children. At the other end of the scale, hardly any administrative sector offers youth services for 28-year-old youngsters. For instance, in the social services, youth services are targeted at those less than 25 years of age. In public debate young people are probably most commonly referred as those between 15 and 24 years of age.
>
> Germany: The law defines all persons under the age of 14 as children. Those who are at least 14, but have not yet turned 18, are designated "young people" (Jugendliche). While the age of reaching adulthood before the law is 18 (cf. the youth criminal law), youths between 18 and 21 are defined in the Children and Youth Welfare Law as "adolescents" (Heranwachsende). Many statistics and policies have a further category, "young adults", which describes young persons until the age of 27.
>
> Slovakia: The discussion on definition of the term "young person" stems from two basic sources – European and international documents on the one hand, and national legislature and public policy documents on the other. With regard to international documents, these are primarily the definitions of young people as presented by the European Union and Council of Europe. However, the age limit of the term "youth" is left ambiguous, as shown by two documents adopted at European level – the White Paper on Youth[13] and European Framework for Youth Policy[14]. While the White Paper limits "youth" to persons aged 15-25 years, the European Framework for Youth Policy recognises the difficulties of such a regulation, and deliberately omits an age specification. In this respect, Slovakia follows the European trend and has defined young people as within an age limit of 15-25 years in its public policy documents[15]. With respect to the adoption of new grant conditions for the Youth in Action grant programme, this limit has been amended to ages 13-30 since 2007.

Statistical definitions. Most EU countries tend to focus on the 15-24 decennial cohort but in the case of Mediterranean ones this could be extended to the next cohort: 25-34 (this demonstrates the extension of the youth period). Cultural industries also categorizes youth as a marketing "segment", as reflected in some cultural and media surveys, that distinguish between tweens (8-13), teens (14-17) and youth (18-25).

[13] European Commission White Paper – a new impetus for European Youth, adopted by the European Commission on the 21st of November 2001
[14] European Framework for Youth Policy, adopted by the Council of Europe, 2004
[15] For example, the aforementioned Conception of State Policy Towards Children and Youth in the Slovak Republic until the year 2007; Key Areas and Action Plans of State Policy in Relation to Children and Youth in the Slovak Republic in 2008 – 2013

Ireland: Young people are described in 'official terms' in Ireland as 'children,' as 'youth' or as 'young people'. 'Children' is the official description of persons under the age of 18. 'Youth' or 'young people' is a term used more vaguely in terms of describing a particular age group. Some organisations refer to the term 'youth' in relation to 12 – 18 years, others 15 – 24, and others 18 30. It is this lack of clarity around those deemed to be 'youth' under 18 years of age that leads to a lack of clarity in terms of youth policy. According to State of the Nations Children Stats (2005) 25% of population is aged under 18. This is much higher than the EU25 figure of 19.8%. According to the Central Statistics Office Ireland's population has grown by 16% between 1997 and 2006 to four and a quarter million people. More than 10% were born outside of Ireland.

Italy: There are 15 million people between 15 and 34, who represent the 25% of the whole population. As well as in other Mediterranean countries, the trend in Italy is to consider people as belonging to the youth group until 34 and some policies in Spain are increasing addressing young people to be those before the age 35 (and not until 26 as defined by the UE): the reasons behind it are that people enter the labour market in a stable way at around 38 and they give birth to children at an average age of 33. Also the a quo term to define young people varies in official documents between 13 and 15.

Social definitions meanwhile are based on educational degrees (secondary, high), associative framework (the age for being member of youth councils and youth branches of the political parties), media representations (young people as problem or idol), and so on. Those social images can be incorporated into several "generational leitmotifs" or terms of shorthand stereotyping as appears in the reports: "Generation X", "Y", "Network", to name but a few. For the purposes of young access to culture, maybe it is more relevant to some national and European programmes that facilitate the access to some services, practical rights and fees reductions: youth card, student card, youth cultural pass, youth hostel pass, inter-rail, etc. The Danish report illuminates some pertinent examples:

Denmark: Young people have no established terminology in the field of culture. In art forms, young people are included in the terms: youth theatre, youth films and teenage fiction. In media and public debate, the young have been given several names, reflecting the image this group has in public debate: "Generation Y", "MeWe-generationen", "Generation Fremtidsplan (plan-for-the-future-generation)", "Millennium-generationen", "Generation Happy?" as well as in the less flattering terms "Generation Dumb (stupid)" and "Generation Fucked Up".

2. National Studies and statistics

All-European level

The 2007 Eurobarometer study explored people's understanding on the concept "culture". Among people between 15 and 24 years of age, 34% answered arts (performance and visual arts), 28% picked traditions, languages, customs and social or cultural communities and 20% literature, poetry, playwriting and authors. Educational level showed to be a clear key factor, as those with higher education are significantly more likely to link culture with the arts (52%), almost twice as high as those who finished their studies at the age of 15 or before (27%).

The answers on the individual importance of culture clearly indicate that culture – regardless of how it is defined – holds an important role in the lives of many Europeans. Over three quarters (77%) of the interviewees answered that culture is important to them; 31% that culture is very important and 46% that it is fairly important. Of the remaining 22% considering that culture is not important to them personally, only 5% said that it is not important at all. A key socio-demographic factor in the personal importance of culture was again the level of education, with those educated until 20 and beyond (89%) were considerably more likely to say that culture is important to them than those who finished their education at the age of 15 or before(66%).

Regarding the involvement in cultural activities (cultural consumption), respondents were asked how many times, if at all, they had taken part in various cultural activities over the last 12 months. Age seems to play a role as regards participation rates, as the rates declined as respondents got older. Such an effect is more visible in activities such as going to the movies, as 82% of those in the 15-24 bracket had done this in the past year, compared to the 24% of those aged 55 and over, a difference of 58 percentage points.

In the following graphics (table) taken from the Eurobarometer survey (2007) we can observe the participation rates for selected activities by age and by education:

Participation Rates for Selected Activities: Analysis by Age

Note: Ranked according to percentage point difference (15-24)-(55+)

	15-24	25-39	40-54	55 +	Difference: youngest-oldest
Cinema	82%	66%	53%	24%	+58
Sport	61%	47%	45%	22%	+39
Public library	55%	38%	33%	24%	+31
Concert	52%	43%	37%	27%	+25
Book	82%	72%	74%	63%	+19
Historical monuments	61%	59%	59%	45%	+16
Museums/ galleries	48%	42%	45%	34%	+14
Theatre	35%	32%	33%	27%	+8

Book reading is the most common activity amongst the youngest age group. As observed in the former Eurobarometer survey (2006): *"(...) this comes despite the fact that the recent qualitative study found that there is a perception that 'literary culture' is on the decline amongst the young due the availability of the Internet and audio-visual media*".

The level of education seems to affect all activities covered in this survey, with highly educated people participating more in cultural activities.

Participation Rates for Selected Activities: Analysis by Education

Note: Ranked according to percentage point difference (20+)-(≤15)

	15	16-19	20+	Still Studying	Difference: (20+)-(≤15)
Cinema	24%	52%	66%	88%	+42
Museums/ galleries	21%	38%	59%	60%	+38
Historical monuments	34%	53%	72%	72%	+38
Concert	17%	35%	53%	58%	+36
Book	51%	71%	86%	91%	+35
Public library	16%	30%	48%	72%	+32
Theatre	16%	28%	47%	46%	+31
Cultural prog. TV/radio	65%	78%	89%	81%	+24
Sport	25%	42%	45%	67%	+20
Ballet/ Dance/ Opera	8%	15%	27%	24%	+19

In general, participation in artistic activities tends to be lower than cultural consumption. Participation rates are higher amongst the youngest age groups: dancing is the most frequent activity (29% amongst those aged 15-24) while activities such as decorating, handicrafts and gardening have the lowest participation rates among young people.

Education has an impact also here : *"(…) the longer a respondent has spent in education, the more likely they are to have indulged in creative or artistic activity over the past year".* This relationship is particularly pertinent when it comes to photography and film-making (educated to 20+, 39%; finished education at 15 or before, 14%; 25 points difference).

A survey on the influence of the internet in the lives of individuals has shown that a big part of the youngest respondents use internet for leisure[16]. They are doing so for a wide range of purposes, and as for many internet activities, results are higher among the youngest surveyed age groups. The most striking example of this is downloading free music, half (50%) of the internet-users between 15 and 24 do this - a figure 42 points higher than the 8% registered amongst internet users aged 55 and above.

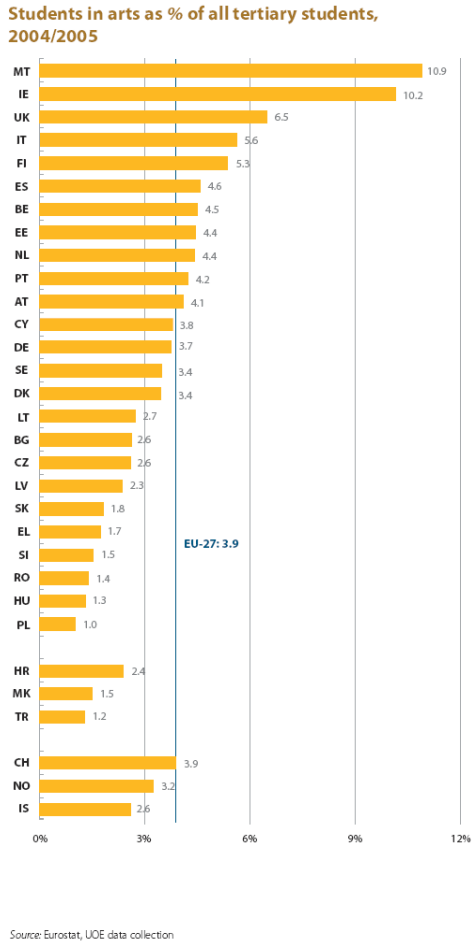
As regards the issue of access to culture, most respondents experience barriers.

The main reason given is the lack of time, cited by 42%. After this, issues of money and prices are stated by almost 3 out of 10 (29%) with the lack of interest mentioned by a similar figure (27%). 44% of the respondents aged 15-24 say that lack of time can prevent them from engaging in cultural activities. Lack of time is also a bigger problem for the group that has studied the longest (49%) than it is for those who have studied less (30%).)[17].

Another source for comparative cultural information is the Eurostat Pocketbook from 2007 on Cultural Statistics. The Pocketbook breaks culture down into sixty activities running from cross-relating "domains" to six "functions".[18] Compared data includes the number of tertiary students in different art fields but also the number of foreign languages learned by pupils in public

[16] Only 15% of those aged 15-24 say they do not use the internet in their free time, compared to 76% of those aged 55 and over, from TNS Opinion & Social (2007), *European cultural values*, Brussels, DG EAC p. 24
[17] TNS Opinion & Social (2007), *European cultural values*, Brussels, DG EAC
[18] The eight domains were artistic and monumental heritage; archives; libraries; books and press; visual arts; architecture; performing arts and audiovisual/multimedia and the six "functions" were conversation, creation, production, dissemination, trade and training.)

education systems.[19] In the tables related to the number of students in arts and their fields, it can be observed that in average 3.9% of European students study in the field of arts with two member states reaching more than 10% (Malta and Ireland) and Portugal with 1%. This is shown in the following graphics taken from the Eurostat Pocketbook 2007:



As regards the field of studies humanities - as a culture-related field - is most popular in Germany, Denmark and the United Kingdom whereas arts disciplines are most common in Malta, Ireland and the United Kingdom as seen in the following table:

[19] Percentage of pupils at ISCED levels 2 and 3 learning from none to more than 3 languages. At USCED level 3 the highest number of pupils learning foreign languages in 2003/2004 were in Luxembourg (90.1%), Finland (60.7%), the Netherlands (55.6%) and Estonia (46.8%) and the number of pupils not learning any foreign language were the highest in the United Kingdom (88.5%), Portugal (44.9%) and Malta (18.7%). At level 2 in 2004/2005 the corresponding number were: more than 3 languages (the Netherlands 66.9%, Luxembourg 52.9% and Finland 23.6%) and none (the United Kingdom 39.3%, Ireland 12,3% and Slovenia 4.8%). In general in at level 2 in all countries more than 50% learn at least 1 foreign language.

Tertiary students by field of education related to culture, 2004/2005

	Humanities		Arts		Journalism and information		Architecture and building	
	Number	%*	Number	%*	Number	%*	Number	%*
EU-27**	**1 389 406**	**8.5**	**634 267**	**3.9**	**279 704**	**1.7**	**625 221**	**3.8**
BE	22 993	5.9	17 468	4.5	8 628	2.2	14 900	3.8
BG	13 766	5.8	6 145	2.6	3 158	1.3	5 748	2.4
CZ	23 403	7.0	8 621	2.6	1 151	0.3	16 663	5.0
DK	26 858	11.6	7 927	3.4	2 562	1.1	8 140	3.5
DE	272 489	12.0	84 258	3.7	24 625	1.1	96 108	4.2
EE	4 693	6.9	2 989	4.4	1 122	1.7	2 777	4.1
IE	12 538	6.7	18 911	10.2	1 313	0.7	8 524	4.6
EL	63 830	9.9	10 942	1.7	7 890	1.2	22 396	3.5
ES	107 480	5.9	82 477	4.6	28 703	1.6	91 525	5.1
FR	:	:	:	:	:	:	:	:
IT	203 039	10.1	112 872	5.6	69 187	3.4	116 036	5.8
CY	981	4.9	761	3.8	402	2.0	256	1.3
LV	5 615	4.3	3 049	2.3	1 430	1.1	4 069	3.1
LT	8 404	4.3	5 270	2.7	1 599	0.8	8 640	4.4
LU	:	:	:	:	:	:	:	:
HU	28 577	6.6	5 527	1.3	11 061	2.5	11 033	2.5
MT	240	2.5	1 030	10.9	334	3.5	339	3.6
NL	19 701	3.5	24 833	4.4	5 876	1.0	17 756	3.1
AT	23 622	9.7	9 964	4.1	6 320	2.6	10 259	4.2
PL	149 851	7.1	20 899	1.0	15 580	0.7	56 046	2.6
PT	16 681	4.4	15 977	4.2	8 332	2.2	29 154	7.7
RO	68 332	9.2	10 015	1.4	18 513	2.5	8 019	1.1
SI	6 881	6.1	1 678	1.5	689	0.6	4 416	3.9
SK	7 136	3.9	3 238	1.8	3 212	1.8	7 614	4.2
FI	27 945	9.1	16 349	5.3	3 124	1.0	9 436	3.1
SE	40 530	9.5	14 679	3.4	8 128	1.9	11 278	2.6
UK	233 821	10.2	148 388	6.5	46 765	2.0	64 089	2.8
HR	9 388	7.0	3 172	2.4	2 324	1.7	5 383	4.0
MK	4 670	9.5	720	1.5	381	0.8	1 633	3.3
TR	73 831	3.5	26 318	1.2	28 145	1.3	46 691	2.2
IS	1 781	11.7	389	2.6	176	1.2	360	2.4
NO	17 536	8.2	6 873	3.2	3 819	1.8	3 969	1.9
CH	17 695	8.9	7 712	3.9	3 937	2.0	8 014	4.0

* Students as % of all tertiary students.
** Total for all EU MS available.
Tertiary students: ISCED levels 5-6.
Humanities: Religion, Foreign languages, Mother tongue, History and archaelogy, Philosophy and ethics.
Arts: Fine arts, Music and performing arts, Audio-visual techniques and media production, Design, Craft skills.
Journalism and information: Journalism and reporting, Library, information and archive.
Architecture and building: Architecture and town planning, Building and civil engineering.

Source: Eurostat, UOE data collection

The culture statistics also show that female students dominate all the other culture-related areas expect architecture and building. The percentage of female students in humanities in average is 68% and in the arts 61.5% while in architecture and building 35.9%.[20]

[20] The highest number of female students in humanities: Cyprus 85.9%, Latvia 81% and Estonia 78.1%. In the arts: Latvia 72.9%, Estonia 72.9% and Italy/Greece both 67%. In architecture and building: Greece 51.1%, Romania 49.8% and Italy 42.6%.

As regards participation, the Pocketbook underlines that only a fairly small part of the population uses cultural facilities. The statistics show that in 2007, 88% of students in the European Union had been to the cinema at least once in the last 12 months and 72% had visited a public library, 72% had visited historical monuments, 60% had visited museums or galleries, 58% had been to a concert, 46% to theatre and 24% had seen a dance or opera performance. The statistics do not show significant differences between different age groups with the exception that young people (15-24 years old) seem to visit public libraries and go to concerts more than the rest of the population. Young people also seem to read more than the rest of the population (82% at least once – the percentage of young people that have not read any book in the past twelve months was also lower than that the rest – 17%).

The participation of young people in amateur artistic activities is also more active than the rest of the population. We can also observe that the more educated the young person is, more likely he or she is engaged in creative activities.

Participation in amateur artistic activities[1] at least once in the last 12 months by age, age of end of education and status of occupation, EU-27, 2007 *(%)*

		Age				Age of end of education		
	EU-27	15-24	25-39	40-54	55 or more	15 years old	16-19	20 or more
Played a musical instrument	**10**	17	12	9	7	5	8	16
Sung	**15**	21	15	15	12	9	14	19
Acted	**3**	9	3	2	1	1	2	4
Danced	**19**	29	21	20	11	11	19	22
Written something (a text, a poem, etc.)	**12**	24	11	11	8	4	9	19
Done some photography, made a film	**27**	31	34	30	19	14	27	39
Done any other artistic activities[2]	**16**	28	19	16	9	6	14	25
None (Spontaneous)	**38**	26	34	37	47	54	37	26

	Status of occupation							
	Self-employed	Managers	Other white collars	Manual workers	House persons	Unemployed	Retired	Students
Played a musical instrument	11	19	10	9	5	8	6	22
Sung	15	21	15	12	14	12	11	23
Acted	3	4	2	2	2	2	1	11
Danced	18	27	21	21	16	17	10	29
Written something (a text, a poem, etc.)	12	21	11	8	9	10	7	30
Done some photography, made a film	34	43	35	28	20	21	17	35
Done any other artistic activities[2]	21	27	16	13	14	15	8	32
None (Spontaneous)	37	21	33	38	47	44	48	23

1. Either on their own or as part of an organised group or classes and not on a professional basis; multiple answers are possible.
2. Like sculpture, painting, drawing, creative computing such as designing a website, etc.

Source: Eurobarometer 67.1, 2007

Information on the time spent in cultural/leisure activities by age groups is only available from 7 countries[21] and shows an average of 2.1 daily hours of watching TV and videos[22] and less than 1:30 hours dedicated to entertainment, culture, reading, computer games and radio and music.

[21] Germany, Spain, France, Italy, Finland, Sweden and United Kingdom.
[22] From 1:26 in Italy to 2:21 in the United Kingdom

Another interesting fact that comes out in the Pocketbook but has not been extensively analysed in the national surveys, is the cultural employment of young people that in all Member States is lower than the rest of the population.

Cultural employment/total employment by age group, 2005 *(%)*

	Cultural employment				Total employment			
	15-24	25-49	50+	All	15-24	25-49	50+	All
EU-27	**10.2**	**67.1**	**22.7**	**100**	**10.2**	**66.8**	**22.9**	**100**
BE	5.4	73.2	21.4	100	8.0	71.0	20.9	100
BG	8.9	68.8	22.3	100	7.6	69.6	22.8	100
CZ	8.0	65.6	26.5	100	7.9	65.3	26.8	100
DK	15.4	55.0	29.6	100	13.3	59.1	27.6	100
DE	9.0	66.3	24.7	100	10.7	64.5	24.9	100
EE	13.9	47.4	38.7	100	10.1	62.2	27.7	100
IE	12.8	67.4	19.8	100	16.1	64.1	19.9	100
EL	7.9	75.1	17.0	100	7.4	71.2	21.4	100
ES	10.1	77.2	12.7	100	10.5	70.1	19.4	100
FR	7.0	73.6	19.4	100	8.9	67.8	23.3	100
IT	7.4	72.2	20.4	100	7.1	71.2	21.7	100
CY	9.7	70.9	19.4	100	10.2	67.1	22.7	100
LV	20.2	54.2	25.6	100	11.3	64.2	24.5	100
LT	7.6	66.1	26.4	100	7.6	70.3	22.0	100
LU	6.7	74.2	19.1	100	6.5	74.5	18.9	100
HU	5.8	67.7	26.5	100	7.0	68.7	24.2	100
MT	18.0	53.6	28.4	100	18.9	60.4	20.6	100
NL	18.2	55.6	26.2	100	14.8	62.2	23.0	100
AT	11.8	67.2	21.1	100	14.2	68.3	17.5	100
PL	6.0	68.3	25.7	100	9.1	72.0	18.9	100
PT	8.9	72.9	18.2	100	10.0	67.9	22.0	100
RO	7.1	76.9	16.0	100	8.7	74.3	17.0	100
SI	7.7	69.3	23.0	100	8.6	73.1	18.3	100
SK	7.9	69.5	22.6	100	10.7	69.7	19.6	100
FI	11.2	62.9	25.9	100	11.7	60.1	28.2	100
SE	9.4	57.6	33.0	100	10.3	58.2	31.5	100
UK	14.1	61.7	24.2	100	13.7	59.9	26.4	100
HR	8.6	69.2	22.2	100	9.6	67.6	22.8	100
IS	18.3	54.1	27.6	100	18.0	54.9	27.1	100
NO	16.7	60.3	23.1	100	12.7	59.6	27.7	100
CH	10.2	59.0	30.7	100	14.3	59.8	25.9	100

Source: Eurostat, EU Labour Force Survey, 2005

National level

Most countries have not identified young people as a relevant target group, even while conducting statistics on the participation in cultural activities on a regular basis. There are also countries such as Cyprus[23] that have yet to compile statistics related to culture that are accessible to the public. In general, access of young people to culture and the arts remain to be explored in depth. For example, in spite of of the abundance of youth studies, in some countries such as Denmark, there are not that many national studies on the participation of young people in culture, especially when it comes to other than statistical information on attendance or cultural offer. Many youth studies do not even include culture and art aspects in their scope. Countries that do have statistical information[24] – at least to some extent - on youth participation in cultural

[23] Even though in Cyprus there are no official cultural statistics on the participation of young people in culture but some general studies by private universities on behalf of the Ministry of Education and Culture and/or the Youth Board on the cultural life of young Cypriots.

[24] For example in Austria ARGE Partizipation in Austria is a joint initiative of the state and the federal states dealing with measure for youth participation. ARGE is a study group composed by representatives of the youth departments and promotes participation of young people on all levels of public life, including cultural life even thought there is not separate study for culture

life include Belgium[25], Bulgaria[26], Cyprus[27], Estonia[28], Finland[29], France[30], Germany[31], Greece[32], Hungary, Italy[33], Ireland[34], Latvia[35], Lithuania[36], Luxembourg[37], Malta[38], the Netherlands[39], Poland[40], Portugal, Romania[41], Spain[42] Sweden[43]and United Kingdom[44]

Studies on the access of young people to culture

There are not many studies carried out specifically on the access of young people to culture but some examples do exist. One of these is a survey on the *Accessibility of culture in the regions: interrogatory and expert interviews* in Latvia that was commissioned in 2007 by the Ministry of Culture and carried out by the Baltic Institute of Social Sciences. The survey shows that 61% of the respondents mention obstacles in accessing culture (in 2001 87%) and that inhabitants of Riga attend more professional cultural activities due to more offer, better income and higher

[25] Lievens & Waege, 2005, De Ridder & Vandercammen, 2008, Graffiti jeugddienst vzw & Jeugdwerknet, 2008. Information obtained from the Belgian report.
[26] "Cultural attitudes and consumption of cultural products in Bulgaria" from 2005 gives information on the participation of the public in culture even though it does not separate young people as a specific group. The 2004 analysis on reading habits by the sociological agency ASSA-M shows that the number of young readers in Bulgaria had increased by 15%.
[27] Perhaps the most relevant study, which examined the cultural habits and norms of Cypriots (sample size 932 people, aged 15 and over), was one conducted in 1999 by the Research and Development Centre – Intercollege, entitled *Cultural Life in Cyprus* (in Greek). The study was conducted on behalf of the Ministry of Education and Culture. Another study in 2007 "Study of leisure time, employment, relationships, perceptions and problems of Cypriot Youth", a longitudinal research study of Greek-Cypriot youth was conducted by the Research and Development centre on behalf of the Youth Organisation of Cyprus.
[28] "The Culture Consuming Survey 2003"
[29] Statistics Finland. The results show no significant differences in cultural habits between young people and other age groups. The theme of the Youth barometer study in 2009 was the participation of young people in culture. In Finland Nuorisobarometri ("Youth barometer") is a yearly publication on the values and habits of young people in Finland published by the Advisory Council for Youth Affairs (even though the actual research is conducted by the Finnish Youth Research Society). The topic changes from year to year and 2009 was dedicated on arts and culture.
[30] Les pratiques culturelles des Français
[31] Centre for Cultura Research (2006); the first empirical study on the cultural tastes and habits of young people; the Deutsche Bühnenverein, Deutsche kulturrat (2005). See also National Education Report 2008, the Freiwilligen Survey 2007,
[32] «Η Νέα Γενιά στην Ελλάδα σήμερα» ("Youth in Greece today") by the Media and Communication Department of the University of Athens in collaboration with the market research company ALCO. The study covered a sample of 1,600 young people from 15 to 29 years old. This survey was commissioned by the Greek General Secretariat for Youth in May 2005 and funded by the European Youth Programme.
[33] Instituto Nazionale di Statistica, Rapporto giovani carried out by Instituto IARD every 4 years. www.institutoiard.it/intro.asp
[34] Public and the Arts Survey (Arts Council) 2006
[35] Culture consumption in Latvia (2007), Accessibility of culture in regions (2007), Central Statistical Bureau (2008)
[36] Public Participation of the Youth between 16 and 24, 2006, A Survey of the Situation of the Youth, 2006
[37] Survey data analysed by CEPS/INSTERAD. Other CEPS/INSTEAD studies include *Les sorties culturelles des jeunes de 6 à 19 ans* (2009), *Les pratiques sportives et artistiques des jeunes de 6 à 19 ans* (2009), *Les pratiques de lecture au Luxembourg* (2006), *Les pratiques de concerts au Luxembourg* (2006), *Les pratiques culturelles au Luxembourg* (2006).
[38] Cultural statistics 2004 (NSO, 2006), Theatre-goers 2003 (NSO, 2004), National Statistics of Malta 2004 on ICT usage, Kultura 2000 Survey
[39] The Dutch chapter of the Compendium on Cultural Policies states that: *"The "ageing" of the audience of traditional culture seems to stop. There is a significant increase of museum visits within the youngest age group (12-17 years old) from 43% in 1999 to 58% in 2007. In this group the visits to performing arts also grew: from 19% in 1999 to 25% in 2007."* Source: Social and Cultural Planning Office (AVO). Also Jeud 2003, cifers en feiten (results of a research done by Statistics Netherlands on the leisure activities of young people in the Netherlands in 2003.
[40] The Polish report states that: "*In Poland according to the research entitled* "Biała Księga Młodzieży Polskiej – dwie prawdy o aktywności. Uwarunkowania i możliwości działania młodzieży w środowisku lokalnym w perspektywie polityki młodzieżowej Rady Europy. Raport z badań"*[1] from 2005 the following institutions and places (in opinion of youth) are necessary/needed in their cities and towns (the representative group of young people were created by lot). Almost a half of respondents (48%) consider sport centres and other types of infrastructure destined for sport activity as the most important. 16% of respondents chose clubs; 14% pubs and cafes; 9% cinemas; 6% cultural houses, common rooms and Internet cafes; 4% libraries; 3% shop centres. Only 1% of respondents gave the answer: "Anything what provide the offer to set about doing something".* The survey shows also results related to youth and existing culture and sport infrastructure, cultural attendance and cultural spaces.
[41] Social Status and Romanian Youth Expectations. Public Opinion Barometer – Youth 2008, ANSIT and ANT; European Values for Youth Nearby Frontiers, Romanian Statistican Yearbook
[42] Informe Juventud en España 2008, Vol 4: Cultura, Politica y Sociedad (Maria Jesús Funes, INJUVE, 2008)
[43] Ung idag 2007, Fokus 2006, Young people with attitude
[44] « Participation in the Arts by Young People »

education than in the rest of the country. The study does touch upon demographic changes and their influences in the access and participation in culture, and working conditions of cultural operators.

In Italy a relevant study elaborated by many authors and financed by the Ministry of Culture was titled "*Education in culture – connections between culture and education and access to culture for children and youth*." In this study authors have also studied the institutions and other smaller organisations, which are fostering educational programmes in culture or are working on strenghteing the access of young people to culture. When reading through this study, there is a general sense that there are many different programmes that facilitate access to culture for young people. The survey does not give any information about the number of attending students, but instead many case studies are included. One concluding thought is that the programmes of education in culture should be more widely spread, and better planned,and above all they should be more accessible to individual young people, who could perhaps attend them outside the structured visits their schools organize.[45]

The surveys tend to emphasize attendance/participation over access. An exception is a survey conducted in France in 2006 by TNS Sofres that showed that 46% of French people consider access to culture as their primary expectation[46] but besides that not many other examples can be found**.** The survey is not divided according to age groups but reflects a general feeling in a country where access to culture is considered to be a right.

Studies on the participation of young people in cultural life

In 1995 John Harland, Kay Kinder and Kate Hartley carried out an interview study on the youth participation in the arts in the United Kingdom. The 300-page research report "*Arts in the view"* portrays young people's views on the arts and their involvement in the arts through 700 interviews of people between 12 and 14. The study reveals the lack of previous research material on youth participation and empirical evidence on rates and patterns of involvement. One of the reasons for the lack of research material was claimed to be the fact that young people's participation in the arts is a subject domain of several policy domains. The results of the pre-massive Internet era study show (interviews were conducted in 1993) similar kinds of results than the participation studies of today. Socialising with friends (35%), watching tv and videos (25%) and cinema (15%) were the most common leisure activities and, going to art galleries and museums (1%), theatre (5%) and concerts (2%) the least favoured ones. What seems to be a great difference is that as in 2009 young people are active Internet users, in 1993 more than every fifth interviewed young person (22%) was an avid reader. The study focused on a large concept of participation, as different kinds of creative activities are included as well. Playing a musical instrument (6%) and drawing (6%) are favourite creative activities and miscellaneous leisure time activities such as 'messing around in the street' (7%), travelling (5%) and part-time working were among the most frequent ones. What is striking of the study is that in 1993, 77% of young people did not mention participation in any form of artistic leisure activity. The study shows, however, strong individual engagements in arts activities by people belonging to minorities with many artistic leisure activities.

In their 1999 study (reprinted in 2007) *Crossing the Line: extending young people's access to cultural venues* the same authors analyse the ways to enlarge young people's access to cultural venues. Their research shows that young people's attendance at theatres, concert halls, galleries and museums declines as they progress through their teens. Physical and psychological barriers, gender and background are some of the factors that prevent young people from attending cultural venues, but also because young people felt that these cultural

[45] The Italian report states that *"in Italy during the 60s and the 70s most of the studies about youth cultural production and consumption were about the so-called juvenile sub-cultures. The role of young people in that context was the one of a prosumer, a word that indicates that people are at the same time cultural consumers and producers (a very clear example in the musical field is that of the so-called cantautori, singers who also write their songs). Today with the use of new media and new technologies the situation is very similar: young people produce and consume their own culture at the same time."*

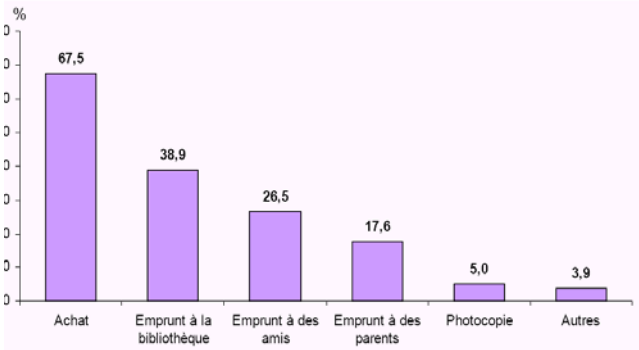
[46] TNS SOFRES/Radio France/Arte survey, 8 and 9 November 2006. Information obtained from the French report.

venues, and what they have to offer, are not relevant to them. The report explores how cultural venues can make themselves more accessible for young people and plays with the idea of some young people serving as 'cultural mentors' to their peers. The report reviews policy papers, literature and research evidence on the subject, as well as examinies current initiatives designed to increase young people's attendance at cultural venues. There is also a section which records young people's accounts of accessing cultural venues, which gives direct insight into the problem.

As regards more recent studies, one of the most recent ones is the Youth barometer survey carried out in Finland in 2009.[47] The survey collects information on the participation in the arts and culture of young Finns between 15 and 29 years of age, and their related attitudes. The survey shows that two young people out of three have a creative hobby and 40% of young people have more than one creative hobby. The main creative hobbies are mentioned to be playing a musical instrument, handscrafts, photography, drawing or other type of plastic arts. The main obstacles in accessing culture and the arts are mentioned to be lack of time, high prices and lack of opportunities in the hometown. According to the survey, through participating in culture young people seek enjoyment, strong sensations and sense of achievement. Other important factors are self-expression, innovation and learning. Young people seem to also appreciate the communal sense of cultural participation. Also, most of the surveyed young people believe that art can have an important impact in the society.[48] The study shows that the importance of cultural services for young people has increased during the past ten years.

As for other studies, France is one of the countries where participation/attendance of young people in culture has been widely studied and documented. The Survey of the Observatory of Student Life (*Observatoire de la vie étudiante)* carried out in 2005/2006 is a survey regarding the life conditions of students in France. The results are based on an impressive number of 25.000 responses. The results include a section on *Reading and cultural practices* that shows mainly the reading habits of students from the time spent in reading to the type of lecture[49], and information on the relationship between home 'libraries' (how many books the parents of the student have) and expenditure in books. The study also includes an interesting table on the access of students to books that shows that most of the students buy the books they read. This is shown in the following table:

✓ Accès aux livres



As regards attendance in cultural equipments and services, the same study shows tables on the elationship between age and type of activity that do not show great differences between age groups especially when it comes to information that we already know: young people tend to go

[47] The Youth barometer survey is carried out on a yearly bases, the 2009 survey was conducted by interviewing 1900 young people and focused on the participation in culture and the arts.
[48] Youth Barometer http://www.minedu.fi/export/sites/default/OPM/Nuoriso/nuorisoasiain_neuvottelukunta/julkaisut/barometrit/liitteet/Nuorisobarometri_2009.pdf
[49] The study shows that students of Law and Political Science read most, and that those who read every day (17,7%) come out in bigger numbers than those that never read (10,3%). It also shows not surprisingly that the higher the educational degree of the parents of the stydent, more they own books, and more there are books at the home library less is the money spent in buying books by the student.

to the cinema more and to a museum less than young adults.[50] As regards the specific theme of access, the study covers mainly access to internet which is considered to be high.

Other examples of studies carried out in France include a 2006 study on the engagement of young people in cultural activities in rural areas through youth houses[51] as well as a 2006 study on the access of young adults to contemporary art[52]. The cultural and artistic activities of the Ministry of Youth and Sport are the subject of a 2000 study that examines the awareness-raising programmes on amateur art activities, the qualification of people involved in these practices and dissemination of information on the existing artistic and cultural resources in France.[53] Another study from the beginning of the decade carried out by Jean-François Hersent (2003) on cultural practices of adolescents shows that young people use new forms of cultural consumption and access to culture such as internet and new technologies. The study shows, for example, that the concept of time that adolescents have today is different from the previous generations and this has an impact in different cultural activities such as reading that might be considered too time-consuming for their taste[54].[55]

As for cultural statistics, the Ministry of Culture and Communication of France published in 2008 a very complete cultural statistics *"Clés 2008"* that also gives wide information on the attendance of young people in cultural services and equipments but also on the creative activities of young people, cultural education at schools, the number of young artists in the field of plastic arts, and the expenditure of young people in cultural activities[56].

There are also several surveys carried out in the United Kingdom. One example is the *Participation in the Arts by Young People* commissioned by the Arts Council of Wales in 2006 that shows very similar kind of results than surveys in other countries. The report shows that young people use approximately 2.3 hours a week in arts activities and that the activities they would like to participate more, but have not, are DJ rapping, starching and making videos. The respondents felt that their gender did not restrict them from participating but did have an influence in their choices of activities. As remedies to encourage stronger participation the

[50] Also examined is the academia discipline and type of cultural activity. Even if great differences cannot be observed, the table shows that language and art students attent cultural activities most (except sport and discotheques) and med student go least to the cinema, etc.
[51] Assanthiany Laurent, L'engagement des jeunes dans les pratiques culturelles en milieu rural à travers l'action des Foyers Ruraux (Juin 2006)
[52] Gottesdienes & Viletatte (2006)
[53] Les actions artistiques et culturelles soutenues par le MJS (2002)
[54] See Hersent J.F. (2003), *Les pratiques culturelles adolescents*, Paris, Bulletin des Bibliothéques de France
[55] Another very interesting publication in France is the 2007 interdepartmental study of the Ministry of Culture and Communication that examines the generational approach to cultural and media practices. The study claims that generations and their cultural habits should be understood in the framework of the cultural values every generation generates and the historical moments they go through. The study underlines that: "*our cultural habits and our frequency to visit cultural equipments are in large part determined by the existing cultural offer, the practices of our friends and the social valorisation as regards different practices – all these characterize our time and set the common manners with the people that belong to the same generation."* Cultural evolution is mainly introduced by young people and to understand the cultural needs that every generation has it is important to observe the technological and socio-economic tendencies that influence the moment in time (or socio-demographic trends such as the increase in the number of single non-married people in the past twenty years and the impact of this in the youth culture). The study confirms as results that:*" The growing momentum of the audio-visual compared with print media, for example, can be seen as having begun thirty years ago with the drop in newspaper reading, followed by the increase in time spent watching television when the French audiovisual scene diversified and, subsequently, by a relative falling-off in book reading. The trend has been amplified in recent years by the widening use of computers….. In looking at the future, it may therefore be predicted that the rise of this budding digital culture will take place, at least to some extent, at the expense of earlier cultural and media practices. The reasons lie not only in the competition for time and budget that will engender, but also in the nature of its offerings in terms of written, audio or visual content and the broadcasting scope left to the older media (press, radio, television).*
[56] Clés 2008, Statistisques de la Culture. The study shows for example that 43% of young people visited a historical monument in 2003 which is slightly less than the average population. But is also shows that young people between 15 and 14 years attend libraries more frequently than the rest of the population (26% compared to 16-21% in 2003) and that young people between 15-29 years of age are the most active readers (66% compared to an average 58%), radio listeners (96% compared to an average 75%) and they go to concerts more (41% compared to an average of 31%). Instead they go to more or less the same amount than the rest of the population (in average 17% in 2005) and go to the cinema less than average. Young people are the most active Internet-users and only a small minority of young people do not use Internet and in 2007 79% of people between 18 and 24, and 83% of people between 12 and 17 had an Internet connection at home.

respondents recommended demonstrations, performances, talks, taster sessions, discounts and website advertising[57].

In Ireland, the arts attendance of young people has been largely reviewed, especially through two main studies: "*Participation of Young People in the Arts in Ireland*" in 2002 and the "*Public and the Arts*" in 2006. The 2006 study commissioned by the Arts Council of Ireland[58], shows that 76% of people aged 15-24 said they were interested in the arts. The Irish report states that "*the survey also pointed out that the Irish people believe that a priority area for arts spending should be arts programmes and facilities dedicated to working with children and young people. Education remains the single most important determinant in whether people are likely to attend arts events or not.*" The 2002 study criticises the fact that youth organisations rely on youth service sector for advice regarding policies and practice and for funding and structural support. Recommendations for the arts sector should take more of a leadership role here in terms of standards of practice. Criticism is made of the once-off nature of youth arts programmes claiming that an agency will not be funded in a consecutive year leading to continuity issues. The report states the case for interdepartmental coordinating committee to ensure proper partnership approach. This would include Arts Council, The Youth Affairs section of the Department of Education and the National Youth Council of Ireland. The report recommends a Cross-Agency Structure to aid national strategic development of youth participation in the arts. Need for interdepartmental infrastructure including Departments of Art Sport and Tourism, Education and Science (Youth Affairs), Environment, Enterprise, Health and Children. The report suggests that Training and Support should be sustained to provide adequate numbers of adults to work as animateurs, teachers and mentors. The report suggests that the role of volunteers should be affirmed. Most of all the report suggests that the Arts Council needs to come up with a clear policy on youth arts including a code of ethics and good practice for arts practices with young people. Provide a dedicated youth officer post within the arts council.[59]

In addition, the "*Public and the Arts"* shows the opinions people have on arts and what their own behaviour is as regards attendance, participation and consumption of the arts. The survey was carried out in 100 locations around Ireland and covered 1210 people who in general seem to be satisfied with the availability of arts centres in Ireland. (A study focused more on youth was a 1993 survey by the National Youth Arts Committee together with the Arts Council which called for provision of "forums for Irish young people to explore their distinct cultural identities or their particular version of the global modes." The Irish correspondent underlines that "*It led to the setting up of new posts for the National Association for Youth Drama (NYAD), the Dance Council of Ireland, Music Base and the National Youth Council of Ireland (NYCI). Pointed to a need for an inter-agency structure. Dance Council of Ireland and Music Base ceased to operate. The NYCI and NAYD continue to be maintained*.") Other studies in Ireland include the 2008 Arts Council report "*Point of Alignment – the Report of the Special Committee on the arts and education", "Hearing Young Voices"* in 2002 by the Children's Rights Alliance in conjunction with the National Youth Council of Ireland and "*Taking the Initiative: Promoting Young People's Participation in Public Decision-making in Ireland"* by E. O'Leary for the NYCI/Carnegie Young People Initiative in 2001.

Those countries that do have statistical information on the participation of young people in culture offer fairly general figures. In Germany the Centre for Cultural Research (ZfKf) published in 2006 the first large-scale empirical study *Jugendkulturbarometer* on the cultural tastes and habits of young people across Germany between 14 and 25 which raised a lot of interest in the cultural field. Quite contrary to the prevailing public image, the study showed that a not significant number, around 28% of young people, are culturally very active and that young people tend to show more cultural awareness and interest in the culture of the region than adults. 83% of 14 to 24 year olds are found to have accessed a cultural event or offer at least once, 67% of which within the last 12 months. 36% have accessed cultural offers between three to ten times within the previous year. What is interesting about this study is also how 'culture' itself is understood; it shows that young people in Germany have a prevailing idea of culture

[57] *Participation in the Arts by Young People* (2006).
[58] Hibernian Consulting with Martin Drury.
[59] The Irish report.

being quite classical (film and literature), that does not include contemporary forms of artistic expression (pop, rock, hip hop and techno) is the form of artistic expression which they are most active in, as the report shows in detail (for instance, nearly half of the respondents say they practice a cultural hobby, if forms like breakdance and graffiti are included, only 34% say they are active in the more traditional sense – playing an instruments, drawing, etc.)[60] The ZfKf is currently preparing another empirical study on the contributions of established, publicly funded cultural institutions to foster access to culture particularly in disadvantaged target groups. In addition, in Germany the *Deutsche Bühnenverein*, representing the performing arts sector, carried out a survey on the reasons why young people between 16 and 29 do not attend the theatre.

As regards studies carried out in other Member States, there are several interesting examples. The 2007 *Research on youth and political activities in Latvia* is a large study on the participation of young people in youth policy and social life, including participation in culture and obstacles to it. The study breaks down youth participation in culture and entertainment according to age, gender, nationality, educational institution, family size and domicile. The study affirms that *"99% of young people have attended some kind of cultural or entertainment event during the last year that implicitly affirms that these events are more or less available to a large part of young people (the intensity of the events differs of course – cultural event are often more available in Riga and the other big cities, than in the countryside (parish fests, summertime fest, celebration of the New Year, discos once a month, etc.)."* The study also shows that the 'passive part' of young people only consists of 1% of the whole young population. The study indicates that the most popular are activities are going to cinem, museums, and there - somewhat different results than in Western European countries. The study underlines that the passivity of young people that reside outside urban centres is related more to the lack of opportunities than to a lack of interest.[61] Another survey conducted in Latvia in 2006, carried out by the Faculty of Social Sciences of the University of Latvia, and titled *Cultures, Youth and Media,* explored cultural values and activities within Latvian and Russian youth groups.

Participation is, of course, much more than attending a show or listening to music. It also involves young people as interpreters and creators of cultural experiences. A 2006 German study published by the *Centre for Cultural Research* shows that nearly half of the young people that responded to the survey practice a cultural hobby (including breakdance and graffiti). A bit more than every fifth (22%) has received professional instruction and 34% have a classical cultural 'hobby'; playing an instrument, acting in a theatre group, drawing etc.[62]

It is also interesting to notice that the data regarding the access and participation of young people in culture is often included in broader surveys or studies concerning leisure and free time rather than being the central subject of specific studies. In Sweden the Council of Youth publishes annual reports on leisure and culture activities of young people that include various data on the attendance and cultural habits. The 2006 report reveals that among the young people between 13 and 25 the least satisfied with the cultural offer are the young people of foreign origin, girls and those who live in sparsely populated areas. Other findings include that young people between 19 and 25 form the most underrepresented group in state policy planning. This supports the observation that youth cultural policy is often tuned to serve children and forgets young people in their 20s (*Ung idag* 2007) and that young people are generally unsatisfied with the existing supply of cultural activities, have worse economy than before and lack opportunities to use culture in the same way as adults. The State Cultural Council

[60] Information obtained from the German report. While the interest in classical music and musical theatre is not only low (only 8% have been more than once to a classical music concert) but has been decreasing over the last decade, the interest in film (61%) and popular music (pop, rock, techno and hip hop score between 30% and 50%) remains very high. Interest in contemporary arts, photography or media and video art rises particularly. The corresponding institutions fare better in terms of youth access: 52% of young people have been more than once to museums and exhibitions; the number of young people who visited a contemporary arts exhibition in the previous half have doubled over the past decade. Club and rock concerts remain the highest form of youth access to culture (over 80% have been to one in the previous 6 months):

[61] Research of youth social and political activities in Latvia, 2007. http://www.slideshare.net/GaaKaa/study-on-youth-social-and-political-activities-in-latvia

[62] Kuechel & Wiesand 2006. Information obtained from the German report.

publishes an annual catalogue of editions of books for children and young people and since 2008 uses a new survey methodology to measure the participation of young people in culture.

Another interesting fact is that in many countries studies deal more with young people's interests and *stated* practices than actual practices themselves. This is for example the case of Spain. In Spain several studies have focused on young people's participation in associations and non-profit organisations. Even though such organisations could be considered as one of the cornerstones of cultural life, a recent survey found that 50,2% of young people did not know any youth association or organisation – this clearly being an obstacle to their participation in them.[63]

We have found several studies on the socio-cultural realities of young people including their political activities, financial situation, education and prevailing opportunities. Only to name a few; in Slovenia we can find a study on culture and youth carried out by the Slovene Peace Institute (about programmes for education in culture and access to culture for children and young people)[64],and in Greece «Η Νέα Γενιά στην Ελλάδα σήμερα» ("Youth in Greece today") that was carried out by the Media and Communication Department of the University of Athens in collaboration with the market research company ALCO.[65] In addition, a research carried out in Latvia "*Research on the social and political activities of young people in Latvia"* shows that more than half of the Latvian young people engage themselves in cultural, political and other activities during their spare time although, overall, one third of young people can be considered passive. According to this study entertainment and cultural activities are far more highly valued than social and political ones[66]. According to *Statistics Finland,* a study from 2008, Finnish young people seem to be generally quite happy with the cultural offer in their area including those living in the countryside with fewer options.[67] In Sweden a recent report *Nya kulturvanor* (2008) reveals that young people are less interested in culture than before. The report shows a drastic drop in library visits (from 83,1% to 57'5% in 8 years) and underlines a well-known fact that women tend to participate more than men. In the past twenty years the research on culture of young people has become a well established field in Sweden with many resources and reports..[68]

There are also several studies on the relationship between youth culture and cultural policies. In the Netherlands the report *"Main trends in youth culture in the Netherlands"*[69] explores trends in youth culture and cultural policy and other spheres of public policy related to youth issues. Also in the Netherlands the *Cultuurdeelname en cultuurbeleving van jongeren* (2004) studied the extra-curricular cultural interests of young people between 12 and 25 in the Province of Gelderland.

Even though many statistics show discouraging facts as regards the participation of young people in culture, in Latvia the existing research demonstrates that the young people aged16-24 are in fact the most culturally active part of the population, even if their interests are often limited to pop culture events and night clubs. A survey carried out in 2006 called the *Public Participation of Young People between 16 and 24* shows that young people would prefer that

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[63] INJUVE, 'Valores y Actitudes. Participación Asociativa' Cifras jóvenes, Estudio INJUVE, EJ123 (2007).

[64] The Slovenian correspondent states that:" *In this study authors have also questioned the institutions and other smaller organisations which are fostering programs of education in culture or are working on widening access of young people to culture. When reading through this study, one gets a feeling that there are many different programs that facilitate access to culture for youtng people. The study or better say a survey does not give us any information about the number of attending students, but on the other hand there are many different case studies described. "* Another study on the same issues ican be foung at www.mk.gov.si/fileadmin/mk.gov.si/pageuploads/Ministrstvo/raziskave-analise/umetnost/Kulturna_vzgoja-_MK-pregledna_ekspertiza2005-objava.pdf Most of these studies are available at: http://www.ursm.gov.si/si/delovna_podrocja/mladinske_studije/).

[65] The survey was commissioned by the Greek General Secretariat for Youth in May 2005 and funded by the European Youth Programme. The main themes covered youth & technology, media, self-image of Greek young people, personal values, leisure time and culture, and young people and the state – including their knowledge on the General Secretariat and local youth councils. Information obtained from the Greek report.

[66] The Latvian report also states that youth activity in general in Latvia falls behind the Western European countries.

[67] Lähteenmaa & Strand 2008, Information obtained from the Finnish report.

[68] http://www.ungdomsstyrelsen.se/ad2/user_documents/Youngpeoplewithattitude.pdf; *Konst, hur man lever, å lite annat,* http://www.barnombudsmannen.se/Adfinity.aspx?pageid=5395. Only to name few. See also for example *Barn & Unga* http://www.kulturradet.se/Templates/KR_FileList.aspx?id=1983&epslanguage=SV

[69] Smithuijsen, 2004.

their youth organisations would engage in tourism (22.4% pupils, 19.1% students) and cultural events (18.6% pupils and 18.3% students). Another study, *A Survey of the Situation of the Youth* (2006), displays similar kind of results that show that about half of the respondents wanted the government to support cultural events rather than sports and mass festivals. The same survey in 2007 found that 19.2 % of respondents choose to participate in cultural events during their leisure time, while the internet is chosen by 48%, watching television by 32 % and sports by 33%.[70]

Sometimes very similar kinds of studies give different results. *The Culture Consuming Survey 2003* carried out in Estonia claims that young people, especially the 15-19 age group, are active culture consumers to the point that they attend theatre plays more often than the rest of the age groups. In addition, they are the most active museum visitors and read foreign culture magazines in the Internet. However, as the Estonian report expresses:" *data from 2004 reflects that less than 2% of young people (age 15-24) attended theatre, visited museums or exhibitions during the past year; 10,5% of young people visit libraries; and that culture consumption is more active in Tallinn and larger towns than compared to other regions of Estonia."* Then again the *Culture consuming survey 2006* shows very similar kind of results as the one carried out in 2003.

There are countries that have no reliable data on the participation of young people in culture but related information can be found in other type of studies. For example in the Czech Republic a survey from 2006 on the current problems of the young generations in the Czech Republic by the National Children and Youth Institute shows that 45% of the interviewed young people were engaged in some kind of leisure time activity (cultural or sport). The other study from 2006 by the same institute on the participation of young people in political and social life shows low numbers of self-organisation and initiatives of young people (3,7%) and participation in children or youth organisations (8,4%). Also quite interestingly almost one third expressed fear that the membership in the European Union would endanger the preservation of the national culture even though they could not support this statement with any argument.

Lack of information on the access and participation of young people in culture at national level

The Italian national correspondent mentions in the national report prepared for this study a lack of interest in requiring information at national and local levels; not only as regards culture and youth but also in general terms. She states that for the most part the studies provide information that has to be aggregated or disaggregated in order to have a general picture of the juvenile condition.[71]

The same issue is touched upon in the Polish report:" *There are many books and articles which are related to youth issues. However, most of them, especially those from the 80's and 90's, are related to the youth's situations and opinions on democracy, transformation, civil society etc. At the beginning of the XXI century the topics changed. New publications started to appear on youth and mass media, informal participation in culture, alternative movements etc. For sure it was the result of the development of the new media and information society, development of*

[70] Information obtained from the Latvian report.
[71] Notwithstanding this situation, information on young people – included cultural consumption and production – is provided by public institutes such as ISTAT (Istituto Nazionale di Statistica, <http://www.istat.it>) or private ones (research centres, etc.). "*A very useful tool is the* Rapporto giovani*, realised by Istituto IARD*[71] *every 4 years (the first one was published in 1984): it is a unique publication in Italy and is a precious source of information about trends opinions and behaviours of young Italians in the last 20 years. The study analyses a group of 3.000 boys and girls between 15 and 34.""* Studies realised by the IARD Institute have identified the most recent and interesting trends in young people cultural consumption (http://www.istitutoiard.it/intro.asp; *Young people with attitude* , R. Grassi, "I consumi culturali dei giovani italiani nei rapporti IARD" in *Economia della Cultura* 1/2008, pp. 27-37.).
Data show an evident increase in the use of digital media consumption, especially related to the use of mobile phones, although in 2004 only 18% declared to know how to use well a pc and 37% only quite well. This trend is applicable especially to teen-agers and it confirms the existence of a "digital divide" between them and the generation now in their 30s, which is quite evident in the South of the country and in the lowest socio-cultural groups of the population.

popular culture and new trends, and of course of Poland's accession to the European Union. But still, there is no comprehensive research on youth participation and access to culture, pop culture and alternative movements that would cover the whole country. As the research on non-governmental organisations is quite holistic, the information on youth activities, participation, access to culture and alternative movements is not available. Very often in the research attention is put on participation and access to public institutions. Therefore, there is still a lack of comprehensive data about other forms of participation. It is possible to present overall trends and some data but there are difficulties with overall statistics. The state statistics provide data on participation of young people in culture (such as museum, cinema, libraries, cultural houses etc. attendances) but today there are so many other forms of participation and access to culture which are not taken into account."

Funding and/or the lack of academic interest are also issues in some of the countries. For example, the Maltese report states that:" *These studies are usually generic and cover a wide range of ages and cultural activities, and in some cases the published results even lack reference to age groups. Qualitative studies, on the other hand, are usually carried out by the Department of Youth and Community Studies, within the Faculty of Education of the University of Malta. Nonetheless, these studies are mostly done as theses by post-graduate students, themselves young people, and often either tackle cultural themes OR youth themes; seldom concentrating on youth AND culture. This could perhaps be explained in terms of lack of interest by academics in specific cultural youth matters. Another quoted reason is the lack of funding by the authorities."*

Studies with specific scopes

There is quite a lot of information available on young people and Internet even though most of the studies focus on the number of available connections or the time used online. The *General Computer Literacy Survey* carried out in 2008 in Lithuania shows Lithuanian youth as active Internet users, with slight differences between urban and rural youth as regards the forms of usage. Not very surprisingly the surveys show a high number of online activity. A Belgian survey shows that 96% of young people use Internet actively[72] and in Denmark 86% of young people aged 14-16 have a profile in the Internet (and 99% have their own mobile phone)[73]. Internet use is also high in the new Member States such as Hungary where 50% of young people go online daily and Estonia where in 2004 60% of young people used Internet[74] - and in the last years the number of Internet users has most probably increased.

Education and culture is an issue that has attracted numerous studies. Only to name a few examples, a key document in Germany is the 500-page strong publication by the *Deutsche Kulturrat* on cultural education in the context of the education reforms (*Konzeption Kulturelle Bilding III*), dating from 2005, which provides analyses, interpretation of trends, and recommendations from its constituent sectors. The final report of the Commission of Inquiry *Kultur in Deutschland* dedicates a chapter to cultural education and has relevant statistical, analytical, and evaluative information throughout. The *Institut für Kulturpolitik* (IfK) at the *Kulturpolitische Gesellschaft* annually publishes their "Jahrbuch für Kulturpolitik" with articles and statistical information; the 2005 edition focused on Cultural Audiences.

Another example on the relationship between art and education is the work carried out by Anne Bamford on art education, visual literacy, and the use of interactive media in teaching and learning.[75]

[72] 99,2% of Flemish teenagers and 92,9% of teenagers in Wallonia. Source: Bauwens & Pauwels, 2008. Information obtained from the Belgian report.
[73] Research by Mediarådet, information obtained from the Danish report.
[74] www.eni.ee7?s=27. Information obtained from the Estonian report.
[75] In a recent conference Anne Bamford presented the results of a National Curriculum Conference in Malta (2000) that identified a series of national and international measures which had negatively impacted upon creativity. E.g. a rigid timetable, formal class-management protocol, syllabus overload, discouragement of students from taking ownership of learning, emphasis on competition and external rewards and teachers' own limitations in the creative sector. She stated that when 2002 the Education Division introduced the post of "creativity teachers" with the aim of accelerating artistic development in schools. There are currently around 150 'creativity teachers' in schools in Malta.

Information on the obstacles for young people to access culture derived from studies at national level

The Jugenkulturbarometer in Germany that coincides with the Shell Youth Study and the Freiwilligen-Survey underline that the key elements are family/social environment and school, which have a combined effect. As the German report states." *The Shell study confirms that the former has a strong effect on education; young people from disadvantaged and less educated backgrounds are less likely to attend the higher school forms or attain professional or academic qualifications than their peers from socially privileged backgrounds. Yet this has an impact on cultural access: the Jugenkulturbarometer identifies similar patters to the "creative elites" of the Shell Study when it finds that among young people active in out-of-school cultural activities, only 8% attended the Hauptschule. There, furthermore, they are also less likely to have access to culture as part of the curriculum than their peers in the Gymnasium*[76]*. In turn, two thirds of those active in culture do so by following the tradition of their parents showing an interest or being active in these fields. Another factor is the peer group and friends' interests and habits. Thus young people are particularly active in whose social and educational environment many positive factors coincide (interest and offers from school, family, friends, institutions); where all, or some of these factors lack, it is more unlikely for young people to participate in culture. This is particularly so for young people with migration background, where social contacts and family can facilitate their interest and engagement; information and peer practice can interest them even for "high culture" events, as long as their parents support them. School alone is not generally successful in motivating cultural activities; only 3% of respondents were exclusively motivated by school offers to take up a cultural practice out-of-school. Much also depends on the actually existing cultural infrastructure – particularly in rural areas, as the ZfKf study shows in detail."*

One of the conclusions which can be extracted from recent studies in this field in Spain is the outstanding gap between young people's interest in culture and the arts and their actual ability to take part in them. Indeed, a survey in 2002 argued that '*[one] of the non-satisfied leisure activities among young people refers to young people's demand for events such as theatre performances and concerts. High price and the lack of a diverse, attractive supply for young people may be some of the causes for the gap between young people's wishes and their practices.*'[77]

In a study carried out by the Arts Council of Wales and CRG Research on young people's participation in the arts, barriers were explored qualitatively during focus group discussions. Strong emerging themes were the cost, travel and lack of what young people referred to as '*good'* activities. What '*good'* activities meant varied between groups, and often pupils were not able to give examples. Socio-economic patterns also emerged. In schools located in wealthy areas young people were more likely to report parents' time as a major barrier for enabling young people to get to various activities, whereas in schools located in poorer areas young people said they could not afford to attend activities.

In the quantitative survey of the same study, young people were asked why they do not participate more in arts activities. Interestingly the most common reason was the lack of time (39%). A high percentage of young people also reported that they do not take part in arts activities because they do not feel these activities would be good for them (25%) or simply because they do not like arts activities (28%)[78].

[76] Germany has a three-tier secondary school system, where students after 4 years of primary school decide between the *Gymnasium*, ending after 9 years (soon to be 8) with the *Abitur* that qualifies for university access, the *Realschule,* which after 6 years qualifies for non-university higher education, and the 5-year *Hauptschule,* which qualifies for professional training only.
[77] INJUVE, 'Sondeo periódico de opinión y situación de la gente joven (cuarto trimestre de 2002): Ocio y tiempo libre, noche y fin de semana, consumo de tabaco, alcohol y otras sustancias' (2002), p. 5, available at http://www.injuve.mtas.es. Our translation; bold in the original.
[78] See CRG Research (2006), *Participation in the arts by young people*, Cardiff, Arts Council of Wales.

Although the sample of this study is fairly small (226 adolescent), the research suggests that a relative openness to cultural expressions of all types characterizes youth — perhaps even to an greater extent than it characterizes adults. The research can be seen primarily as an exploratory work among youth and youth cultures to see whether their cultural styles fit in with the omnivorous pattern found among adults. Over a variety of domains of cultural tastes (music, film and television, light reading and literature, receptive cultural participation), about half of the adolescents in this study claimed to have omnivorous (20 per cent) or moderately omnivorous (27 per cent) tastes[79].

The reasons for the inactivity were given to be the lack of custom, other interest, disinterested peers, lack of time, lack of information and lack of perceived "talent" in the family.

Access of young people in vulnerable situations

Some of the Member States have statistical information on the access and participation in cultural life of young people of ethnic or national minorities or young people with disabilities. The Equal Opportunities Centre for Disabled People in Denmark published a report in 2006 on the access of young people with disabilities[80]. The report concludes that the young adults between 18 and 30 years of age with disabilities have increasing opportunities to take part in organised activities in their free time.[81]

In the Netherlands there are several publications on museum education and programmes for young people in museums. The Cultuurnetwerk Nederland's 2008 study report *Museumeducatie in de praktijk. Trendrapport museumeducatie 2007* examines trends in museums education in the Netherlands and in 2009 Olga Van Oost published a publication on Flemish and Dutch museum programmes for young people in their leisure time[82].

In countries such as Finland there are quite a lot of studies on young people and youth cultures, including some studies on leisure activities and culture. Päivi Harinen has studied (2003, 2005, 2007) the leisure and daily (cultural) activities of minority youth, a theme that has also been examined in relation to youth organisations (for example Pyykkönen 2007 on multiculturalism in Finnish youth organisations). There are also several studies on art education, cultural education and youth policies.

In addition, in 2002 the Arts Council of England commissioned a research study (by the Nottingham Trent University) on the access, participation and progression in the arts of socially excluded young people and young people on detention and training orders (DTO). The results of the study show several things including the following[83]:

Access to, and participation, in the arts of young people while at schools:

- A significant number of the young people interviewed on DTOs had experienced early detachment from mainstream education.
- Literacy and numeracy levels of the young people were generally well below those of their chronological age
- Arts practioners felt strongly that low levels of literacy and numeracy did not affect young people's ability to participate in arts activities and felt that the arts could be a useful vehicle for developing literacy and numeracy skills.
- Practioners saw benefits to young people by participating in the arts, including the development of 'soft skills' (such as communication skills and team-working) and improvement in overall education achievement

[79] See Frits Van Wel, Willemijn Maarsingh, Tom Ter Bogt, Quinten Raaijmakers "Youth cultural styles. From Snob to pop?" in *Young Nordic Journal of Youth Research* n.16/2008
[80] http://www.clh.dk/index.php?id=1226 (in Danish)
[81] Information obtained from the Danish report.
[82] Van Oost, 2009. *Mind the gap, the sequel. Een onderzoek naar het vrijetijdsaanbod voor jongeren in Vlaamse en Nederlandse musea.*
[83] Information from the report.

- The majority of young people reported that participation in the arts led to relaxation and enjoyment and kept them 'out of trouble'.
- The young people's initial understanding of the term 'the arts' was limited.
- Almost 90% of the young people expressed some enthusiasm for arts activities, including non-traditional art forms such as DJ-ing and graffiti.
- Exposure (i.e. the amount of contact) affected how accessible the young people considered the arts to be.
- Young people on DTOs spent most of their spare time (out of the total time spent on arts activities) on non-structured arts activities, which often had a social aspect.

Access to, and participation in the arts of young people in the youth justice system:

- The provision of arts, and therefore access and participation in the arts activities, varied significantly between establishments with some offering very little (less than one hour per week) and others offering substantial provision (eight hours per week).
- 93% per cent of the young people interviewed had had access to at least to one arts-based activity since being in custody.
- Of those young people who had participate in arts activities, just under half (46%) had been unable to continue with their preferred arts activity on entry to custody. The most common reason for this was that the arts activity was not available to them.
- 85% per cent of the young people interviewed had participated in some kind of arts activity since being in custody. Activities most commonly undertaken were painting and drawing and computer design.
- Young people identified a number of reasons for enjoying in participating in the arts in custody. The most common response was that they found the arts relaxing. Other responses included the fact that young people enjoyed working in groups that allowed them to be creative.
- Establishments wanted to offer more arts provision but financial resources, lack of adequate space and staff shortages were preventing them from doing so.
- Other barriers include low self-esteem and low confidence among young people in custody as well as difficulties caused by group dynamics.
- Practitioners believed that there was a lack of interest among staff and managers about offering more arts provision as well as a lack of relevant expertise among practitioners.

A French Christian youth organisation, Young Christian Workers - JOC (Jeunesse Ouvrière Chrétienne) launched in November 2008 a study on the access of young people to culture in France, with a special emphasis on the access of those of less economic and material resources. The study bears the name "Cultural and leisure activities of young people" and is based on a survey of 7433 young people all around France. Between November 2008 and January 2009, 7422 young people were interviewed about their cultural and leisure activities. The results have been quite shocking including the fact that 61,3% of the interviewed considered that they have no time for culture or leisure activities. Futhermore, almost 40% of the young people felt that they did not have enough money to enjoy culture and leisure time and 42% of the respondents living in a city stated that they do not have access to the cultural activities and services of their city.

Some of the studies examine the access and participation aspect not relating it to the national culture but to youth or subcultures and to the possible conflict between the two. The ongoing research project (2008-2010) at the Tallinn University on youth subcultures and lifestyles examines the relation between the values and norms of different subcultures and their possible conflict with the values and norms of the established society.

Young people and the local level

At the local level we can find some interesting studies. For example the City of Helsinki has carried out three quantitative studies on the free time activities of young people in the city (1984, 1991, and 2001) and has published a qualitative analysis on the new phenomena of youth cultures and their potential impact on youth services[84]

[84] Salasuo (2006) Information obtained from the Finnish report

Kulturprojekte Berlin is shortly due to publish the results of a peer-guided survey, in which young people between 15 and 20 interviewed peers in all Berlin district about their cultural habits and perceived obstacles in accessing culture.

Accordingly, the Maaelu Arengu Instituut in Estonia carried out a study on the involvement of young people in local activities. The results provide various information on the situation of local hobby schools and youth centres; attitudes on participation fees; local government's priorities in youth work; involvement of youth in decision-making processes; financing of hobby education and information spreading strategies.[85]

[85] Information obtained from the Estonian report

ANNEX IV: NATIONAL BEST PRACTICES

Name	Country	Timeline	Description	Level
EDUCULT	**Austria**	Since 2003	Arts and culture/education	National and international

Name: *EDUCULT*

Location: Vienna

Summary: EDUCULT is an organisation focused on conceiving, organizing and coordinating projects in the field of arts and cultural education, cultural policy and educational policy, intercultural dialogue, science education and audience development. The institute aims at ensuring mediation through bringing representatives of both culture and education together. EDUCULT creates interconnection by supporting the links culture and business, culture and society, culture and urban development, culture and school, culture and health, culture and media. Moreover, this process is carried on sustainability basis since EDUCULT projects aim at generating visible and long-term effects.

Context/scenario: The EDUCULT activities take place within the context of a broad national and international network of more than 7,000 institutions and their staff. The work of EDUCULT contributes to policy making by providing critical opinion on controversial cultural policy issues. Moreover, EDUCULT promotes the idea for economic competence in the cultural field and responsible approach to dealing with resources.

Target group: pupils, students, youth, teachers, migrants, persons engaged in the cultural sector, artists, scientists, cultural and educational policy makers, general audience

Brief description of activities: Consulting, Conceptual Design, Research, Monitoring and Evaluation, Networking,
Organisation, Project Management, Information Processing and Distribution

Partners involved:

In Austria:

- Bundesministerium für Unterricht; Kunst und Kultur; Stadt Wien; Bundesministerium für Verkehr, Innovation und Technologie; 2ask - Online Fragebögen; Communication Matters; Dschungel Wien; Interkulturelles Zentrum; quartier21; Science Center Netzwerk; Stadtschulrat Wien; ZOOM Kindermuseum

International partners:

- Anna Lindh Foundation; Culture Action Europe; Canon Cultuurel; Centre for Cultural Policy Studies - University of Warwick; Cultuurnetwerk Nederland; ACE network; Deutsche Kinder- und Jugendstiftung; European Cultural Foundation; Koreanischer Kulturservice (KACES); Kulturmanagement Network; Yeditepe Üniversitesi; Zentrum für Kulturforschung

Lessons learned:

- There is a lot happening in order to improve the access to culture, but most of it is based on individual enthusiasm and often remains only an isolated initiative.
- There is no common data basis to inform evidence based policy
- There is a need to promote cultural diversity as a precondition of a pluralistic society.

Results (if any):

- "Kulturelle Bildung zählt", a three-year inventory taking of arts and culture in Austrian schools (2008-2010)

- Organisation of the action day for 2000 pupils for the political campaign „Forschung macht Schule“, initiated by the Austrian Ministry for Transport, Technology and Innovation (March 2008)
- “Information platform” – new online service. The info platform systemizes the various and scattered information about arts and cultural education, and creates a continuously growing in size and content virtual space that provides access to the young people and related organisations (http://educult.at/index.php/Information-Platform/174/0/?&L=1).
- "Arts, Cultura and Intercultural Dialogue", report in the frame of the European Year of Intercultural Dialogue 2008 commissioned by the Austrian Ministry for Culture and Education, September-December 2007, published in March 2008
- „Diversity and Cooperation – Cultural Education in Austria", report commissioned by the Austrian Ministry for Culture and Education, May-August 2007
- Organisation of the Fourth International Conference on Cultural Policy Research (ICCPR 2006), Vienna

url: ***http://www.educult.at/***

Name	Country	Timeline	Description	Level
MUSEUM ONLINE	**Austria**	Since 1995	Heritage, education and new technologies	National / International

Name: *MUSEUM ONLINE*

***Location*:** Vienna Headquarters, activities all over Austria

Summary: The idea behind MUSEUM ONLINE is to promote the cooperation between museums and schools by the use of innovative technology. The application of new communications- and information technology represents a substantial component of the project. The objective of MUSEUM ONLINE is it to enable pupils and teachers – within the scope of project teaching – to engage in intensive analysis of regional, national and international art and culture; participants are furthermore enabled to get involved in thorough investigations concerning world cultural heritage (UNESCO) as well as dealing with information and communication technologies. MUSEUM ONLINE therefore consciously pursues an interdisciplinary approach. Pupils and teachers in cooperation with qualified representatives of museums and arts, and cultural institutions gather and compile suitable contents which are then presented multilingually on the Internet. Dealing with questions of diverse aspects, such as technical innovative, art-historical or museum-oriented matters is required. *(Source: http://www.museumonline.at/)*

Context/scenario: MUSEUM ONLINE is one of the projects run by KulturKontakt in the context of their objective to link education and arts and culture. This particular project of KulturKontact focuses on museums, cultural heritage and innovative technologies. It happens in the context of the overall activity of KulturKontakt which can be summarized as dialogue events (KKA)(DVA), providing school culture budget for federal schools (SKB) and creating partnerships between schools and cultural institutions (p [ART]).

***Target group*:** Teachers of fine arts, information technology teachers, cultural heritage experts and institutions, young people, students

***Brief description of activities*:** The students attending the secondary school in Golling in Lower Austria documented a range of so-called "minor monuments" of their home village; among these are chapels, wells, façade- and gable figures, sculptures, street monuments, memorial stones and commemorative plaques and gates. Moreover, they also engaged in the renovation of small chapels under the direction of experts. This blend of the haptic and virtual worlds is characteristic for many projects of MUSEUM ONLINE. Young "media-freaks" are particularly successful in achieving a synthesis between computer-technical possibilities and traditional-creative modes of expression at those points where their own life situations can flow into the project. For instance the virtual galleries which were successfully created by the SPZ Unterweissenbach in order to promote their computer-generated works: The severely handicapped children orient themselves by copying and alienating the paintings of the "great masters" according to their perception of the paintings and their models (the great masters). Another exemplary case would be that young people are in search of answers to the following question: "What do museums offer to young people?" A solution is provided by the "Culture4youth-Club", set up in cooperation with the Joanneum Museum on the initiative of the students of the BHAK (school for trade and commerce) Grazbachgasse.
A different approach to the question would be the one adopted by the HBLA (school for commerce and tourism) Ursprung; the school turns into a branch office of the museum. In cooperation with the "House of Nature" the HBLA carried out research on a project about genetic engineering and used the scientific data for the development of computer games. *(Source: http://www.museumonline.at/)*

***Partners involved*:** MUSEUM ONLINE is a project initiative of the Ministry of Education, Arts and Culture and of Cultural Contact Austria and Kultur Kontakt Austria; operationally implemented by Kultur Kontakt Austria.
Since 1995 more than 450 schools across the whole of Austria in cooperation with their own partner schools and numerous museums, arts- and cultural institutions from home and abroad have participated in MUSEUM ONLINE.

Budget/funding (if available)*:* State funding

***Year*:** 1995 – onwards

***Lessons learned*:** During the past eleven years, MUSEUM ONLINE has developed from a small-scale regional project into a cross-border international project. No matter whether the schools explore their immediate environment and document it on the Web or whether they cooperate with schools from abroad, there is one thing all this work has in common: The recognition and the development of new modes of expression, the interactive communication between schools and the "outside world" and getting involved in an open-ended artistic-creative process. Moreover, despite objections claiming that elementary schools do not dispose of the necessary technical requirements, it has to be mentioned that an increasing number of elementary schools have been participating in MUSEUM ONLINE in recent years. It is precisely this age group which responds with great enthusiasm when dealing with regional and cultural heritage. *(Source: http://www.museumonline.at/)*

***Results (if any)*:**

The two major achievements:

- established itself as an active platform which enables museums and schools to get in contact with each other
- maintains a juvenile perspective on the Austrian cultural heritage.

Participation mobilized by MUSEUM ONLINE:

- over 450 web projects carried out by children of all ages
- more than 100 museums and galleries have participated in the project
- encouragement of project-based education
- international partnerships (between schools and museums)
- encouragement of communication, in-service training, creativity and dealing with ICT skills
- promotion of the approach to have fun by dealing with new technology and cultural heritage simultaneously

Projects realized:

- Congregate (Vorarlberg)
- Everyday culture of the miners Leoganger - ores in Leoganger Pinzgau - Faith and Hope (Salzburg)
- Youth & Air Museum (Carinthia)
- The bell in the everyday culture (Tyrol)
- The daily death (Styria)
- The everyday life of a peasant family from 1958 to 2008 (Burgenland)
- TOYS STORY (Öberösterreich)
- Vienna in the 20th
- Century ever heard? (Vienna)
- Waldbäuerliches crafts now and then (Lower Austria)

***url*: http://www.museumonline.at/**

Name	Country	Timeline	Description	Level
BRONKS	**Belgium**	Since 1991	Theatre and education	National/international

Name: *BRONKS*

Location: Brussels

Summary: BRONKS was established in 1991 in Brussels under the initiative of Oda Van Neygen, and stands for 'Brussel, Onderwijs, Kunst' (Brussels, Education, Art). The aim of BRONKS is to present and produce contemporary theatre for young audience.s BRONKS also has a significant educational mission in Brussels: it wants to introduce theatre in schools and present it in a high-quality educational framework. Since 2008, BRONKS has its own theatre in Brussels, making an end to its prolonged nomadic existence.

***Context/scenario*:** BRONKS was established as a new place for children's and youth theatre after these activities came to an end at Beursschouwburg in Brussels. Ever since, it has been presenting and producing children's and youth theatre with increasing (international) success.

***Target group*:** In most cases BRONKS works with professional actors to make theatre for children and young people, but every now and then their productions feature children and young people. Overall, BRONKS is made by and for a young audience. Past productions indicate that BRONKS has a special interest for multicultural and multilingual topics ('Opera voor moslims en christenen' or 'Opera for muslims and christians' in 2006, 'De Gouden Tulp op de maan' or 'The golden Tulip on the moon' in 2007, etc.).

***Brief description of activities*:** It organises workshops and small projects with children and youngs people, which in the past have been the start of major productions. One example is 'E@r-mail' (1999), a performance described as a 'polyphonic children's concert' and directed by Marie Daulne, the leading lady of Zap Mama. In this workshop, twenty children, between 10 and 14 years old, and of ten different nationalities, were selected based on their ritmical and melodious skills. This performance takes the audience on a trip around the world, like riding a wave on the Internet: from Japan to the United States via the East and the land of Pygmees, finally reaching Belgium. This 'concert' presents a view on different cultures, languages and sounds. Another example is Het Hamletmachien (The Hamlet machine), directed by Paul Peyskens, which premiered in 1996. In this theater production, 10 boys and 3 girls stage a confrontation between the old classical stories of Sophokles, Shakespeare and Heiner Müller and the tangible social environment of River Phoenix, Kurt Cobain and their contemporaries who have not yet been covered by an infinte tristesse. They search for explanations and responsible figures to accuse of hypocrisy and sadisme, but in whom they find comfort at the same time.BRONKS stages about four own productions a year, many of which in the past have toured extensively through Flanders, Holland and other European countries. It organises a yearly theatre festival in Brussels in November, with a mix of theatre productions, workshops, installations, etc.

***Partners involved*:** Flemish government, Flemish Minister for Culture, Youth, Sports and Media, Brussels capital-region, the Flemish community commission (Vlaamse gemeenschapscommissie) of the Brussels capital-region, the city of Brussels, Brussel Deze Week (Brussels This Week, city newspaper), fmbrussel (city radio station) and tvbrussel (city television station).

***Budget/funding (if available)*:** By decree of the Flemish government ('Kunstendecreet' or Arts decree) and issued by the Flemish Minister for Culture, Youth, Sports and Media, Bert Anciaux, BRONKS receives a long-term grant of 1 100 000 euros for the period 2010-2012. In the past, BRONKS was granted project-based subsidies, as in 2007 when the Brussels capital-region assigned BRONKS 12 500 euros for its annual Youth Theatre Festival in November.

***Year*:** Established in 1991 – present

***Lessons learned*:** BRONKS has organised several workshops for children and young people. In these workshops, young people participate in small projects together with theatre professionals. In some cases, these projects have resulted in theatre productions. The effects or results of these workshops are clear: children discover the different aspects and production stages of theatre-making, and at the same time theatre makers were able to discover the social environment of the participating children and young people.
Results*:** cfr. Lessons learnedurl*:** http://www.bronks.be

Name	Country	Timeline	Description	Level
AMUSEEVOUS VZW	**Belgium**	Since 2005	Connecting young people and museums	Local and regional

***Name*:** *AmuseeVous vzw*

***Location*:** AmuseeVous has several regional operational centres in Antwerp, Ghent, Leuven, Kortrijk and Brussels.

***Summary*:** AmuseeVous vzw was set up in 2005. It is a Flemish and Brussels-based volunteer group which aims to establish, improve and perpetuate the relations between young people and museums. The basic principle of AmuseeVous refers to young people and museums as a twosome and aims at bringing both worlds together: youngs people are visitors, but at the same time they are hands-on experts, curators and thinkthanks who are coached from the sidelines. Ultimately, it wishes to enthuse and stimulate young people to actively and creatively participate in the museum and heritage sectors. Conversely, it focuses on museum policy issues. One of its concerns is to improve the image of museums, but it also aims to stimulate museums to attune to the wants and needs of young people.

***Context/scenario*:** AmuseeVous is a volunteer group that resulted from several projects such as the 'JongerenMuseumDagen' (or 'YouthMuseumDays') in 2000-2001 and 'Ontvlambaar' (or 'Ignitable'), the alternative museum guide produced by and for youngsters in 2003.

***Target group*:** 16-26 year olds

Description of activities: AmuseeVous became well-known for its 'Polsbandactie' (or 'Wristlet Initiative') throughout 2005-2007, an initiative that made it possible for young visitors of the Rock Werchter festival to access a number of Belgian, Dutch and Luxemburger museums for free during the summer. During the last four years, it regularly organised so-called 'Soirees', museum nights for youngsters. Furthermore, AmuseeVous was appointed to disclose the arts collection of Cera, a cooperative financial group, to a young audience, resulting in several exhibition projects such as 'Silent Revolutions and 'Broodthaers Onomwonden' (Broodthaers Outspoken). It also campaigned for and communicated about the 1 euro action, implemented by Bert Anciaux, the Flemish minister of Culture. The 2008 cultural heritage decree issued that recognised Flemish museums have to provide museum access to young people under 26 for the symbolic price of 1 euro. Overall, AmuseeVous was involved in many other small-scale projects and publications.

Partners involved: AmuseeVous is funded via a special grant from CERA bank. This is a limited budget. Therefore, AmuseeVous also demands funding from the Flemish government. This government is an important partner: AmuseeVous received grants for several projects in 2008. Example: the Marcel Broodthaers project; a research project on the relationship between museums and youngsters in Flanders and the Netherlands and the 1 euro project.

Budget/funding (if available): AmuseeVous is a non-profit organisation. It is run by approximately 70 volunteers in Flanders and Brussels. There is one paid coordinator paid via a CERA bank fund. Other temporary employees are paid via grants received from the Flemish government. In 2010 AmuseeVous hopes to receive a grant from the Flemish government to continue. The CERA funding will be ended by then.

***Year*:** Established in 2005- present

***Lessons learned*:** AmuseeVous tries to convince young people that museums are not dull. The organisation works with young volunteers. The coordinator develops programmes together with them. This bottom-up approach is the force of the organisation although it can be hard to work with young enthousiastic people as well. They often have 'big ideas' that are hard to put into practice.
AmuseeVous works in and with museums. Museums still have very hierarchic structures in Belgium and there is a lot of fear within these institutions that the young people are too demanding. It is not enough that one organisation wants to build a bridge between young people and museums. This will only be possible when the museums themselves are also convinced that this is important.
Because AmuseeVous is basically a volunteer organisation, it has a special kind of dynamics. On the other hand, the lack of structure and funding on the long term also makes it very hard for the organisation to sustain in the future. Funding on a more structural basis is necessary. At the policy level, it is important that the government invests in cultural education in schools but also in a non-formal context (as AmuseeVous shows). ***url*:** http://www.amuseevous.be

Name	Country	Timeline	Description	Level
BOZAR	**Belgium**	Since 1992	Centre for Fine Arts with strategies to attract a young audience	Local

***Name*:** *BOZAR (formerly known as the Palais des Beaux Arts/ Centre for Fine Arts)*

***Location*:** Brussels

***Summary*:** Together with the Belgian National Orchestra and the Théâtre royal de la Monnaie/Koninklijke Muntschouwburg, the Centre for Fine Arts is one of the three federal cultural institutions. Established in 1992, it has presented itself as a 'meeting place for all the arts' and has put a strong emphasis on multidisciplinarity and transversality. Its general remit has been to provide an international cultural image at both national and international levels. In recent years, BOZAR additionally strives to attract a younger audience, for example by introducing student discounts, and it has also set up numerous other initiatives and programmes to bring a young audience in contact with BOZAR, its collections and exhibitions (cfr. 'Brief descriptions of activities'). The main goal in this respect is to stimulate repeat visits of its young audience.

***Context/scenario*:** The Centre for Fine Arts was founded in 1992 as a non-profit organisation. In 2002, it was converted into a limited public law company with a social purpose. With the change of status the company goal has broadened considerably, making it a principal cultural player in the fields of music and exhibitions, as well as in other domains such as theatre, literature and film.

***Target Group*:** As part of their general remit, BOZAR targets a broad audience: families and children, schools, teachers, young people, the middle aged and senior citizens. For each of these groups it has developed specific programmes and activities. In recent years, special attention has been given to developing initiatives and activities that are addressed to young audience. Young people are described as under 26.

***Brief description of activities*:** Within BOZAR, the art education department BOZAR STUDIOS has developed activities aimed at several target audiences (cfr. 'Target group'), one of which are young people. BOZAR has introduced the so-called Interactive Studios that are open to everyone over the age of 6 and consist of different workstations with various creative activities, ideas and craft tasks with relation to a certain area, e.g. Studio China or Studio Europe. In 2007, an average of 1700 visitors passed through these workshops. The education department also provides a range of activities for primary and secondary schools and higher education programmes. Together with the National Orchestra of Belgium, it has developed 'Orkest op zijn best' (or 'Orchestra at its best') in which primary school pupils attend a rehearsal, while they are seated in the middle of the orchestra. Secondary school pupils can experience 'Klassiek met klasse' (or 'Classics with Class') a musical project in collaboration with Jeugd en Muziek Brussel ('Youth and Music Brussels') for schools, that takes pupils to concert halls. Another initiative aimed at attracting young audiences, in particular people under the age of 26, is BOZARSTART. With BOZARSTART they pay only 5 euros for an exhibition, concert or performance.

***Partners involved*:** BOZAR cooperates with a large number of cultural partners. These include both occasional partnerships and joint productions and structural cooperation with about twenty organisations in Belgium and abroad.

***Budget/Funding (if available)*:** It obtains its funds from federal government subsidies, ticket sales and to some extent also from commercial activities. The latter take place in the fields of advertising, sponsorship and corporate events. In 2009, the Centre for Fine Arts has five large structural sponsors: SONY, Nationale Loterij, Belgacom, BMW, and SUEZ. To give an impression of sponsorship turnover: according to an annual report of BOZAR, 66% of the turnover in 2007 came from sponsors.

***Year**:* Established 1992 – present

***Lessons learned*:** In recent years BOZAR's communication department has strongly invested in art education specifically aimed at children and young people. This has resulted in a significant rejuvenation of its audience and indicates that a communication strategy that targets young people can be successful: initiatives such as Museum Fever Night, in which young people can visit 14 Brussels museums, including BOZAR, throughout the evening into night (19h-01h) at a fixed price (10 euros), attracted approximately 10 000 visitors in 2009. Bozar invests strongly in youth communication and advertising campaigns. These actions have an impact since the audience has become younger the last couple of years.

***url*:** http://www.bozar.be

Name	Country	Timeline	Description	Level
Gobots	**Belgium**		Website for fostering creativity of young people	Civil society initiative

Name: *Gobots*

***Summary*:** Website of the organisation CJP (Cultural Youth Passport) that distributes a pass for young people to participate or consume culture at a reduced price. Young people mainly use this card for popular culture activities and for buying cultural products. CJP as also an organisation that dconducts research (on a small scale) on youth culture. A survey on the cultural behaviour of young people in 2008 showerd that young people have a very low interest in museums and expositions.

url: http://www.cjp.be / http://www.gobots.be

Name	Country	Timeline	Description	Level
Association of Independent Young Talents	**Bulgaria**	2001-2006	Educational programme (literature and creative writing)	National

Name: *Association of Independent Young Talents (AIYT)*

Location: Sofia

Summary: Youth association for literature, creative writing and literary education.

Context/scenario: Youth association which originally aimed to provide support to young people for developing and exhibiting their artistic potential. At a later stage the association specialised in literature and youth, and developed a nation wide membership list.

Target group: Young poets, fiction authors, essayist, other writing youthaged 15 – 35.

Brief description of activities:

- The Association organised literature club 'Ikar' which carried out poetry/literary discussions and debates, information seminars for its members on styles and streams in poetry and literature.
- The Association collects and finds channels for promoting the work of its members. It supports a network with publishing houses and periodicals which publish cultural rubrics. The most successful and long lasting cooperation of the Association is with the famous New Pulse Newspaper on literature. The New Pulse is a revived ancestor of the Pulse Newspaper – one of the first literary periodicals in the country after the Renaissance in Bulgaria (19th century in the country, because of the Ottoman period which lasted until 1878).
- The Association publishes Anthologies of Bulgarian Poetry on annual basis. The works collected in the Anthologies are selected through an open nationwide competition for young poets. This is also the main channel for identifying new talents and inviting them to join the Association.
- In 2008 the Association transforms its old website into a new url which provides a constantly updated database with works of its members. The website is interactive and allows evaluation of the provided readings. There is a ranking system from 2 to 6 (corresponding to the grading system at the country; 2 is poor; 6 is excellent)..

Partners involved:

- UNESCO (2002)
- UNDP
- Hungarian Cultural Institute, Sofia – 2002-2006 under Prof. Dyord Sondi's Directorship
- The New Pulsee Newspaper
- Chitalishta in Sofia (ex. Slavianska Beseda Chitalishte) and the country (in Pleven, Montana, Velingrad etc.).
- American University in Bulgaria Literature Club, Blagoevgrad

Budget/funding (if available): The Association is non-profit organisation which is responsible for generating its budget on a project basis.

Year: 2001-2006 – Association of Independent Young Talents, since 2006 – Literary Club Ikar

Name	Country	Timeline	Description	Level
Treasure Quest	**Bulgaria**	Ongoing	Multimedia tool in Bulgaria for children in South East Europe in order to raise awareness of cultural heritage	Multimedia

Name: *Treasure Quest*

***Summary*:** The theme of the Forum is the cultural corridor *Eastern Trans-Balkan road*. One of the goals of the the Forum is to foster the partnership between Greece – Bulgaria and Romania for sustainable development of cultural heritage, cultural tourism and cultural industry along the Eastern Trans-Balkan road.

An integral part of the Regional Forum in the Exhibition *Cultural Corridors and Cultural Heritage of South East Europe*, arranged by the Association for Cultural Tourism. It will present the cultural treasures of the region along its development and the role of the Eastern Trans-Balkan road and the major cultural values along Eastern Trans-Balkan road.

Name	Country	Timeline	Description	Level
"Ludmila Jivkova – Banner of Peace" Foundation	**Bulgaria**	Since 1999	Art projects for children and young people	Private initiative

Name: *"Ludmila Jivkova - Banner of Peace" Foundation*

Location: Sofia

Summary: The "Ludmila Jivkova - Banner of Peace" Foundation is based on the ideas of "unity, creativity, beauty". It invites children into creative activities and aims at building intercultural tolerance and dialogue.

Context/scenario: The first Children Assembly "Banner of Peace" took place for the first time in 1979 in Bulgaria and was dedicated to the International Year of the Child. The Assembly was planned to have a biennial character and it was implementing this plan during the years of communism and shortly after the death of Ludmila Jivkova. The transition period prevents the continuation of Ludmila Jivkova's idea of linking culture and youth with the world peace cause, stigmatizing this idea with the label of being communistic. In 1999 the NGO "Ludmila Jivkova – Banner of Peace" Foundation was established as an NGO which states its political independence and indifference and underlines clearly its culture and youth mission. The NGO is a member of the International Banner of Peace Movement, but has also its explicit national orientation towards the children of Bulgaria and their ethical and aesthetical education and development.

Target group: Children and young people

Brief description of activities: The Foundation conducts artistic competitions between children and young people in music, dance and painting.

Partners involved:

Ideological Partner:
- International Banner of Peace Movement

Coorganizers of Children Assembly 2004:
- National Complex of Education in Culture "Gorna Banya"
- Atlantic Club
- Bulgarian Olympic Committee
- PR Media Practitioners Team
- Trivia

Sponsors:
- Billboard Print
- Sopharma
- Print House "Trud I Pravo"
- Coca-Cola
- Sofia Land Entertainment Park
- "Monitor" Newspaper
- Metro Media – Advertisement in the Metro
- Jolly
- Electric Power Supply 'Gorna Oriahovitza'
- "Nedelia" Sweet Shop

- Aroma Cosmetics
- ASI Company
- Stilmet
- "24 Hours" Newspaper
- BNT – Bulgarian National Television
- Darik Radio
- Nova TV
- 7 Days TV
- bbt

***Budget/funding (if available)*:** Corporate social responsibility – sponsorship of the Children Assembly 2004 – 20 business and media organisations, among them general sponsor Allianz, Bulgaria

***Year*:** 1979 – 1989 Children Assembly Banner of Peace
1999 onwards – "Ludmila Jivkova – Banner of Peace" Foundation

***Lessons learned*:** The formation and activity of the NGO 'Ludmila Jivkova-Banner of Peace' Foundation is an example of three main factors for success:

- Sustainability of ideas –an internationally proclaimed and supported organisation with strong connection with the national culture;
- Political independence but with political support and cooperation – the NGO alienates itself from any political party. Yet, it welcomes support and sponsorships from political and diplomatic personalities.
- Funding is organized on ad-hock basis which so far is the main reason for the breaks in the consistent work of the NGO and gives the impression of sporadity of its activities, though its mission and strategy are very clear cut and well founded in Ludmila Jivkova's theses on culture. Such initiatives require constant flow of funding sources.

***Results (if any)*:**

- Children Assembly was held in 1979, 1982, 1985, 1988 - 3 900 kids from 138 countries and 14 000 children from Bulgaria have taken part in them
- 2004 the NGO "Ludmila Jivkova - Banner of Peace" Foundation organized a modernized version of the Children Assembly as continuation of the period before 1989.

url: ***http://www.bannerofpeace.hit.bg/index_oficial.htm***

Name	Country	Timeline	Description	Level
State Institutions for Further Education	**Cyprus**	Since 1960	Learning centres for students and adults	National (Ministry)

Name: *State Institutions for Further Education*

Location: Learning centres which operate across the island in both urban and rural areas

Summary: The State Institutions for Further Education have been providing lessons to students and adults since 1960, in both urban and rural areas. The aim of this government initiative is to offer equal opportunities for education to thousands of residents, while also promoting lifelong learning in the process.

Context/scenario: N/A

Target group: The State Institutions for Further Education are available to all citizens aged 15 and over, residing in both rural and urban areas

B*rief description of activities*: Through the State Institutions for Further Education, Cypriots aged 15 and above are offered the opportunity to obtain a holistic educational experience that encourages their individual personal development and fosters the improvement of their quality of life.

The scheme is heavily subsidised by the State, thereby ensuring low tuition fees and the provision of high quality education through qualified teachers. The annual tuition fees are 51 Euros for individuals residing in urban areas and 41 Euros for those residing in rural areas. Typically, lessons consist of from 22 to 29 weeks of 90-minute sessions, administered from late October to late April. Over 60 subjects are offered, including, but not limited to, dancing (Latin, modern, Cypriot folklore, Greek), painting, music, arts and crafts, literature (children's literature and Cypriot literature), theatre and foreign languages (English, Arabic, Bulgarian, French, Italian, German, Spanish, Chinese, Romanian, Russian). Moreover, through this scheme, Greek-Cypriots are provided with free Turkish language lessons, while Turkish-Cypriots are offered free Greek language lessons. This initiative aims at enhancing relations between the members of the two communities.

There is a tendency for young people to take up such courses, particularly females and those residing in rural areas. According to the Ministry of Education and Culture, popular courses, which attract large numbers of citizens, include Greek folk dances, foreign languages, computers and art. An additional service is the provision of free transportation to both teachers and students (in special circumstances), thereby providing greater access to culture.

Partners involved: Ministry of Education and Culture

Budget/funding (if available): N/A

Year: In operation since 1960

Results (if any): N/A

url: www.moec.gov.cy/epimorfotika

Name	Country	Timeline	Description	Level
Youth initiatives project	**Cyprus**	Since 2008	Promotion of active youth participation	National (ministry)

***Name*:** *Youth Initiatives Project*

***Location*:** Island-wide programme (Nicosia, Limassol, Larnaca and Paphos)

***Summary*:** The "Youth Initiatives" Project offers young people the chance for mobility and active participation in the cultural, political and social life of Cyprus. It aims at contributing to the creation of Active Citizens. These activities aim at achieving and maintaining a balance between personal growth and collective activities in every section of society, particularly those concerning young people.

***Context/scenario*:** Promotion of active youth participation in society.

***Target group*:** Open to all individuals and organisations that work or deal with young people.

***Brief description of activities*:** Through the "Youth Initiatives" project, young Cypriots are provided with the opportunity to apply for funding, in order to organise various actions and initiatives. Young people and youth organisations can apply for any of the following actions:

Action 1: Active participation
Action 2: Social intervention (Sub-actions: environmental protection, prevention activities, social discriminations, gender relations, sports and young people)
Action 3: Bi-communal dialogue empowerment
Action 4: Educational excursions
Action 5: Youth centres' initiatives
Action 6: Cultural interventions
Action 7: Support measures (Sub-actions: participation of young people in conferences abroad; reading and young people; decoration and forming of special places for young people; introduction to new technologies; international cooperation of youth organisations)
Action 8: Non-formal learning and innovation

There have been approximately 700 applications , 50% of which involve staging cultural activities in the form of theatre, music and dance performances. Interested parties are given 70% of the requested funding in advance, and assistance in the preparation and execution of the activities and actions. The remaining 30% is given after the event has taken place and upon submission of all necessary receipts and invoices. There are 6 application deadlines per year and participants are expected to apply 2 months in advance of the event.

***Partners involved*:** Youth Board of Cyprus / Ministry of Education and Culture

***Budget/funding (if available)*:** The total annual budget for the programme is approximately 2,185,300 Euros, with 220,000 Euros allocated specifically to cultural activities. An officer at the YBC explained that there is a degree of flexibility in the budget and that it is possible to transfer funds from one action field to another depending on demand and interest. The programme is funded completely by the Ministry of Education and Culture.

***Year*:** Launched on 1 January 2008 as an annual programme – ongoing today

***Lesson learned*:** The "Youth Initiatives" project is relatively new and yet it has quickly become popular among youth and youth organisations with over 700 applications received so far. The project administrators invite participants to attend meetings (held monthly) in which they are given the opportunity to share their experiences and evaluations of the project. Young people have indicated problems in the length of the application process, which has resulted in 6 application deadlines per year. This way, young people have the opportunity, with a little bit of forward planning, to secure the necessary funding to stage various cultural events throughout the year.

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Results (if any): N/A

url: www.youthboard.org.cy

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Name	Country	Timeline	Description	Level
International Children's Film Festival of Cyprus	**Cyprus**	2008	Film festival for children	National

Name: *International Children's Film Festival of Cyprus (ICFFCY)*

Location: Nicosia, Limassol and Larnaca

Summary: The ICFFCY is the only festival of its kind on the island that combines movies and education within one programme for children, teachers and parents. The fifth edition of the festival was held in 2008. The festival aims at inviting children to discover the history of cinema by encouraging the comparison between old and new films and through exchange of ideas. Additionally, the festival strives to stimulate children's thinking, observation skills, research capacity and overall creativity, by transferring their own understanding of movies into workshops under the guidance of professionals.

Context/scenario: Cinema and its role in the lives of young people.

Target group: Primarily young school children, as well as film lovers.

Brief description of activities: Morning screenings of cartoons, short films and long features in 3 cities. A group of children was selected to serve as a jury and to watch 12 films screened in Nicosia. Under the guidance of professionals, these young children learned how to view films with a critical eye in order to understand how cinema affects people, as well as how to evaluate films using specific criteria. In the end, the group selected one film that received the 2008 ICFFCY Distinction Award. Other workshops were organised as part of the festival, and offered to both Greek-Cypriot and Turkish-Cypriot youth. These included workshops on podcasting, fiction, documentary, music video, animation, narrative filmmaking and photo-montage.

Partners involved: Ministry of Education and Culture (main sponsor), Pantheon Art Cinema, Educational and Cultural Initiatives Ltd, Society of Letters and Arts

Budget/funding (if available): N/A

Year: 15-23 November 2008

Lesson learned: N/A

Results (if any): N/A

url: www.icffcy.org

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Name	Country	Timeline	Description	Level
Folklore Association (FA)	**The Czech Republic**	2008	The biggest NGO that units children and young people up to 26 years of age	National

Name: *Information centre of the FA*

Location: Prague, city centre

Summary: With the financial support of the Chamber of Deputies of the Parliament of the Czech Republic, the Folklore Association managed to open an information centre that serves members of the association and visitors of Prague. A brochure (80 thousand copies) called *The most important folk festivities in the Czech Republic* was published as well as the catalogue of Folklore tours and a folklore calendar for 2008. All these publications were also made available abroad through the Czech centres.

Context/scenario: The Folklore Association is represented in all regions of the Czech Republic and is an association with the biggest number of active members of ensembles and clubs. At first sight this might seem as trivial information but one of the features of the post-Communist society is the repulsion of ordinary Czechs towards memberships in organisations and discharging member duties. This is the reason why there are only a few nationwide associations and their member base is quite insignificant. The size of the Folklore Association allows a nationwide view and the information system offers promotion of members' activitiesattractiveness, which can increase its attractiveness.

Partners involved: The Parliament of the Czech Republic, the MEYS (finances the Folklore Association and its projects), the MC (takes part in the activities of the Folklore Association through non-investment grants)

Target group: Members of the association and visitors of Prague.

Budget/founding (if available): 10 mil .CZK, from that 7 mil. CZK as a grant from the Parliament (through the MC), 750 thousand CZK as a grant for editorial activity (MEYS)

Year: 2008

Lesson learned: The information centre proved its viability during the first year of its existence. It achieved to make traditional folk culture well known in the Czech Republic and abroad. It has become a form of agglutination of members because the centre also serves as a meeting point of the Folklore Association members.

url: **http://www.folklornisdruzeni.cz/en/**

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Name	Country	Timeline	Description	Level
Young Scene	**The Czech Republic**	Since 2004	Amateur theatre event for young people	National

Name: *Young Scene (a nationwide theatre show of student theatre), the main organizer is the semi-budgetary organisation of the MC (NIPOS)*

Place: Ústí nad Orlicí

Summary: Amateur theatre in the Czech Republic ranks among the traditional and very popular spare time activities. The National Information and Consulting Centre for Culture (NIPOS) organised among its activities a show of the best student theatre performances in the country

Target group: Young people interested in amateur theatre who attend high school

Partners involved: Association Little Scene Ústí n.Orlicí, MKI, town Ústí nad Orlicí

Budget/founding (if available): 350 thousand CZK/ grant MK 220 thousand CZK

Year: Annually

Lesson learned:. There is a fairly recent boom of student theatre and the nationwide festival was launched to facilitate visibility of student theatre productions and to foster the participation of young people in this kind of activities

url: http://www.nipos-mk.cz/text.asp?ID=1035

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Name	Country	Timeline	Description	Level
People in need	**The Czech Republic**	2008	Educational programme	National

***Name*:** *Člověk v tísni: Programy mltikulturního vzdělávání v ČR (People in Need: Programmes of multicultural education in CR)*

***Location*:** Praha and CR

***Summary*:** The objective of the project was to gather and analyse a greatest possible quantity of information about programmes of multicultural education and carry out an analysis of their effectiveness.. The analysis included recommendations on how to make multicultural strategies more effective in order to make them as realistic as possible concerning their objectives, effective in respect to their results, and meaningful and consistent as far as their theoretical solution is concerned. This objectivewas completed as accessible academic research material about multicultural education had been collected and analysed in the Czech Republic . This information was then compiled and analysed. The search for good as well as problematic practices was the focus not only of the concluding report but also of the final conference of Nove Varianty (New Varieties on multicultural education) - . The ultimate objective was to seek the most effective ways of multicultural education based on skilled and meaningful theoretical background.

***Target group*:** Students and youth, experts and general public

***Partners*:** Ministry of Education, Youth and Sport

***Budget/founding (if available)*:** N/A

***Year*:** 2008, similar projects annually

***Results (if any)*:** The outcome of the project, which is the concluding report of the research, iscurrently being distributed, in accordance with the project's objectives, amongst multicultural educators, skilled personnel and the public The destinataries are mostly university educators teaching multicultural education as well as other educators and future educators.

***url*:** www.clovekvtisni.cz; www.varianty.cz

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Name	Country	Timeline	Description	Level
C:NTACT	**Denmark**	Since 2004	Educational and integration programme	Local

Name: *C:NTACT*

Location: Copenhagen

Summary: C:NTACT is an independent fund, dedicated to integration and education, based in the Betty Nansen Theatre in Copenhagen. Founded in 2004, C:NTACT started as the Theatre's integration and education unit with a focus on theatre. In 2005 it became a separate fund. Today C:NTACT provides a wide range of activities to 13-25 years olds with different cultural and social backgrounds.

Context/scenario: Focusing on young people's personal stories provides an opportunity to involve different people in a joint project and provides the young people a way to express themselves.

Target group: 13-25 year olds with different cultural and social backgrounds

Brief description of activities: The activities are administrated in four main units: C:NTACT /SCENE (theatre), C:NTACT/MEDIE (media – film and radio production), C:NTACT /SKRIVESKOLE (written communication), C:NTACT /UDDANNELSE (education – different courses). Facilitators in production and workshops are young professionals who can provide the young people with tools and guidance to communicate their own personal stories on the scene, in a film, on a radio or in writing. Currently around 300 young talents are involved in the C:NTACT's activities. C:NTACT/Taskforce is a group of young people from various backgrounds, offering on-site performances and post-show debates that focus on integration, diversity and cultural issues and are based on their own stories.

Partners involved: C:NTACT receives funding from the Bikubenfonden, The Danish Ministry of Refugee, Immigration and Integration Affairs, The Danish Ministry of Culture, The Danish Ministry of Education, and the Danish Film Institute.

Budget/funding (if available): N/A

Year: Ongoing since 2004

Lessons learned: A theatre is meant to be a place where communication takes place in different, more alternative ways. It provides a safe forum for expressing oneself and telling one's personal history. Young actors gain a better understanding of their identity and improved social skills. The audience gets a cultural experience and can reflect their role in the society and their possible prejudices. In case of young audience, the actors can also be seen as role models. C:NTACT focuses on the diversity and meeting so called "others" in the Danish society. The term they use is "reality theatre" as the plays are based on real stories. It is criticised that C:NTACT gives these stories a frame and thus shapes them to fit a wanted form. A research on the topic (Master's Thesis) concludes that "genres as hip-hop and street-dance do cause a somewhat stereotypical representation of the young participants, but it also incorporates them in a general, popular youth culture, and in that sense Maveplasker (the name of the play) has a potential to show an increased diversity of 'the others' (Bach 2008)".

Results: C:NTACT has annually some 15,000 viewers of their film and theatre productions and 65,000 listeners to their radio productions and a large audience for their articles in an Internet magazine "Metroxpress". The majority of their audience is young people. In 2008, C:NTACT received The Ministry of Refugee, Immigration and Integration Affairs' annual "integration reward" (integrationspris).

url: http://www.cntact.dk/

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Name	Country	Timeline	Description	Level
MINDSPORT	**Denmark**	2007-2009	Art and culture projects in a library	Local

***Name*:** *MINDSPORT*

***Location*:** Århus (International spelling: Aarhus, the second largest city, situated in Jutland, about 300,000 inhabitants)

***Summary*:** Mindspot is a youth project at the Århus Main Library. Through a dialogue with young people, the project aims at involving them in planning, development and execution of different cultural offers at the library.

***Context/scenario*:** The objective is to attract young people to come and use library facilities, and engage in different art projects. At the same time, the project aims at gathering information about what kind of hopes, requests and demands the young people have for cultural activities as well as testing the new initiatives.

***Target group*:** 14-20 year olds

Brief description of activities: Mindspot has opened a "learning center", with new computers and a cool lounge atmosphere, where young people can edit film clips and pictures, listen to music and concerts, get help with their homework, join a local book club – or simply just chill out after school! They arrange events and virtual forums (e.g. www.mindspot.dk, www.myspace.com/mindspotdk) and cooperate with external partners including schools. Six young "Mindspotters" between 16-21 years are requited to ensure that the project develops to the right direction.

***Partners involved*:** The project is funded by the Danish Agency for Libraries and Media

***Budget/funding(if available)*:** N/A

***Year*:** 1.1.2007-1.4.2009.

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Name	Country	Timeline	Description	Level
Dvoted.net	**Denmark**		Portal for young Nordic filmmakers	Regional (Nordic)- portal

***Name*:** *Dvoted.net (Nordic initiative)*

***Location*:** Online at http://www.dvoted.net (Nordic website)

***Summary*:** A website where young people meet to share and develop their filmmaking together

***Context/scenario*:** Dvoted aims to develop talented young Nordic filmmakers, their craft, their stories and ideas. After all storytelling in a Nordic context has a long history – and so has Nordic filmmaking. Dvoted wants to identify and develop the talent and skills of every young person who has the ambition to tell stories in moving images.

***Target group*:** Young Nordic filmmakers between 15 -23 years old

***Brief description of activities*:** 1) Upload, watch and discuss films in ARENA; 2) Get feedback and advice from professional filmmakers in MENTOR; 3) Receive updated information on film production, education and festivals in ACADEMY. In addition, real life activities such as offline workshops and competitions at Nordic youth film festivals.

***Partners involved*:** Subsidized by the Scandinavian Film Institutes and the Nordic Council of Ministers

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Name	Country	Timeline	Description	Level
Unges laboratorier for kunst	**Denmark**		Online access to art for young people	Portal (national)

Name: *u.l.k. "unges laboratorier for kunst" – young people's art labs*

Location: online at www.smk.dk/ulk and offline at the Danish National Gallery (Statens Museum for Kunst), Copenhagen

Summary: An art project, where young people can experience, contribute to, share knowledge and create art together with other young people. Online 24h a day and onsite when there are events, workshops or arranged classes for schools.

Context/scenario: A new way of communicating art to young people, makes use of new technology. Young people are challenged to visit museums and find their own answers to how art can be interpreted and understood. u.l.k. engage and motivate young people by transforming them into contributors, creators and active art producers, rather than passive spectators.

Target group: Everyone interested in art – but especially young people
Brief description of activities: Meeting other young people who enjoy art; creating things that are taken seriously together; meeting artists, researchers and educators who listen to your ideas. u.l.k. mixes Golden Age painting and electronic music, performance and YouTube videos and teaching.

Partners involved: u.l.k. is the result of collaboration between art pilots, researchers, museum educators, artists of all kinds, interior architects and Mediatrope, the software producer.

url: www.ungeslaboratorierforkunst.dk

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Name	Country	Timeline	Description	Level
Plink-Plonk	**Estonia**	Since 2005	Independent music festival	Local

***Name*:** *Festival Plink-Plonk*

***Location*:** Tartu, Estonia

***Summary*:** Plink-Plonk is an alternative non-profit musicfestival, taking place annually since 2005. It titles itself as " independent music festival" and its goal is to introduce alternative music to Estonian audience. Bands from Estonia and also abroad are performing.

***Target group*:** All people, mostly young people who like alternative music

***Budget/funding (if available)*:** Plink-Plonk is a festival organised by a network of friends. Every year the approximate number of audience is 1000 people. This is a non-profit festival, all the benefits go for covering the costs.
The budget is usually composed of funding from the city of Tartu, Kultuurkapital and organisers and their friends´ own activity...
Plink-Plonk is an example how it is possible to organise annually a very respected festival with a very low budget, at the same time being a good example of civil activity when it comes to organising culture events.

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Name	Country	Timeline	Description	Level
Kultuuritehas	**Estonia**	Since 2002	Civil society / non-profit initiative	Local

Name: *Kultuuritehas*

***Location*:** Tallinn, Estonia

***Summary*:** Kultuuritehas evolved from civil activity in 2002. Since 2004 it is officially registered as a non-profit organisation Kultuuritehas Polymer. The correct translation from estonian would mean "culture-factory". It is, among many other similar factories in Europe, also part of an international network of such culture-fostering centres called European Network of Independent Culture Centres.
Kultuuritehas is a place where different types of artists such as musicians, handicrafstmen, painters and non-profit culture organisations work under the same roof. Such a mixture of artists creates a very inspiring enviroment.

***Brief description of activities*:** Kultuuritehas organises festivals where music and visual art are united, exhibitions and fairs where young artists can introduce and sell their creations etc.
At the end of 2008, Kultuuritehas created a precedent in Estonia by expanding its board members remarkably in order to achieve better results and to integrate all the artists sharing the factory rooms.

***Target group*:** The target group of Kultuuritehas consists mostly of young people interested in culture and culture-related activities.

***Budget/funding (if available)*:** Kultuuritehas is a non-profit organisation. In case of bigger events it seeks funding.
Kultuuritehas is certainly one of a kind in Estonia and it gives a good example on how old factories and generally abandoned houses can, with limited resources, be turned into lively units that support culture-consuming and broaden the idea of a culture-scene. It is a space where active young people who are interested in alternative cultural production, not profit-making, can express themselves.

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Name	Country	Timeline	Description	Level
Youth Culture Club Siperia	**Finland**	Since 2000	Creative space for creative activities for young people to produce art and culture	Local

***Name*:** *Youth Culture Club Siperia*

***Location**:* Jyväskylä (a town in central Finland with 130 000 residents)

***Summary**: Youth Culture Club Siperia* is a space for creative activities, and it offers young people (13-29 years) a relaxed setting to independently produce art and culture. The young people organise events, theme nights, art projects and exhibitions. *Siperia* is also a venue for various clubs, courses and workshops for young people, as well as a meeting point for many informal youth activity groups. *Siperia* was put up by the Cultural Association *Väristys* which still runs the place in co-operation with the City of Jyväskylä Youth Services. Besides the premises of *Siperia*, *Väristys* offers help for young people to develop their creative potential – but only when the young ask for it themselves. The young themselves define what cultural and artistic activity is for them. To enhance participation is one of the key motivations behind the activity of *Siperia*.

***Context/scenario**:* Jyväskylä Art Museum gave its temporary exhibition rooms completely over to the young for five weeks in 1999. With the museum's support, a group of young people produced an art exhibition and a series of events. The experience was so powerful that the process resulted in the young establishing their own cultural association *Väristy*s. Thanks to the impressive outcome and publicity, those young people got also adults behind them – politicians, people from the youth and cultural sector – to grant the resources to continue the activity. The city ceded old woodwork premises to *Väristys* and *Youth Culture Club Siperia* was born in April 2000.

***Target group*:** The main target group is young people aged 13-29. However, young people also make performances and organise events to other groups ranging from school children to senior citizens. The young at Siperia have also worked together with e.g. visually handicapped.

***Brief description of activities*:** *Siperia* supports self-directed cultural activities arranged by young people by 1) offering free space for groups so that they can develop their activities and 2) organising art courses and participatory art activities. Users of the premises of *Siperia* include e.g. such youth culture clubs as anime and manga group (organising events for drawing manga, playing games and movie nights), dance group, djembé drumming club, live action role players, and EU Youth in Action exchange group, among many others. Most of the groups are operating on their own, and only occasionally, when needed, supported by an adult. The themes for art courses and other participatory arts activities are proposed by the young users of *Siperia*. Besides courses concentrating on different art forms from visual arts and cinema to theatre and performance, young people have demanded activities concentrating e.g. on developing urban environment and bringing arts to the institutions of disabled people. Taking part in an art course means participating in every phase of making an art work/performance from planning to producing and performing it. Professional artists are usually supporting the group but it is also possible that the young do everything themselves.

***Partners involved*:** Cultural association *Väristys* has made a partnership agreement with the Youth Services of the City of Jyväskylä for running *Siperia*.

***Budget/funding (if available)*:** The annual budget for activities is around 60 000-70 000 euros. The City of Jyväskylä gives *Siperia* its premises free of charge, so there are no renting expenses included in that sum. The financial support of the City covers 80 % of the salaries of the two employees of the club. Also, the cultural association *Väristys* search project funding from all possible sources ranging from regional and national funds to EU funds.

***Year*:** The club is founded in 2000 and is still in activity.

***Lessons learned*:** The experience has shown that the model for organising cultural activities for young (or rather letting them organise their activities) must be very flexible in order to answer the fastly changing needs of the youth culture. Also, many challenges have arisen, and there have been a need to turn them into strengths rather than obstacles. Even though the activity has been very successful, there is a constant need for justifying the need for such a place. For many people, it is difficult to understand the instrumental value of the place, not to mention its intrinsic value.

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***Results (if any)*:** As a result of the activity of *Siperia*, self-directed cultural activities of young people have been put on the agenda of the Youth Services of the City of Jyväskylä. *Siperia* has also created a new model for producing youth activities in Jyväskylä. The cultural association *Väristys* behind *Siperia* has gained an important role in the youth policy of the city and has been consulted in different questions regarding the participation of young people in culture. Also, one of the two producers working at Siperia was invited to participate in the planning of the EU's White Book on Youth Policies. *Siperia* itself has gained quite a lot attention in local and national media. As the activity of *Siperia* started on a temporary basis, the fact that the club still exist can be regarded as a triumph for the local youth. *Siperia* has been successful in attracting new users all the time. Young people starting up the club have really been committed to the activity, and they passed this commitment to new generations of young people and thus created a "chain of commitments" that holds over the years. Besides the results gained at institutional level, *Siperia* has also had a strong impact on the personal development of some youngsters. As one of the first 'Siperia youngsters' puts it: "It changed my whole life!".

***Highlights*:** *Siperia* or the young people behind it have gained two trophies: the exhibition organised by the *Siperia* people at the Jyväskylä Art museum was named the best museum act in Finland and *Siperia* itself the best youth work act of the region of Western Finland. The activities of the club have gained a lot of attention in local and national media and have been recognised as a best practice among the people working in field of youth culture.

***url*:** http://www.siperia.info/

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Name	Country	Timeline	Description	Level
URB Festival	**Finland**	Since 2000	Art festival initiated by the Kiasma Museum	Local (festival)

Name: *URB festival*

Location: Helsinki, Finland

Summary: URB is an annual urban art festival organised by Kiasma Theatre

Context/scenario: Kiasma Theatre has produced URB festival since year 2000. It is an urban art festival aimed at younger audiences that takes place annually in late July and early August. The festival has presented wide range of local and international artists in different disciplines.
The idea for an Urban Festival was born in connection with the opening of Kiasma. It was linked to the policies that the new museum of contemporary art was promoting as a new kind of center for visual arts and culture in general. The decision to include a theatre space with its own programming meant that performing arts would be strongly present. Words such as active, open, lively, meeting point and living room for the people, were used a lot during the first years. Young people were named as an important target group.
One of the starting points of the URB Festival was the opening event in front of Kiasma. It was decided that the main act on the outdoor stage was to be the American hip hop dance company Rennie Harris Puremovement. The performances gathered a big audience and enjoyed great success. The organizers were encouraged both by this and by the fact that young persons from various ethnic groups were present in the audience. These young people thanked the organizers for presenting something that was "finally something for us".
The number of foreign citizens increased significantly during the nineties in Helsinki and the metropolitan area. For the staff of Kiasma it was it was an inspiration to think about the changing urban culture and create something new that would reflect it.
The first Urban Festival was arranged in year 2000 as part of the cultural capital programme. It was a three-week event with a broad range of performances and concerts around the theme "From Jazz to Hip Hop". As an artistic project the URB festivals wants to explore the connections between vernacular and more academic forms of dance and to present the new hybrid forms that are emerging internationally and also, in a smaller scale, in Helsinki. The two first festivals we organized in co-operation with a youth collective called "Rockin´n da North". Together the different parties behind the URB Festival haveorganized outdoor concerts and graffiti projects which have gathered big audiences and caused a lot of controversy.

Target group: The main target group is young people aged 14-30

Brief description of activities: The festival takes place in late July early August and lasts approximately 10 days. The programme includes dance and theatre performances, exhibitions, films, art events in city space, workshops and clubs. The URB festival programme has included both domestic and foreign contemporary and hip hop-based dance performances, films, theatre, urban poetry and free concerts on Kiasma Stage. In addition to Kiasma, Stoa the Cultural Center of Eastern Helsinki and starting this year also Savoy Theatre are used as festival venues.

The educational aspect has been central in URB and during these years Kiasma Theatre has organized art education and community projects in connection with the festival. The organisers hope to support also young artists with non-academic background on the way to have careers in art and culture.
subURB project in eastern Helsinki was the real learning process in terms of intercultural dialogue. The main target groups were less-privileged young people, including the ones with immigrant background. The organizers of the URB festival wanted to promote the discussion and negotiation around the theme of third space as a possibility for new identities and forms of expression. For them, intercultural dialogue has been linked to the idea of pluralistic and open society which accepts different political, cultural, sexual and ethnic identities and subcultures. On the individual level subURB arts education and community project aimed to promote creativity, critical thinking and activate the young people. The workshops were planned together with local actors and artists. The content was strongly linked to the festival programme and varied yearly. Among others, the subjects included learning skills with new technologies such as graphic design, video editing and streaming. Dance courses were important and effective in reaching young people from various cultural backgrounds, totaling sometimes half of the participants. In some cases the courses were tailored to specific groups. In Myllypuro a dj course was taught in Russian and a translator was hired for a theatre workshop with Kurd participants.
subURB project included performances in Stoa, cultural centre in eastern Helsinki by international professional artists. They also gave workshops and short lectures on their work.

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The idea was to transmit their experiences and success stories for the young people and to encourage them to think about art as a possible career. SubURB culminated in 2006 with Summer Job project. 40 young people were offered the possibility to work for one month with artists. The subURB project ended in 2006 as the the EU Urban II Programme funding it got to an end.

***Partners involved*:** Cultural Capital 2000 Foundation, EU Urban II Programme, City of Helsinki Cultural Office.

***Budget/funding (if available)*:** 200 000 euros (2006)

***Year**:* The festival was founded in 2000.

***Lessons learned**:* After the first years, when the cultural capital project funded the festival, it has been a real challenge to find ways to finance the festival. It has forced the organisers to evaluate the content and practices, and to find new, sometimes a bit surprising, partnerships. The most important one has been the EU funded URBAN II community programme without which the festival would probably not exist today. Between 2002 and 2006 it funded the subURB –project and it was significant in developing the practices and securing necessary funding.

***Results (if any)*:** The festival has brought its own urban energy to the summer of Helsinki and paved the way for new art forms in the streets and institutions. The original idea of URB was to make space for urban dance, but the festival has evolved into a celebration of all art forms. It has given birth to the new and unexpected, and supported the discourse on urban culture and art. Hip hop culture has played an important part in addressing these questions both locally and internationally.

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Name	Country	Timeline	Description	Level
Sulkasato Writers' school	**Finland**	Since 2006	A project to teach children and young people creative writing	National (virtual)

***Name*:** *Sulkasato Writers' School*

***Location*:** http://www.sulkasato.fi/ - a web project

***Summary*:** *Sulkasato* teaches children and young people creative writing: short stories, novels, poetry, drama, pop lyrics etc. For example, the following courses have been organised: "Learning to write horror stories", "Black box – how to write about sorrows and angst", "Writing love poetry", "Learning to build an own modern fantasy literature world", "How to begin to write a novel?" and "ABC of a short story". Teachers are mainly professional authors. All activities are organised through the project's website.

***Context/scenario*:** *Sulkasato* was created as *Nuoren Voiman Liitto*, a Finnish young writers' association, wanted to offer possibilities for learning creative writing also for those who could not access it in their living area. *Sulkasato* is only one of the activities organised by Nuoren Voiman Liitto. Besides, it organizes literature happenings and poetry reading evenings, gives different kinds of writing courses and offers feedback for young writers who have not published yet.

***Target group*:** Children and young people, aged 10-17. The project has also approached the young in vulnerable situations, such as those living in orphanages.

***Brief description of activities*:** *Sulkasato* organises 10-12 writing courses every year. One course lasts 5 weeks and includes 5 tasks for pupils to fulfil. The pupils send their texts to the teacher via e-mail and get personal feed back from the teacher on each text. The pupils can discuss the topic in question and their texts on the project's website where each group has its private area where only the participants can access. Besides, there is a public area where young people can find information on courses and are provided with tips on interesting books. Young people also apply for courses though the website. 20 pupils are accepted in one group. However, there are far more people interested in the writing courses. There are no special prerequisites for taking part, but fastest get the places. However, there is a limit that one child/youngster can only participate in one course per term.

***Partners involved*:** Nuoren Voiman Liitto is the organiser of *Sulkasato*'s activities. It has got financial support from the Finnish Ministry of Education, Art Council of Finland and the Myrsky Project of the Finnish Cultural Foundation.

***Budget/funding (if available)*:** The budget for organising the activities for one year is 20 000 euros.

***Year*:** *Sulkasato* started in 2006, the funding is guaranteed till 2010 through the Myrsky project.

***Lessons learned*:** There has been a great demand for this kind of activity. The pupils come all around Finland, and also from abroad. These young people don't have the possibility to take part in creative writing activities in their living area – or might be too shy to participate. The formula of the courses makes it possible to participate also anonymously if wanted. The 5 week course period seems to be ideal as it doesn't demand too long a commitment but still makes it possible for some kind of online "course community" to build up during these weeks. Young people interested in writing can make friends with other youngsters having the same orientation and do not need to feel like a "rare bird" in their living area if they are no other writers there.

***Results (if any)*:** Hundreds of pupils have already joined *Sulkasato*. Most of them participate in the courses over and over again – until they are over-aged.

***url*:** http://www.sulkasato.fi/

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Name	Country	Timeline	Description	Level
Prix Goncourt des Lycéens	**France**	Since 1988	A literacy award for 15-18 year old young people	National

***Name*:** *Prix Goncourt des Lycéens*

***Location*:** All France

***Summary*:** The Prix Goncourt des Lycéens is a literacy price. It's the youth version of the Prix Goncourt. The Prix Goncourt is an annual competition, that exists since 1896 and where a panel of literacy professionals awards a novel published during the year. The Prix Goncourt des Lycéens has been created in 1988 by the FNAC, a private bookshop in collaboration with the local education authority of the city of Rennes. Every year a panel of 2000 pupils from 56 high schools read and elect their favourite novel.

***Target group*:** *T*he pupils of high schools from 15 to 18 years old.

***Brief description of activities*:** Each year the Goncourt Academy makes a selection of 12 novels. These books are then read and debated in French classes over the course of 2 months and encounters are organised with the authors. At mid-November a panel of regional delegates has a final deliberation. In the end the award is delivered simultaneously with the Prix Goncourt. The Prix Goncourt des Lycéens does not award any money to its winning author.

***Partners involved*:** The FNAC (a commercial actor) and the local education authority (Rectorat) of Rennes and since 2001 the Ministry of National Education.

***Year*:** Since 1988

***Lessons learned*:** The Prix Goncourt des Lycéens has progressively come to be considered as a real literacy price and is now one of the rendez-vous of the new literacy season.

***Results (if any)*:** In 2001, thanks to the results of this initiative, the Ministry of National Education decided to include the Prix in the artistic practices of the pupils. Thanks to the association “Bruit de Lire”, the action has been extended to 17000 pupils. Thus 216 novels (representing more than 37000 copies) have been read.

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Name	Country	Timeline	Description	Level
Suresnes Cités Danse	**France**	Since 1993	A contemporary dance festival	Local

***Name*:** *Suresnes Cités Danse*

***Location*:** Suresnes (Hauts-de-Seine)

Summary: Suresnes Cités Danse is a contemporary dance festival that tries to link choreographers coming from the hip-hop, streed dance or break dance movements as alternative movements and the more institutionalised contemporary dance.

Context/scenario*:* The festival was created in 1993 in a context where hip-hop was not recognized as an artistic expression. It aimed to give a chance to choreographers that have not received a classic or recognized dance education to work and show their work. It also gives a chance to dancers to integrate companies of recognized choreographers.

***Target group*:** Young hip-hop dancers aiming at becoming professionals, choreographers, young public

***Brief description of activities*:** The Festival intends to show practices but also to enhance the encounters between street dancers and choreographers. The festival produces new dance creations mixing street dance and contemporary dance. Each year representations of dance performances but also of original creations are shown. The festival in general, runs for 3 weeks in January-February.

***Partners involved*:** T*t*he town of Suresnes and the Ministry of Culture

Budget/funding (if available): In 2008, the budget was: 509 300 € (from which 70% was artistic budget)

***Year*:** Annually since 1993

***Lessons learned*:** Through the years, the Festival has been recognized as a strong facilitator for young people to make their capacity and ability known. The high quality of the selection and creations ensure the companies produced to be programmed at national and international levels.

***Results (if any)*:** In 2007, a new pole of production, diffusion and transmission of hip-hop dance called “Cités danse connexions” has been created in the Theatre Jean Vilar. This kind of initiative is still new in France.

In 2009, the festival included 28 performances, 60 dancers and 8 creations. In 2008, the festival was attended by with 13,000 spectators of which 37% were less than 26 years old.

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Name	Country	Timeline	Description	Level
Collectif 129h	**France**	Since 2001	An association for urban art and culture practices	Local

***Name*:** *Collectif 129h*

***Location*:** Paris

***Summary*:** 129h is an association that supports the development of artistic and cultural practicesderiving from urban cultures. It aims atenhancing music writing and declaiming being one of the first collectives of French slamers.

Context/scenario*:* The collective was founded in 2001. They work in particular in urban areas or underprivileged urban districts.

***Target group*:** Slamers, young public

***Brief description of activities*:** 129h has created a studio in order to produce slam artists and their own creations. They organise slam sessions but also training of music writing. They perform all over France and abroad. They also develop international projects in particular with music associations from African countries.

***Year*:** Created in 2001

url*:* www.129h.com

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Name	Country	Timeline	Description	Level
Pass culture	**France**	Since the end of 1990s	Pass Culture Sport-system to young people aged 15-19	Local/regional

Name: *Pass culture*

Location: Pays de Loire (5 provinces: La Loire-Atlantique, Le Maine-et-Loire, La Mayenne, La Sarthe, La Vendée).

Summary: The region, in order to promote access of young people to culture, created during the 90s the "*Pass Culture Sport*" system. This pass is only for young people aged 15 to 19.

The total budget for culture of the region was 30 million euros in 2007. A specific effort has been made for the "Pass culture" since 2004 in order to transfom this consumption tool into a way to access and practice culture. The first step has been to make the pass availabileto all young people aged 15 to 19 and not only to young people in schools. And secondly new initiatives have been proposed and carried out such as the "Opérations labéllisées" that foster not only encounters with artists but also involvement in social action.

Context/scenario: 26 % of the population in the region is less than 20 years old. The region, aware of the fact that access to culture is one the major concerns of the citizens, has tried to develop further its policies related to access. The culture budget17% from 2006 to 2007. Aside from the Pass Culture, the region has also set up other initiatives for young people such as "Lycéens au cinéma", "Les jeunes s\exposent" (exhibition of plastic arts creations) or a better knowledge of heritage through projects of in-site restoration by young volunteers.

Target group: Young people from 15 to 19

Brief description of activities: The Pass Culture Sports costs 8 euros. The Pass allows free entrance to cultural and sport events (such as cinema, festivals, concerts, theatre, museums, etc.) and special fares to practice a cultural, sports or social activity. It is also possible to use the Pass Class in groups. For groups there arealso facilities for transportation.

Partners involved: Numerous partnerships (800) with territorial organisations (organisations of "popular education", sociocultural centres, etc.). A special follow-up committee has been set up including members of the regional youth council and different partners. The role of the committee is to organise a dialogue on the different orientations of the Pass Culture Sport. Other partnerships will be considered in the next few years in order to foster the relationsips between schools cultural institutions.

Year: Since the end of the 90s

Lessons learned: As a result of the success of the initiative, for 2008-2015, the region wishes to enlarge the system to include all young people under 25. At the same time, the Pass has to become an instrument for cultural discovery more than a consumption tool. The region aims to build a qualitative cultural offer to young people.

Results (if any): It is estimated that the Pass Culture Sport can impact around 240,000 young people; 66,000 of whom are recipients of the Pass Culture.

url: http://www.passculturesport.com

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Name	Country	Timeline	Description	Level
Les Abattoirs	**France**	Since 2002	A local experience to fostering creation and diffusion	Local

Name: *Les Abattoirs*

Location: Riom (20,000 inhabitants), next to Clermont-Ferrand (15 km)

Summary: Les Abattoirs is a cultural space for multidisciplinary creation and diffusion. It is an industrial site, an old slaughterhouse listed as industrial heritage that has been adapted for cultural and artistic activities. Les Abattoirs is a collective of very diverse associations (music, plastic arts, video and dance, comics, multimedia, etc.) that aspired to create a synergy between the artistic spheres of the region.

Context/scenario: Les Abattoirs was born in 2002. As a matter of fact, there was little independent cultural offer in the region, in particular for young people. Two associations, Inoxbox and Trames, decided to take possession of the place in order to facilitate the emergence of young creators, to foster local artistic development, andconnect with other local associations in order to create cultural offer in this rural area.

Target group: Local artists and associations, young culture

Brief description of activities: Les Abattoirs propounds a cultural programming. They also produce or co-produce exhibitions, performances, concerts, etc. They are also active in promoting the work of other cultural associations of the region and have launched artist residences..

Partners involved: The partners of Les Abattoirs are different cultural associations working mostly on youth culture like Le PatateSaucisse Théâter that is a young theatre compagny, les Egaux Centriques, Magwaman Riddim Section that works on electronic musics, Max en Vrac, Keymi – a graf artist -, 1/G that is a collective working on audiovisual and electronic music, Irae, a group of metal music and RadioCampus – a student radio-.

The other partners are the institutional ones that fund Les Abattoirs

Year: Since 2002

url: http://www.lesabattoirsriom.com/

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Name	Country	Timeline	Description	Level
Frei williges Soziales Jahr Kultur (Voluntary Social Year Culture)	**Germany**	Since 2001	Voluntary placement of young people in cultural institutions	National

Name: *Freiwilliges Soziales Jahr Kultur (Voluntary Social Year Culture), FSJ Kultur*

Location: Nationwide

Summary: Young people between 16 and 27 can spend a year on a voluntary placement in cultural institutions, initiatives and projects. Building on the 40-year old tradition of the Voluntary Social Year, the FSJ Kultur offers young people between 16 and 27 placements in cultural institutions, which can range from libraries over youth clubs and festivals to theatres. It started out as a pilot project in 2001, offering 125 places in cultural institutions in 5 Länder, and has since been expanded and consolidated, offering around 400 places across 15 Länder. Young people receive monthly €280 'pocket money', plus a contribution to living costs in return for a 12-month placement in an organisation.

Context/scenario: The main organizing association, the BKJ, chairs the working process among the partners, which include apart from the institutions also funders and supporters, ensures an accompanying evaluation and assessment, networks and discussion forums, as well as representation at political and public level. Its partners offer the institutions where the placements are implemented a financial and pedagogical accompaniment and supports quality management. Training, qualification and networking of cultural institutions, as well as seminars for the participating young people to exchange experiences are also available.

Target group: Young people between 16 and 27. Most participants (80%) are between 18 and 20 years old.

Brief description of activities: Activities vary greatly, depending on the placement. They can include event management, writing funding bids, press and PR work, assisting with cultural pedagogy, stage management or tech. The young people are accompanied and guided by members of the organisation or institution, During the year, the participating young people take part in 25 mandatory training and qualification days.

Partners involved: The FSJ Kultur is funded by the BMFSFJ, several Länder ministerial departments, several foundations and the European Social Fund. It is coordinated by the Bundesvereinigung Kulturelle Jugendbildung (BKJ). Cultural institutions in each Land vary. They are mainly "independent providers" and municipal (youth) cultural institutions; they include small initiatives such as youth clubs and established institutions, such as concert houses and libraries. They span in principle all arts disciplines and organisational areas, and can be in big cities or the rural areas.

Year: 2001-present

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Name	Country	Timeline	Description	Level
Hip Hop Academy Hamburg	**Germany**		Non-profit project to support young talents on hip hop	Local

Name: *Hip Hop Academy Hamburg*

Location: Hamburg

Summary: The Academy is the first comprehensive not-for-profit project supporting young talents from the international hip hop community in the city. It works to provide long-term, continuous, professional offers for the discovery, support and training of future hip hop artists in Hamburg.

Context/scenario: The project is based on the experience that the socially and culturally diverse environment of a big city, here particularly Hamburg East, nurtures the emergence of young hip hop artists with talent, who are rarely discovered and supported. It wants to provide a systematic means to use the opportunities arising out of the intercultural community in the city for a positive development of the arts and culture.

Target group: 13 to 19 year olds.

Brief description of activities: Selection takes place through competitions in school, judged by an independent panel of hip hop artists. The free-of-charge training programme includes a 4-week summer camp with big names and experienced trainers from the scene. They also perform in schools.

Partners involved: It has established a local partner network with ten youth institutions, including schools, youth clubs, youth centres, etc. It is funded by the culture department, two foundations, and a whole range of private sponsors.

Results (if any): It has received several awares, such as the INVENTIO award of the German Musical Council and the Yamaha Foundation, as well as the Hamburg Urban Culture Award.

url: http://www.hiphopacademy-hamburg.de/

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Name	Country	Timeline	Description	Level
Zukunft@BPPhil	**Germany**		Educational programme	Local

Name: *Zukunft@BPhil*

Location: Berlin Philharmonics

Summary: The education programme aims at engaging young people in the work of the high-profile cultural institution. Projects can include dance and music and they tend to be linked directly to the programme of the Philharmonics. For example, young people receive instructions in composition techniques and then develop their own pieces that will be played by the orchestra. Particularly well known was the 2003 dance project choreographed by Royston Maldoom, in which 200 young people danced to the music of the Philharmonics. This experience was documented in a short film called *Rhythm is It*. The overall range of activities is very wide, including competitions, school concerts, chances to visit rehearsals, etc.

Context/scenario: The education programme of the Philharmonics, developed by its director Sir Simon Rattle after UK models, seeks to engage people from all age groups and backgrounds in music and musical work at the institution. In order to be sustainable, it works mid- to long-term with some schools, cultural and social institutions in Berlin and offers workshops to trainers. It seeks to develop links on various levels between the Philharmonics and the districts and social groups in Berlin, as well as between generations.

Target group: All age groups; young people from schools are a particular target group.

Partners involved: Schools, cultural and social institutions from the city. The project is generously funded by the Foundation of the Deutsche Bank.

Results (if any): The initiative, due to its well-known initiator and the profile of the institution, as well as the exceptional backing, has had a profound impact on the public perception of the programme. It is the most comprehensive programme of its kind in Germany.

url: http://www.berliner-philharmoniker.de/education/

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Name	Country	Timeline	Description	Level
Explosive!	**Germany**	1994 -	International Youth Theatre Festival	National (festival)

Name: *„Explosive!"* Internationl Youth TheatreFestival

Location: Bremen

Summary: Since 1994, the International Youth Theater Festival EXPLOSIVE! has been giving theater-groups from European and Non-European Countries the chance of presenting their productions to a young and youthful-minded audience.

Groups from the Netherlands, Belgium, Italy, Spain, France, Poland, the United States, and South Africa as well as from various German cities have made their appearance on stage since then and have been welcomened by an interested and exited audience.

Young and talented amateurs at the performing arts are introduced, who either work with professional direction or have found innovative, self-dependent ways of expression all on their own. They need not heed the traditions of classical language-, dance-, or musical-theater. Instead, their approach should point to new ways of performing. Productions developing strategies against social and ethnical discrimination are of special interest, as well as those which envelop the existential questions of adolescence and bring them to artful expression.

Context/scenario: The Festival is an international platform for the exchange of working methods in youth theatre. It is also a meeting place for an excahnge of young peolpe about their individual living situations.

Brief description of activities: The festival offers different theatral productions. There is also extensive workshop programme addressed to teachers and theatre managers as well as young actors.

Target group: Young actors and Youth theatres

Partners involved: Kulturzentrum Schlachthof

Year: Annualy, since 1994

Budget/founding (if avilable): N/A

Results (if any): EXPLOSIVE! has made a name for itself within the international youth theater scene. Youth Theater has, by now, become an international affair. It creates meeting places, crosses boundaries, and helps to fight prejudices.

url: http://www.explosive-info.de/englisch/festival/festival.html

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Name	Country	Timeline	Description	Level
Action outside the base	**Greece**	2009-2011	Access to music for children and young people	National

Name: *2nd Educational Programme 2009-2011 «Δράση εκτός Έδρας» in Greek, which translates into "Action outside the base"*

Location: The programme involves visits to Greek cities (apart from the capital of Greece, Athens, and Thessalonica),) around the country

Summary: A three-year programme organized by the Friends of Music Society that has as its goal the provision of equal chances and opportunities to young people around Greece as regards music and culture. The programme involves visits to Greek cities and organisation of lectures, public discussions, co-operation with local music schools and hearings, and providing young music students with the opportunity to compete. The objective is to provide young talented musicians with encouragement and support for their further (professional) development.

Context/scenario: The programme is meant for music students and teachers all over Greece and its main motto is **"equal opportunities for all in life and art".** The first cycle of the programme included five cities in rural Greece: Lamia, Volos, Rethymnon, Kalamata and Patras. Different cities around Greece were included in the second part of the programme in order to reach out to as many Greek young music students as possible.

Target group: Young music students and teachers all over Greece

Brief description of activities: Through the organisation of lectures, public discussions and hearings, young music students of less privileged backgrounds will be given the opportunity to learn as well as to compete for an opportunity to perform in the Athens Concert Hall and to win scholarships for music schools in their hometown, in Athens and later abroad. All types of music are included; classical music, traditional music, experimental music and jazz. Through the hearings conducted in cities all over Greece, the potential music students will be recorded and there is a the selection of those students who will compete for the music scholarships..

Partners involved: The programme is carried out with the sponsorship of Mr.Victor S.Restis, a ship-owner.

Budget/funding (if available): N/A

Year: 3-year programme (2009-2011)

Results (if any): During the first phase of the programme, carried out in November and December 2008, 100 music students participated in hearings that were conducted in the five cities mentioned above. This was the result of the active co-operation and involvement of music teachers as well as the music schools' artistic directors. Classical music concerts were organised in the cities' public theatres and cultural centres with the support from the local city councils. During the second phase that was completed on March 15, selected students presented their music works for the selection of the winners of the scholarships. During the third phase, 120 music students who participated in the first two phases of the programme were invited to the Athens Concert Hall in order to participate in a series of interesting activities, such as a concert by different musicians including the winners of the scholarships (that will cover their tuition in music schools and the participation in master classes of prominent music professors in Athens), a tour of the Athens Concert Hall and the Music Library of Greece "Lilian Voudouri" as well as other activities. The impact on local development is significant as the programme addresses young people from different parts of Greece and not only in the big cities.

url: http:// www.sfm.gr

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Name	Country	Timeline	Description	Level
Nicholas P- Goulandris Foundation, Museum of Cycladic Art	**Greece**	Since 1986	Educational programme	Local

Name: *Nicholas P. Goulandris Foundation, Museum of Cycladic Art*

Location: Athens

Summary/ Context-scenario: The Department of Education Programmes of the Museum of Cycladic Art has been operating since the establishment of the museum in 1986. Its varied and imaginative activities, as well as its innovative teaching methods continue to attract schools and individual visitors as the department offers a variety of choices for children and teenagers in elementary and secondary school. These educational programmes aim to bring young people into creative contact with the Cycladic, ancient Greek and Cypriot culture and turn the museum into a place of learning and entertainment. Apart from the educational programme for schools and individuals, the museum offers other activities such as lectures and weekly seminars for a period of 3-6 weeks and those focus on archaeology, ancient Greek history and history of art. There is a 50% discount on the seminar fees for young people aged18-26. Finally, in an effort to support research on Aegean archaeology, the N.P.Goulandris Foundation offers every three years a scholarship for PhD studies in an established academic institution in Europe or in the United States.

Target group: Schools and individual visitors (children of elementary and secondary education, ie.6 – 14 years old), families, young people aged 18-26

Brief description of activities: Every Saturday, from October to May, the museum operates an education and recreation programme that includes games, theatre, handicrafts, story-telling etc. As far as the educational programmes for schools are concerned, visits are arranged daily throughout the year. These educational programmes are available in Greek and there is educational material available for the preparation of the visit on-line on the museum's website. They comprise of standard programmes pertaining to the permanent collections of the museum and special programmes pertaining to the temporary exhibitions organized in the museum. Schools from Athens and rural Greece can arrange visits, and if schools are unable to come to Athens in order to visit the museum, educational material can be sent to them and to the libraries of their area on loan for a month.

Partners involved: The Museum was founded in 1986 in order to house the private collection of Nicholas and Dolly Goulandris. Since then it has grown in size to accommodate new acquisitions obtained either through direct purchase or by donation from individuals and institutions. Collections such as the C.Politis Collection, the Athens Academy Collection and the Commercial Bank Collection have been incorporated into the major thematic units of the museum. In 2002, the Cypriot collector Thanos N.Zintilis donated to the museum one of the largest collections of Cypriot antiquities in the world. In addition to the support to the Nicholas P.Goulandris Foundation, the museum finances itself and its educational programmes through the corporate sponsorship as well as individual, family or corporate memberships.

Budget/funding (if available): *N/A*

Year: Current, educational programmes have been in operation since 1986.

Lessons learned: The lessons learned are that the private initiative of establishing a museum has done wonders for the cultural life of Athens and the education of children and young people as far as culture and history are concerned. The impact on local development and youth culture is that young people have become more aware of their historical background and get to enjoy a lesson of culture and history in an alternative way, which makes it more interesting for them and easier to digest and comprehend.

Results (if any): The result of this educational programme is the enthusiastic response of the schools and the visitors and its success is reflected in attendance figures that excess 10,000 participants per year.
url: http://www.cycladic.gr

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Name	Country	Timeline	Description	Level
ARTEMISSZIO Foundation	**Hungary**	1998-2009	Courses to minority groups	Local/international

***Name*:** *ARTEMISSZIO Foundation*

***Location*:** Budapest,

Summary: Artemisszio Foundation promotes cultural diversity by encouraging dialogue between culturally, ethnically and socially diversified youth groups. It supports the social integration of young people from disadvantaged groups and also aim to strengthen international and especially European scientific and cultural relationships. It devotes special attention to creating equal opportunities to ethically or socially disadvantaged youth - unemployed young people, the rural population, the Roma youth.

Context/scenario: Arteisszio was founded in 1998 to promote intercultural connections and integration of disadvantaged social groups. It joined the youth mobility programmes of the European Union in 1998. It participated in the Leonardo da Vinci and the EVS programmes both as a sending and host organisation. In cooperation with other institutions, it offered the chance of voluntary work and professional placement to more than 200 Hungarian and foreign young people. Currently, they coordinate a long term PHARE youth project through a programme of training, development, accompaniment and financing.

Target group: Young people, disadvantaged youth, ethnical and minority groups f young people, administration bodies, different institutions, media.

***Brief description of activities*:** The foundation organises courses to minority youth groups.. During these courses, young people learn about conflicts in ethnic and cultural groups in order to recognize, analyse and handle them in the future. The pedagogical work of the foundation includes t training programmes to emphasise the importance of international and cross-cultural experience, and network-building. "JUSTICE" for instance is a programme of international intercultural pedagogy training aiming at reducing discrimination and prejudices within the school environment. The cultural activities of the foundation promote social solidarity, tolerance and sensitivity to cultural differences. They are connected to art, theatre and alternative pedagogy. The foundation carries out scientific research activity on the methodological traditions of cultural anthropology.

Partners involved: Anthropolis Association, Central European University, HAND Organisation, Hungarian Language School, Kava Cultural Workshop, The Maladype Theatre, The Ethnoregional Research Centre, The National Non-profit Human Services Union, Yellow Zebra Bikes etc. From Austria: Uni-T (Graz), Denmark: Kebenhavns Kommune (Kebenhavns), France: Association Calliope (Grenoble), Interechange (Paris), Grat Britain: Quality in Diversity Consultancy and Training (Leeds), Italy: Eurocentro (Jesi), Norway; Karmoy skole-og kulturetat (Karmoy), Spain: CAE (Manresa), Nexes (Barcelona), Sweden: Arvidsjaur Kommun (Arvidsjaur).

Year: 1998-2009

***Lessons learned*:** Artemisszio Foundation represents a very important institution in the areas mentioned above. It has understood and proved that all young people have to be taken into account, regardless of the group they belong to. They must be understood, helped and promoted through a variety of social and cultural strategies.

***Results (if any)*:** The projects of the foundation are diversified andfocused on many levels. The TWISTER project for example reveals the role different forms of theatre can play in the social integration of the disadvantaged youth. The Culture Body-Body Culture project concentrates on Roma oral traditions within the frames of an international festival. Additionaly, the foundation organises cultural evenings for the young Hungarian and foreign people. These can serve as forums where participants discuss their ideas, views, make friends and gain experience. They include evenings displaying Italian and Portuguese youth culture, workshops and stereotypes, volunteering, innovative dramas. The research domain of the foundation emphasises the co-existence of different youth groups, possibilities of re-integration into the labour market, or urban intercultural connetions. The foundation works with French researchers in an urban project comparing a district of Budapest and a quarter of Grenoble. The results were seen at the Museum of Ethnography in Budapest in 2005. The Leonardo da Vinci programme promotes apprenticeship for youth, offers the chance to live in another culture. The cultural programmes included here are; alternative sight-

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seeing tours, trips to the country-side, cooking, museums, parties, intercultural events, movies, club nights et. The foundation continues to work with young unemployed people, especially those who had already accumulated more types of disadvantages. Moreover, in the past few decades, anthropology developed from a pure research of distant and excluded communities to community development and social change, involving as mediators, community organisers, teachers or animators. The \'Anthropology in Action\' project seeks to promote the awareness of application of cultural anthropology among students of anthropology in Hungary. Through the European Voluntary Serice - EVS - part of the YOUTH Programme, the foundation promotes mobility, local activism of young people, youth exchanges, voluntary services, youth initiatives, training of youth workers. Young people aged between 18 and 25 can take part in it, completing a reciprocal learning process, where everybody can learn something from the other\'s culture. Making contacts is also an important task of the foundation. Artemisszio had been collaborating with Artus Theatre since 2003, involving new countries too. Every year in August Artus participates in Sziget Festival which is among the biggest cultural events in Central Europe. In 2004 the foundation presented a new EVS project in collaboration with Sambhala Tibet Center through the organisation of some series of cultural events. Artemisszio aims at informing Hungarian youth about the programmes of the EU, supporting with the pre-departure preparation of young beneficiaries of diverse projects run by the Foundation.

url: http://www.artemisszio.hu

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Name	Country	Timeline	Description	Level
KOLIBRI – Children and Youth Theatre	**Hungary**	1992 -	Theatre for children and young people	Local / national

Name: *KOLIBRI - Children and Youth Theatre.*

Location: Budapest

Summary: KOLIBRIt deals with many types of cultural performances for the youth: art plays, entertaiment performaces, musicals, puppet theatre, folk theatre and experimental plays, solo performances.

Context: Founded by the General Assembly of Budapest in 1992, it is the first children's theatre - family theatre to offer story adaptations. Now it organises training, drama activities, lectures, courses regarding drama.

Target group: children and young people, from Budapest and the other towns and villages, people working in cultural domains.

Brief description of activities: The theatre organises all kinds of activities where playwrights cooperate with composers, children with adults, actors and audience. It is not only about a practical side but also about the theoretical perspective of theatres. The students of Dajka Margit Art School also act here. Theatre professionals encounter in the Cilibri coffee house to talk about children's theatre. Beside the Hungarian classical and contemporary writers, there are also the European and over-sea children and puppet shows.

Partners: The Ministry of Education and Culture, the Goethe Institute, The Hungarian Theatre Association, Port.hu.

Year: 1992-

Lessons learned: Children and young people should should have the possibility to see theatre plays according to their age, no matter if they live in towns or country-side, and to adapt to the society, to get used to culture. Theatre should be seen as a source of joy for children and young people.
Results: the Kolibri Children and Youth Theatre focuses on the presentation of drama activities, at practical and theoretical level, promotes them on urban and rural level, prepares the appropriate professionals for the successful training of the young generation, approaches the tie between theatre and lecture, play and reading books, follows the aesthetical development in children\'s education. Url: http://www.kolibriszinhaz.hu.

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Name	Country	Timeline	Description	Level
MEDIAWAVE	**Hungary**	1994 -	Festival for young talents	National

Name: *MEDIAWAVE - International Visual Art Foundation.*

Summary: The event functions as a meeting point between Western and Eastern cultures. Mediawawe is an international film and music festival for and from artists, whose individual way of creation is independent of fashion streams; for who technique is the means not the purpose; who attempt to create an individual film code set - whether they live in a minority group or in a less exposed part of the world..

Context: The Mediawave Festival is the largest event of the Foundation, well-known in Hungary and abroad. Its first name was the International Film and Video Art Festival, addresse to amateur productions The name was later changed to the International Visual Art Foundation or Mediawave "Another Connection."

Target group: young people, film producers and art critics, cultural managers, administration bodies.

Brief description of activities: During the first years the main fields of action were concerts, jazz, street art, and literature. In 2002, the event focused on improvisations, jazz, ethno music, and underground culture, and in 2003 on contemporary dance and theatre. In 2004 several music workshops and photo performances were organised; and in 2005, to celebrate the 15th anniversary of the foundation 15 selected films were presented in 5 DVDs. In 2006 the main focus was on land art, new circus, street music, and international film workshops. The film contest counted with an international board for awarding plays, animations, experimental performances, and documentaries. The young audience could watch the most well-known films of famous film producers. In 2009 Mediawave Festival was organised in Mosonmagyarovar, another locality in Hungary, at the Flesch Karoly Cultural Centre with a large selection of films, concerts, photo exhibitions, rock workshops, and series on environment protection in cooperation with the Reflex Environment Protection Association and the Organisation of Hungarian Protection of Nature and Climate Alliance.

Partners: TRAFO House of Contemporary Arts, Filkultura, Kultissimo, erikanet.hu, OrientPress, Alter-Native (International Short Film Festival), Town on-line Media, Grand Cafe, Lapszemle.hu.

Year: 1994-

Lessons learned :With its respect for both traditional and comtemporary culture, the festival has proved to be a lively cultural event for young generations as it has also gained more importance and visibility.

Results: Mediawave is an international competition of short (feature, animation, experimental), documentary and non-standard films. Young talents and musicians. Distinctive genres of activity: film, music, workshops, camps, choirs and art productions, media archive, mediawave WebTv (television offers programmes from the archive films for the knowledge of youth). With the support of the Gyori Archive it organises scientific conferences; the conference presentations are later published in a volume, then on the web. Conference themes; the Roma people, the Art of Sin, the XXIst Century - Game over, The Golden Calf.

Url: http://www.mediawave.hu.

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Name	Country	Timeline	Description	Level
"Miracle" Flaudi international	**Hungary**	Since 1996	Film festival for young people	National / international (festival)

Name: *"Miracle"* Flaudi International Film Festival and Photo Competition

Location: Budapest

Summary: The International Film Festival of the Ferenc Faludi Academy has existed since 1996. The festival is thematic and focuses on a particular topic each year. The competitors are invited to work the topics in the form of film or photography The festival is looking for elaborated works which are suitable for creating a forum, in the language of pictures, for the dialogue of different viewpoints and opinions.
Brief description of activities: The film contest includes categories of short film, experimental (including animation) and documentary. As regards the photo contest, the the applications are expected to come from oyoung non-professional and university student photographers or creative communities.The films are evaluated bya s professional jury. The works selected by the pre-jury for competition are presented at open screenings in the presence of the creators the audience and the jury. The jury give prizes (I., II., III.) in three categories: short feature film, experimental film and documentary and it has special prizes as well. The jury remunerates the works of the film university students in a separate category. The best of the photos on the decision of the pre-jury is exhibited in the Uránia National Film Theatre. The exhibited pictures are evaluated on an open forum. The prizes are handed over at the prize-giving ceremony of the film festival.

Target group: Young film makers or directors and photographers

Partners involved: The Ference Flaudi Academy, other film organisations

Year: Annually

Budget/founding (if available): N/A

url: http://www.faludiakademia.hu

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Name	Country	Timeline	Description	Level
TRAFO House of Contemporary Arts	**Hungary**	1998-	Connecting young people with contemporary art	Local / national

Name: *TRAFO House of Contemporary Arts*.

Location: Budapest

Summary: A particular objective of Trafó, given the serious lack of contemporary arts training in Hungary, is the creation of new educational opportunities. Training programs are developed via an ongoing collaboration with the Workshop Foundation. Through these programs the organisation targes the widest public as well as professional circles (artists, art school students, journalists, etc.). The training groups are divided into two large categories by theory and practice.

Context: TRAFO began its activity with introduction performances for secondary school pupils to help them acquire an appreciation of contemporary art at a young age. It performs its activity in an industrial building. There is a tradition back in Western Europe to erect artistic and cultural locations in empty industrial buildings. TRAFO opened its doors in 1998 as the first of this kind in Hungary. The initial building used to be the electrical transformer station for south Pest, built in 1909 as a work in the industrial turn-of-the-century style.

Target group: artists, art school students, journalists, young audience.

Brief description of activities: In order to reveal the essence of contemporary art, the members of TRAFO believe in the creation of challenging occasions to emphasise it. The acquisition of learning in practice beyond the conceptual level is important. Young students can speak with the artists; view a performance to get an idea of how a piece of art comes to be. The programmes include an aesthetic variety of genres, differing dance languages; they demand quality to go beyond the language of classical culture, the use the space and assets in a refreshing way. The location for performing the cultural programmes is the Performing Hall.

Partners: The Ministry of Education and Culture, The National Cultural Fund, Culture 2000, Budapest Portal, The French Cultural Centre, The British Council Hungary, LOW Dutch - Flamand Kultfest Budapest 2008, ING Bank, www.artnet.hu, www.tancelet.hu, www.szinhaz.hu, www.unitmagazin.hu, www.kultura.hu, radiocafe 98.6, The Hungarian Orange, Life and Literature, Edu Cafe, Kultissimo, antropos.hu (cultural on-line magazine).

Year: 1998-

Lessons learned: Culture can be taught in non-conventional places too. It depends on the originality and creativity of the professionals to make it appear more challenging and exciting. The mission of TRAFO is to prove that, to provide opportunities for the discovery of young artists and the displaying of their work. Results: TRAFO provides space for programmes like "Inspiration," "Poles," "Short Evening Pieces." On a monthly basis, there are 1-2 concerts every month, festivals, special programme series such as the contemporary music festival called Making New Waves. There are also unspecified genres and interdisciplinary events, films, multimedia programmes, current trends in youth contemporary culture. In 2005 TRAFO and the MU Theatre put together an award, Rudolf Laban Award, for the popularization and recognition of the best creators and creations in youth dance today.

url: http://www.trafo.hu/

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Name	Country	Timeline	Description	Level
Young Irish Film Makers	**Ireland**	Since 1991	A digital film company for young people	Local

Name: *Young Irish Film Makers*

Location: Kilkenny City

Summary: Young Irish Film Makers (YIFM) is a digital film company for young people.

Context/scenario: Young people receive training to make feature films for television through the process of actually making films. YIFM is committed to producing feature films made by young people for young people. They bridge the barriers between youth activity and professional activity.

Target group: Young people aged 8 to 18 years.

Brief description of activities: Established by Mike Kelly in 1991, Young Irish Film Makers is an innovative Irish Film Training and Production Studio where young people, aged 10 - 18 years, have the opportunity to create and communicate their ideas and stories by making feature films for international television and the internet.

Partners involved: Arts Council, Kilkenny County Council, FAS, Office of the Minister for Children and Youth Affairs

Budget/funding(if available) : N/A

Year: 1991 - present

Lessons learned: YIFM was set up with a lot of vision and very little resources in 1991. In Ireland today there are much more resource available and more available sources of funding. Future innovative projects such as this need to be encouraged.

Results: Many of the young people who have taken part in Young Irish Film Maker projects over the years have gone on to study film at third level.

url: www.yifm.com

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Name	Country	Timeline	Description	Level
Irish Museum of Modern Art	**Ireland**		Programme on education and community work	Local / national

Name: *Irish Museum of Modern Art (IMMA)*, located in Dublin, offer an extensive programme of education and community work

Location: Dublin

Target group: 15- 18 years olds

Brief description of activities: *Studio 8* is a space at IMMA dedicated to young people, aged 15-18 years old. It is a space where young people can think about, discuss and make art work, all in their own time. Each Saturday, a different aspect of IMMA's exhibitions and programmes is experienced and discussed. This allows an opportunity for dialogue and response which can be used creatively within the studio space. It is a space for young people to meet new people with similar interests, a space to relax and enjoy some time for themselves. It is an opportunity to see what IMMA does, to discuss ideas and to create pieces of art work in an open, friendly environment.*S tudio 8* is facilitated by artists and mediators (IMMA's gallery staff). It is free of charge and basic art materials are provided. No booking is required and there is no need to attend every week. The activities include a gallery visit, guided tours, heritage tours, talks & lectures and a public space.

Partners involved: All projects and programmes are created in association with partners at both national and local level i.e. the Primary School Programme with teachers and the Department of Education and Science. These partnerships provide opportunities to develop capacity-building initiatives and to develop new audiences.

Results (if any): The Education and Community Programme aims to foster within society an increased awareness and understanding of the visual arts by creating innovative and inclusive opportunities for people to engage with the Museum's exhibitions and programmes, both as audience members and participants. It also seeks to create opportunities for meaningful exchanges between artists and the public. The Museum's Education and Community Programme is informed by models of practice which are designed to meet the needs of specific groups and to address targeted education needs. These models are documented and evaluated and their outcomes inform a boarder programme which can provide access to a wide range of people.

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Name	Country	Timeline	Description	Level
Irish Youth & Media Development	**Ireland**	Since 2008	Young people and media	National

Name: *Irish Youth & Media Development*

Location: Ireland

Summary: The Irish Youth Media Development is an organisation concerned with the impact of the mass media on the creation of contemporary culture. IYMD aims to help young people develop an informed and critical understanding of the nature of the mass media: the techniques used by the media industry, and the impact of these techniques on the image of youth in society. IYMD also aims to provide students with the ability to create their own media products and to use them in the development of relations across borders, as a tool for global citizenship and a means to work for justice and peace.

Context/scenario:
Main goals are:

- To promote awareness among Irish youth of development and multicultural issues as projected by the media in Ireland and internationally
- To encourage linking of Irish youth media projects with similar projects in the developing world, in schools, colleges, youth groups and related forum
- To provide assistance to youth / media practitioners in the developing world- through skills transfer programmes.
- To encourage third level educational institutions in Ireland to provide access to students in the developing world on media courses, with special emphasis on media for youth

Brief description of activities: IYMD organizes conferences on different media issues: for example the Youth media Conference in Dublin fin April 2008. The Youth media Conference was the first academic and media professionals' conference held in Ireland in which young people had an active and integral part to play. Another exampls is the Youth Media and Democracy Conference and the 5th World Summit on Media for Children.
The aim is to hold an international youth media conference in Ireland focussing on media potential for global citizenship and development education.
To set up an Irish youth IP channel on the lines of the Al Gore project to encourage creativity, develop media skills and encourage concepts of global citizenship among Irish youth.
To develop other projects, including research, training, conference organising in all areas of media development both in Ireland and in developing countries and to undertake other media related projects as the company directors see fit.

Target Group: Young people

Partners involved: The European Union programme "Youth in Action", University of Ulster, Dublin Institute of Technology, International Digital Enterprise area "The Digital Hub"

Year: Since 2008

Budget/founding (if available): N/A

url: http://www.irishyouthmedia.ie/default.aspx?pid=614

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Name	Country	Timeline	Description	Level
Independent Youth Theatre	**Ireland**	Since 1994	Theatre for young people	Local

Name: *Independent Youth Theatre*

Location: Dublin

Summary: *Independent youth theatre (IYT)* is a Dublin based youth theatre of young people between the ages of 14 and 22 with even the slightest flair for the performing arts. The aim is to foster the insurmountable talent that is becoming more and more visible in young Irish performers. They also aim to produce a number of high-quality productions each year in which members can become familiar with every aspect of putting on a show.

Brief description of activities: The main activities is to produce theatre productions, organize tours around the country and participate in Theatre Festivals; the National Theatre UK Connections Festival, the Dublin Fringe Festival, NAYD Festival of Youth Theatres in Limerick.
IYT also organizes dance and singing classes, speech and musical training, creative drama classes.

Target group: Young people, between 14 and 22 years

Partners involved: National Association of Youth Drama

Year: Since 1994

Budget/founding (if available): N/A

url: http://www.independent-theatre-workshop.com/youth.htm

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Name	Country	Timeline	Description	Level
OperaFutura	**Italy**	2008-2010	Opera and experimental theatre	Local / regional

Name: *Operafutura*

Location*:* Emilia-Romagna.

Summary*:* Operafutura aims at creating a link between opera and experimental-theatre. The initiative is promoted by 4 opera theatres in Emilia-Romagna (Bologna, Ferrara, Modena, Reggio Emilia) and is based on the adoption of performing practices, which are non conventional and characteristic of experimental theatre, with the objective of creating 3 original operas.

Context/scenario: Opera is the exact antithesis of the musical taste of young Italians: a recent study shows that 66,4% of them dislike it, 13,6% are quite indifferent about it while only 5,5 % of them seems to appreciate it (mainly young people with very high socio-cultural backgrounds)[86]. For a country like Italy, this fracture between opera – which is a traditional Italian form of art – and young people is a serious indicator of a cultural disaster. Operafutura is an attempt of realising opera in an unconventional way; trying to involve young artists, musicians and producers, in order to intercept young people tastes and languages.

Target group*:* young artists and musicians; general public.

Brief description of activities: The project consisted in realising opera performances conceived by experimental theatres but produced by and performed in opera theatres. The selected productions that will be performed from 2008 until 2010 in the 4 above mentioned theatres and are: *Fidelio Off ovvero Quaderni del carcere, North/South, Orfeo. Rappresentazione per voci, corpi e ombre*.

Partners involved: Emilia-Romagna Region.

Budget/funding (if available):

Year*:* 2008-2010

Lessons learned: As this is an ongoing project, evaluation is not yet available

Results (if any): As this is an ongoing project, evaluation is not yet available

url*:* http://www.regione.emilia-romagna.it/wcm/ERMES/notizie/news/2008/dic/operafutura.htm[87].

[86] G. Montecchi, "Il progetto *Operafutura*" in *Economia della Cultura* 1/2008, pp. 119-127.
[87] See also *Ibid*.

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Name	Country	Timeline	Description	Level
Officine dell'arte	**Italy**	2006 -	An initiative to foster possibilities for young creative professionals	Local / regional

Name: *Officine dell'arte.*

Location: Lazio.

Summary: The aim of the project is to foster young creativity in order to create new working opportunities within the Region. The project consists in the realisation of centres (*Officine*) for artistic production and cultural promotion.

Context/scenario: Cultural production is one of the means through which young people participate in civil and social life, at the same time as expressing their own vision of the world. Fostering young artists means fostering social juvenile networks and giving them new opportunities in order to strengthen processes of social inclusion and participation. Furthermore, creativity can become also a way to enter the labour market, but only if the institutions provide young people with adequate infrastructures and services.

Target group: young people living in the Lazio region (art producers).

Brief description of activities: After a public announcement, a certain number of projects are selected in order to be carried out in each province of the region (Rome excluded). The Region itself defined the steps that each project will have to go through in order to achieve its objectives. The organisational model follows the network one: each network "knot" has to link itself and co-operate with the others. These knots are: the *Officine* themselves; other national and international creative factories; Provinces; cultural institutions and organisations; project partners (to be chosen by BIC Lazio, a joint stock (PLC) corporation, part of a network of regional development offices.

Partners involved: *Assessorato al Lavoro, alle Pari Opportunità ed alle Politiche Giovanili*, Lazio Region; Provinces of Frosinone, Latina, Rieti and Viterbo; Università La Sapienza of Rome; BIC Lazio. Lazio Region developed the project in co-operation with the action *Pontos de Cultura*, which is part of the programme *Cultura Viva* realised by the Brazilian Ministry of Culture[88].

Budget/funding (if available): in the period 2008-2009 Lazio Region invested 2 millions Euros in order to support 12 *Officine*.

Year: from 2006

Lessons learned: The results of the first 2 years demonstrate that also a peripheral territory such as the one of the Lazio Provinces - which are traditionally considered as "satellites" of Rome – can become a fertile place for cultural activities and innovative experiences if local institutions are able to create favourable pre-requisites and starting conditions.

Results (if any): During the period 2006-2007, the *Officine* carried out 477 performances with more than 100.000 spectators; 600 cultural operators and artists have been involved in the delivery of 54 workshops and 45 seminars with more then 4.500 participants.

url: http://www.attivagiovani.it/index.php?option=com_content&task=blogcategory&id=26&Itemid=154

[88] <http://www.cultura.gov.br/programas_e_acoes/cultura_viva/programa_cultura_viva/pontos_de_cultura/>

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Name	Country	Timeline	Description	Level
Ensimi-spazi urbani per talenti pubblici	**Italy**	1996 -	Festival of new trends	Local (festival)

Name: *Enzimi-spazi urbani per talenti pubblici*

Location: Rome

Summary*: Enzimi*, a festival for presenting new trends in the performing arts sector, has been conceived by the *Zone Attive*[89] in 1996 and is supported by the Municipality of Rome. It is one of the first Italian events aimed at promoting new enterprises in the field of culture and performing arts, providing young people with spaces where they can present their artistic creations.

Context/scenario: In the last 15 years, the municipality of Rome has chosen culture as one of the main strategic priorities for the city's development: *Enzimi* fits exactly in this scenario, which considers contemporary art production as an important driver of cultural and social development, and able to involve young people in the city's cultural life.

Target group*:* young artists/cultural managers

Brief description of activities*: Enzimi* includes on music, theatre and dance performances as well as writing and art sessions and meetings. All activities are free and take place in different parts of the city, in order to involve not only its historic central area but also peripheral districts with the perspect of widening cultural access. Furthermore, *Enzimi* has also become a brand of CD, DVD and merchandising.

Partners involved: Municipality of Rome, *Zone Attive*

Budget/funding (if available):

Year: since 1996

Lessons learned: *Enzimi* has turned Rome into a privileged stage for thousands of artists: the festival's different editions take place alternatively in the city centre and in peripheral areas, as well as outside Rome, showing that the participation of young people in cultural life can be fostered and improved also in areas not traditionally exposed to cultural events.

Results (if any)*:* Until now the festival has had 1 million visitors and more than 7 million visits on its web-site. The last edition counted with the participation of more than 400 artists and 260 hours of performances (10% of them originally created for the festival and with its financial support).
url: http://www.zoneattive.it/

[89] Zone Attive is a company established in 1999 on the initiative of the Municipality of Rome and of its company Palaexpo to produce entertainment and contemporary art events (<http://english.zoneattive.it/canale.asp?id=21>).

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Name	Country	Timeline	Description	Level
Arrevuoto Scampia	**Italy**	2006-2009	Integration of young people through theatre	Local

Name: *Arrevuoto Scampia.*

Location: Naples.

Summary: The project started in 2005; it is addressed to teen-agers, particularly to young people coming from different social and cultural backgrounds. The project, carried out by the *Mercadante Teatro Stabile* of Naples, aims at fostering the participation of young people in theatre activities; to promote knowledge and mutual exchanges among people with different backgrounds; to provide them with training opportunities within the cultural field; and to open up a permanent theatre (the Auditorium) in a very disadvantaged area such as Scampia.

Context/scenario: The project takes place in one of the most "difficult" areas of Naples, Scampia, which became sadly famous after the publication of the book "Gomorra": it is an area with a high rate of unemployment, immigration (especially Roma people), crime, and social exclusion.

Target group*:* young people between 10 and 20, coming from different social contexts (the city centre and the marginalised neighbourhood of Scampia) and cultural ones (some of them are drop-out kids; others are Roma).

Brief description of activities: The *Mercadante* Theatre wanted to achieve a social impact through a cultural project, first of all by opening on a permanent basis the Auditorium of Scampia (which was built 15 years ago and almost immediately abandoned) and at the same time providing young people with a training opportunity, in order to acquire specific competences to be used in the performing arts sector.
The project developed itself in 3 phases:

- During the first year (2005-2006), a group of 70 students coming from different schools of Naples and of Scampia, as well as Roma and drop-out kids, worked together in order to prepare a performance (*Pace* by Aristophanes) to be represented at the Scampia theatre, at the *Mercadante* and also in other theatres outside Naples. The method used was that of the so-called "*non scuola*" (no school), which was developed by the *Teatro delle Albe* of Ravenna and is based on the use of pedagogy combined with experimental theatre[90].
- The following 2 years (2006-2007 and 2007-2008) were dedicated to strengthen up the use of the *non-scuola* method and to produce other 2 performances (*Ubu sotto tiro* by Jarry and *L'immaginario malato* by Moliére).
- The forth year of the project (2008-2009) was characterized by a greater number of participants (250 kids took part in it) and by a different objective: they would not perform a single performance but a review of 5 different performances.

Partners involved: The project has been managed and realised by the *Mercadante Teatro Stabile* of Naples, which contributed also from a financial point of view to its realisation, in co-operation with the *Teatro delle Albe* of Ravenna. The project has been funded every year by different institutional subjects, such as the Campania Festival Foundation, the Campania Region, the *Assessorato alla Cultura* of the Municipality of Naples, the *Assessorato alle Politiche Scolastiche e Formative* of the Province of Naples. The district VIII of Scampia contributed to the project by letting the *Mercadante* use the Scampia Auditorium.

Budget/funding (if available):

Year*:* 2006-2009.

Lessons learned: *Arrevuoto Scampia* is a network project realised by political, cultural and social institutions and organisations, which involved also many sectors of the civil society.

[90] <http://www.teatrodellealbe.com/ita/nonalbe.asp>

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The meeting between different groups of young people through the theatre became a very efficient tool of socialization, participation and of social inclusion.

Results (if any)*:* the project has grown in size during the years, involving more kids (from 70 to 250) and more schools. The Auditorium of Scampia has been re-opened and it is currently working on a semi-permanent basis.
Furthermore, in 2008 *Arrevuoto Scampia* has given birth to another project, called *Punta Corsara*: this project – managed by the Campania Festival Foundation – has a twofold aim. The first one is to turn the Auditorium of Scampia in a permanent training and production centre; the second one is to create a cooperative formed by 20 kids (selected within the participants to the *Arrevuoto Scampia* project) which could autonomously manage the Auditorium. During the year 2008-2009 *Punta Corsara* will be brought also to other municipalities of the Province of Naples, where juvenile culture is particularly under-represented and where the level of cultural participation among young people is very low.

url: http://www.teatrostabilenapoli.it/

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Name	Country	Timeline	Description	Level
The International Festival of European Youth Orchestras	**Italy**	1999 -	Festival for young musicians	National / international

Name: *The International Festival of European Youth Orchestras/ "Festival Internazionale di Orchestre Giovanili Europee"*
Level: International

Location: Florence, Italy

Summary: The International Festival of European Youth Orchestras started in 1999 thanks to the EU grant Kaleidoscope '99 and to the longstanding relationship between Accademia San Felice the Town Hall of Florence, the Regione Toscana, the Province of Florence, the European Commission, and many other Municipalities in Tuscany, Umbria and Marche.
The aim of the Festival is to offer young European musicians a unique experience in Italy, with the chance to play in magnificent venues and to participate in an intense experience and full immersion of classical and contemporary music.

Brief description of activities: The Festival is open to all international youth chamber and symphony orchestras, that are free to choose their own programmes ranging from baroque to contemporary music. Eligibility for the Festival is assigned according to concert programme and musical level, but high standard youth groups are generally able to participate. During the Festival each orchestra performs three or four concerts. The first of these is held in the main festival venue in Florence, church-concert hall Chiesa di Santo Stefano al Ponte and the others in some of the most beautiful venues in towns such as: Lucca, Arezzo, Siena, Viareggio, Montecatini Terme, San Gimignano, Massa Marittima, Pisa, Padova, Montepulciano, Modena, Brescia, Perugia, Padova, Cortona, Spoleto, etc.

Concert with soloists: An important aspect of the Festival is the opportunity for the symphony orchestras to play alongside well known professional soloists both from Italy and elsewhere in Europe. This gives young musicians a marvellous opportunity to receive professional advice, learn new concepts of interpretation and benefit from playing together with and listening to top professionals of their musical field, giving an all-round experience that will be extremely useful in their future careers and musical development.

Supporting new works: In the past Accademia San Felice and certain orchestras participating in the festivals have commissioned International young composers of contemporary music to write new works which are then presented as world premiers as part of the Festival. This is an initiative they are keen to develop and encourage, since it offers a marvellous opportunity for the young musicians to work, study and experience contemporary music in close contact with the composers.

Target group: Young musicians and youth orchestras from all Europe

Partners involved: Accademia San Felice the Town Hall of Florence, the Regione Toscana, the Province of Florence, the European Commission, and many other Municipalities in Tuscany, Umbria and Marche.

Year: Started in 1999, annual

Budget/founding (if available): N/A

Results (if any): The festival obtained good results as regards the participation of young people. Also the festival hosts around 1.300 young musicians from the 15-20 participating youth orchestras, and the audience numbers range from 300 to 700 people for each concert.

url: http://www.florenceyouthfestival.com

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Name	Country	Timeline	Description	Level
The Green Order House of Fairy-Tales "Undine"	**Latvia**	Since 1997	Civil society initiative	Local / national

***Name*:** *The Green Order House of Fairy-Tales "Undine"*

***Location*:** "Undine house" in Park street 1, Dubulti, Jurmala, Latvia.

***Summary*:** "Undine" is a civil society initiative - space were different culture related initiatives are carried out by young people and for young people. It is a culture education institution that provides space not only for its own programmes and objectives, but ifor other youth organisations as well.

***Context/scenario*:** The aim of "Undine" is to preserve and adapt fairytales, ethical values, national customs, healthy ways of life, respect of life, and fair and creative work for the country and its people.
The tasks of Undine are:

- To create an open, active environment for creative and useful work.
- To do social work and protect and renovate the environment.
- To promote creative social activities, daring and fair attitudes towards the state and the society. To think, speak and work according to national customs and general ethical values.
- To do all possible things to help socially unprotected people to participate in social life.

In existence since 1997; the work of "Undine" is supported by European funds.

***Brief description of activities*:** Within "Undine" different culture related activities are carried out. These include different workshops and educational programmes, concerts and exhibitions. The activities are addictive substance free and free of charge.

***url*.:** www.undine.lv

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Name	Country	Timeline	Description	Level
Youth information portal jaunatneslietas.lv	**Latvia**	Since 2007	Portal run by the Ministry for Children and Family Affairs	Portal

Name: *Youth information portal jaunatneslietas.lv*

Location: online portal www.jaunatneslietas.lv

Summary: The portal contains updated information on current events in youth policy, youth policy matters, different projects, youth organisations, opinion forum and recommendations for youth policy implementation, and also a data base of youth affairs coordinators. The portal provides a possibility for feedback between the portal users and the Ministry for Children and Family Affairs. By October 2008, the portal had had 227218 hits and an average of 500 tto 600 people visit the site daily.
Portal www.jaunatneslietas.lv serves young people as a tool kit with a wide range information available regarding youth policy, together with information and links for young people to access necessary and interested information such as employment, education, participation, culture, sport, etc. The portal also contains a data base pf youth organisations with communication channels and different innovations for ensuring an easy usage; currently there are 71 registered youth organisations.
One of the main innovations and achievements is the creation of an interactive local youth policy map within the portalwww.jaunatneslietas.lv ed, where anybpdy can find youth initiative centres, local youth affair coordinators, child and youth centres and leisure time centres in Latvia. Especially successful is the convenient operational menu mechanism through which one can find the closest leisure time possibilities as well as youth affairs coordinators, and directly contact them.

Context/scenario: The portal was set up in order to resolve different problems including the following :
The available information for young people is fragmented and not accessible;
According to the results of a survey young people lack information, and the information available is dispersed.
There was a need to establish a unified information system to provide young people with quality, comprehensive, holistic, and relevant information service that answers to their needs and supports young people's initiatives and provides them with the necessary tools.
When developing the portal, information from existing facilities - local information centres, educational institutions and library resources - was used, and new ways and places were introduced for the young people to have a possibility to find information about educational opportunities, health issues, the integration of the labour market-related issues, on opportunities to spend leisure time, opportunities for participation of civil society, on voluntary work for sports activities, social and other related issues .

Target group: Young people

Partners involved: Youth organisations, state institutions and online media.

Year: 2007

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Name	Country	Timeline	Description	Level
The 9th Latvian School Youth Song and Dance Celebration	***Latvia***	Since 1960	A national tradition with roots in 1873	National

Name: *The 9th Latvian School Youth Song and Dance Celebration*

Location: All regions, final event in Riga

Summary: 93 000 children and young people (aged 6-24) from all over Latvia showed their artistic skills in pre-celebration auditions, during which 35 000 singers, dancers, musicians, craftsmen, and young actors were chosen to participate in the main event in Riga on 27 June – 3 July, 2005;Latvian School Youth Song and Dance Celebration.

Context/scenario:The Song and Dance Celebration was organised for the first time in 1873 and since 1960 the School Youth Song and Dance Celebration is being organized within the National Song and Dance Celebration.

Target group: School and University youth.

Brief description of activities: During time of main event all the participants from all over Latvia gather in RigaThere are many different concerts, shows, fairs, parades and a main closing concert as the culmination of the event.

Partners involved: Main organizers are the Ministry of Education and Science,- the event is led by cross-sectoral organising committee. The Event involves a wide range of private sector supporters.

Year: 2005, next School Youth Song and Dance Celebration is scheduled in 2010.

url: www.nacgavilet.lv

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Name	Country	Timeline	Description	Level
Pravda 1 Minute Festival	**Lithuania**	2009	Film festival for young people	Festival

***Name*:** *Pravda 1 Minute Festival*

Location: Vilnius, Lithuania

***Summary*:** It can be argued that the "1 Minute Festival" has become an institution among the younger audiences in Vilnius. Launched in 2004 by the creative team behind the free monthly magazine *Pravda* (the chief editor Kristupas Sabolius), the event has attracted a big number of participants and audiences. The festival organisers present their event in the following way "The idea of "Pravda One Minute" is very simple: the shortest films ever made lasting 60 seconds or less, are to take part in the festival. The event is extremely democratic, therefore no age, gender, nationality or professional standard limitations are going to be applied. The filmmakers' fantasies are not restricted by any special technological requirements either: a film can even be shot with a mobile phone. This festival calls for an innovative idea, alternative opinion, modern, fast images and trends, denies stereotypes and is about to be the coolest short film festival in Lithuania" (My Space, 2008)

The festival calls for submissions of films which are no longer than one minute. The films are screened in the major cinema theatres and an appointed jury elects the winners. In 2009 there were only two categories for the competition: mobile phone films and the others.

The festival is a distinct contribution to the otherwise quite saturated landscape of festivals in the capital. Unlike most of other cultural events, it capitalises on the already existing popular uses of contemporary technology, film media. By setting no threshold of technical quality, the festival espouses a truly democratic take on creativity. Furthermore, as the organisers themselves have noted, their success has lead them to organise a number fo workshops where film enthusiasts can develop their own skills.

The festival exchanges its programme with a number of foreign partners, such as One Minute Film & Video Festival Aarau, the One Minutes in Ghent, and others.

Finally, the festival can be evaluated as a success in engaging with the audiences in a particularly creative and stimulating way. Inviting young people to use creatively and innovatively the film medium and by organising the public shows the films, the festival stimulates interest in the possibilities of the film, to think about cinema beyond Hollywood but also beyond cinema as a professional industry. Large submissions demonstrate that there exists a large creative potential among Lithuanian people, something which is not enough reflected in the existing policy documents. The current policy documents do try and address the role of new technologies in the shaping of cultural experiences. However, the envisioned arts projects still deal with the traditional media.

***Target group*:** Young and creative people from all Lithuania. The participating audiences are of 16-25 years of age. Spectator audiences are of 14-30 years of age.

***Partners involved*:** Secondary schools, higher education student unions, art schools, creative associations/creative circles of school and university students and amateurs.

Partners: Dailies (e.g. a free daily *15min*), youth radio stations (*Zip FM*), the online news portals (delfi.lt, ve.lt), various financial sponsors (NOKIA Lithuania, shops "Instinktas" and "Contemporary Art Centre shop") and cinema theatres (Forum Cinemas, Cinamon, etc). During previous years we tried to attract more partners connected to cinema (SONY, Apple and similar)

***Budget/funding (if available)*:** The support from the State Fund for the Support of Culture 10,000 Lita
Private sponsors ~78,000 Lita
All budget ~ 124,000 Lita

Year: 2009

***Lessons learned*:** The key lesson is that it is very important to communicate directly with the participants. The organisers understood that continuous communication with the

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participants results in high motivation. Therefore they try and especially actively participate in the already existing communities of cinema creators (e.g. kinomanai.lt). They also create their own groups as for example, Facebook group which has attracted a big attention and became a great communication channel for the festival news.

Furthermore, the organisers realised that the festival should develop cinema creators and inspire people to create. In connection with this they launched such activities as creative workshops, a screenplay competition and etc. They seek to help the newcomers to cinema and amateurs to turn their ideas into a 1 minute film.

***Results (if any)*:** In 2009, the festival has attracted a record number of participants because it received 475 films. Also, in 2009 there was a strongengagement of professionals (advertising agencies, production houses, televisions).

The festival has attracted a big press attention. All main online news portals, main dailies and TV programmes actively reported about the festival.

Also the famous cinema creators/critics/actors were involved in the activity of the festival. They offerred their advices in the articles about how to create a good film, they also were present in the jury, conducted creative workshops and so on.

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Name	Country	Timeline	Description	Level
Luxembourg Youth Club	**Luxembourg**	1997-1999 (project)	Cooperation project	Local / international

Name: *Luxembourg Youth Club*

Summary: A Luxembourg youth club mainly used by immigrants produced a multi-cultural show on racism in co-operation with organisations from four other European cities (Maastricht, Sheffield, Berlin and Budapest). The show offered its audiences from different communities a slice of real life in each of the partner countries. This pioneering experience showed that the fight against racism should not deny differences but rather accept them, and find means of understanding.

The Differdange youth club in Luxembourg offered young people living in the town and its outskirts a place to meet, to find out information and to take part in activities. The users were young excluded or immigrant people. The activities provided range from sport to cultural activities, including debates, meetings and other activities dealing with social issues.

Under the banner New MAPP (Multinational Antiracist Performance Project), the club teamed up with youth clubs in Berlin, Maastricht, Sheffield and Budapest to produce a multi-cultural show on the theme of racism and intolerance. The project run for three years (1997-1999), and the idea behind the show was to invite the audience to experience life in each partner city. In this way, they were faced with the attitudes and opinions of young people living in very different contexts. The first stage of the project took place in Luxembourg, then in 1998, Berlin and Sheffield, followed in 1999 by Budapest and Maastricht.

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Name	Country	Timeline	Description	Level
Les moyens d'expression des jeunes	**Luxembourg**	2004-2006	Promotion of young people's creativity	Local / national

Name: Les moyens d'expression des jeunes (Young People's Means of Expression)

Location: Service national de la jeunesse (SNJ), Luxembourg

Summary: Promoting creativity projects through providing human and technical resources as well as funding

Context/scenario: In the preparation of the European Cultural Year, refocusing the offer of the National Youth Centre

Target group: Young people in Youth Centres, in Youth Clubs, in schools

Brief description of activities: The project comprised three stages: a) an enquiry concerning the existing offer b) launching of culture as a priority issue; supporting innovative projects, development of educational tools, documentation of good practice, directory of experts c) evaluation

Partners involved: SNJ

Budget/funding (if available): 50000 for 3 years

Year: 2004-2006

Lessons learned: there is a huge demand for creativity oriented activities

Results (if any): the project was a break through towards establishing the programme theme promotion of young people' creativity at the SNJ, nowadays there are relevant partners: Rockhal, Saltimbanq', TNL (Théâtre national du Luxembourg), UGDA (National Cooperation of Music Assocations), INEC (choir singing), the overall budget amounts to 200000 Euros. Most of the projects are carried out in partnerships.

url: http://www.snj.public.lu/dossiers/campagnes/2004-06_expression-jeunes/index.html

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Name	Country	Timeline	Description	Level
The Centre Eisenborne	**Luxembourg**		Organisation of educational seminars	Local

***Name*:** The Centre Eisenborne

***Location*:** Eisenborne

***Summary*:** The centre Eisenborn, run by the SNJ (The National Youth Service) in cooperation with CAJL (Luxemburg Youth Hostels Association), is located in a small village about 15 km from the centre of the capital. It is open for youth groups participating in the activities of the centre or organising their own training activities.

***Context/scenario*:** The areas of operation:

- Summer camps, leisure time activities, workshops,
- Educational activities,
- Financing youth projects.

***Brief description of activities*:** The centre is used for conferences, seminars and symposiums. There are different activities organised to integrate tintercultural learning, human rights education and education for active citizenship.
Some activities organized by the centre:

- The Centre of Eisenborn organises with its partners of the Greater Region a seminar for intercultural youth leaders. The partners are coming from Germany, France, German speaking community of Belgium and Liechtenstein. Every year, within this group, the centre organises an exchange programme for young people between 12 and 15 years.
- The centre is participating as a partner with the Ministry of Education in a programme called 'Débat d'élèves' for active Citizenship in schools. Furthermore, the centre is proposing team-building activities for schoolclasses and youth groups with fewer opportunities. The centre has experience in organizing educational projects with schools and youth groups.
- Since 2000 Eisenburg regularly hosts European Volunteers.
- The centre is above all a meeting point for border crossing youth organisations of Saar-Lor-Lux-Germanspeaking community of Belgium and Liechtenstein. Training and exchange programme are organised by this group in this 'Grande Region'.
- Furthermore they organsze international youth exchange programmes for 12-15 and 15-18 year old participants, international seminars on different themes and study visits.
- The Centre publishes a monthly youthletter and a trimestrial leaflet for young people and youth organisations

***Target group*:** Young people; young people not involved in organisations, youth associations and organisations, youth centres.

***Partners involved*:** The National Youth Service, Luxemburg Youth Hostels Association, The Ministry of Education, other youth organisations and education institutions.

***Year*:** Ongoing

***Budget/founding (if available)*:** N/A

***url*:** http://www.eycn.org/index.php?option=com_content&task=view&id=60&Itemid=30

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Name	Country	Timeline	Description	Level
Carnet Culture Jeunes	**Luxembourg**	2007 -	Discounts for young people to access cultural institutions	Local

Name: *Carnet Culture Jeunes*

Location: City of Luxembourg

Summary: The City offers fifteen complimentary checks to young people that can be exchanged with entry tickets to the City's cultural institutions.

Context/scenario: municipal cultural policy of the City of Luxembourg aiming at increasing participation of young people in cultural events, the Youth Department is in charge of the distribution

Target group: young people aged between 12-25 years

Brief description of activities:

Partners involved: City of Luxembourg and its cultural institutions

Budget/funding (if available): There is no visible funding, the free tickets are provided by the cultural institutions

Year: since 2007

Lessons learned: **"**Nice try, excellent offer, but the outcome is rather disappointing. Possible reasons for this: too narrow focus, overlapping with carte jeunes, unrealistic design of the measure.[91]"

Results (if any): 120 person per year have requested the card

url: none

[91] The national report of Luxembourg prepared for this study.

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Name	Country	Timeline	Description	Level
Earth Garden Festival	**Malta**	Since 2006	2-day art/environment/music festival	National (festival)

***Name*:** *Earth Garden Festival*

***Location*:** National Park, Ta Qali, Malta

***Summary*:** Launched in 2006, the aim of Earth Garden Festival is to set examples on environmental, artistic, musical and cultural platforms. The festival is held over a two-day period. For the first time in 2009 the Earth Garden Festival did also include a space for children, named the *Earth Garden Kid's Edition*. Promotional material is printed on recycled paper, andthe use of plastic materials is minimised. As for the 2009 edition, the art area was restructured in a way that it required less artificial illumination. The use of floodlights is also reduced by usingf lamps made from recycled material, and the whole *Festive Grove* area wasdecorated with hand-made, recycled items.

***Context/scenario*:** Multi-cultural, environmental, and artistic awareness.

***Target group*:** Given the large number of activities the target group can vary from teenagers to the elderly. Within the open areas of the festival, there are two main areas; one for younger generations (18-40) and another more family-oriented.

***Brief description of activities*:** Some of the highlights include art exhibitions, theposibility to watch artists at work, live music of various kinds, and an ethnic market. The *Festive Grove* is an area characterised by jamming sessions ,reggae and world music sets. As of 2009 the festival also featured a *Philosophy Café*, a discussion space managed by a number of lecturers from the University of Malta, where the theme of discussion centred on environmental concerns.

***Partners involved*:** Exit Events, Tribali Music and D. Artz
• Exit Events are music event organisers that operate in Malta with more than ten years of experiece.
• Tribali Music, is formed by musicians inspired by extensive travelling, especially in Asia, and featuring a mix of world and western music. Launched in 2004, they are locally renowned for their originality.
• D.Artz is an organisation that promotes monthly events, concentrating on world and jazz music and visual art.

***Budget/funding (in available)*:** Estimated for the 2009 edition:
Total Cost: €45,000
Funding from Private Sponsorships: €30,000

***Year*:** 2009 (3rd edition)

***url*:** www.earthgarden.com.mt

www.facebook.com/home.php?ref=home#/group.php?gid=8119414716

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Name	Country	Timeline	Description	Level
Qormi Wine Festival	**Malta**	2009	A two-day festival	Local (festival)

Name: *Qormi Wine Festival*

Location: Qormi, Malta

Summary: A two-day festival that promotes local traditions related to food and wine making. It also gives the opportunity for local wine to compete in the biggest competition ever held in Malta.

Target group: Mainly 20-40 year olds

Brief description of activities: The two-day festival is dedicated to wine. However, several other activities help make this event attractive to people other than wine lovers. There are also floral competitions and a number of art exhibitions including photography, paintings, and antiques. Live Music is played in several stages, which feature traditional Maltese folk music and dancing, as well as concerts by contemporary artists.

Partners involved:
• Qormi Local Council
• Ministry of Agriculture and Rural Affairs
• Malta Tourism Authority

Budget/funding (if available): €20,000

Year: 2009 (5th edition)

Lessons learned: The organisers, young people in their 20s, reveal that among the many lessons learnt from organising this event are:
• Team co-ordination
• Event organisation
• Finding sponsors and financial support
• Marketing techniques

Results (if any): The consolidation of cultural traditions, especially amongst the Qormi community.

url: www.festiesterniqormi.org

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Name	Country	Timeline	Description	Level
European Youth Week	**Malta**	2008	Framework programme for several activities around the country	National / international

Name: *European Youth Week 2008*

Location: All around Malta, with the main activities held in Freedom Square in the capital city of Valletta.

Summary: Various activities such as discussions, workshops, sports, visual art, music and drama were organised to celebrate young people and youth culture. Young people also had the opportunity to take part in a number of organised activities, with each day of the week focusing on a specific theme regarding youth such as health & well being, leisure, employment, environment and national youth policy.

Context/scenario: The European Youth Week 2008 celebrated the twenty years of European youth programmesIn November 2008, manyevents were organised in the 31 countries participating in the Youth in Action Programme.. The European Youth Week 2008 was also dedicated to "intercultural dialogue" – the EUtheme of the year.

Target group: Maltese and European young people

Brief description of activities: The main activities, held in the Freedom Square, Valletta, the capital city, included discussions and workshops held by the Malta Association of Youth Workers (MAY). A number of sport activities were organised in collaboration with sports associations under the Malta Sports Council. Local bands, garage bands, singers and also drama groups were given the opportunity to show their talentduring the event. Young artists also had the opportunity to show their work. Hastings Garden and Merchants Street hosted youth NGOs and organisations working with young people.

Partners involved: European Union Programmes Agency (EUPA)
Parliamentary Secretary for Youth and Sports
Malta association of Youth Workers and many other youth organisations.

Year: 2008

Lessons learned: The discussions and workshop projects were aimed at giving an opportunity to young people and policy makers to dialogue. The next National Youth Policy, currently being discussed and drafted is an extension of that dialogue.

url: http://youthweek.eu/

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Name	Country	Timeline	Description	Level	
Stranger Festival	**The Netherlands**	Since 1997	The biggest event in Europe for young video-makers	International	case study

***Name*:** *Stranger Festival*

Summary: An international festival that brings together thousands of young Europeans, NGOs, media companies, governments, foundations, corporations and research organisations around video making (see more at Partners, Media Partners and Sponsors and funders). StrangerFestival is open to new partnerships regarding content, exposure and funding.

In 2009, StrangerFestival organised:

- More than 25 workshops in more than 20 countries
- An open competition for young video makers
- The StrangerFestival in Amsterdam October 2009

The Stranger website will grow into an open archive of European videos.

This example is further explored in the next chapter.

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Name	Country	Timeline	Description	Level
M2LIVE	**The Netherlands**	2005 -	Building bridges between young people and museums	Local

Name: M2LIVE

Location: Bonnefantenmuseum, Maastricht

Summary: M2Live is a yearly Museum Marathon from 2 pm. to 2 am. organised by young people aged 12-18and held in and around the Bonnefantenmuseum in Maastricht. At M2Live there are guided tours in the museum, performances and other cultural activities.

Target group: 12-25 years

Brief description of activities: The Bonnefantenmuseum has an important school programme for young people. Some years ago the education department wanted to develop a programme for youth in their leisure time. Every year the museum organises M2LIVE, a programme for youth and developed by youth. At M2LIVE junior and student guides give guided tours in the museum ('Art Trips'). During this event student-artists can expose their work or talk with museum staff and artists. At M2LIVe a young filmmaker is awarded with a Film Price. Next to these events, there are 4 stages with music, dance, poetry... There are 100 performances by approximately 450 young people. The youngsters are part of the organising, production and programming committees. The young people carry out the communication and marketing of the event. A big afterparty closes the event.

In short:

- 10 junior guides and 10 student guides are trained to give tours (they receive a certificate useful for their future careers)
- 16 young people form part of an advisory committee (for the development of the programme)
- 50 young people help with practical issues during the day
- 450 artists (100 performances) are selected by young people
- Young people are recruited via different channels: via other young people, high schools, universities, youth organisations.
- An intensive preparation from 2 to 3 months
- The young guides follow an intensive training course: 5 hours during 6 weeks

The objective of the programme is to introduce the museum to young people in an alternative way. The encounter and the experience are focal points. The Bonnefantenmuseum aims at convinving the publicthat museums can be fun.

Partners involved: The municipality of Maastricht and the museum itself.

Budget/funding: There is a budget of 50000 Euro for this event (of which in 2008 11000 Euro came from the budget of the museum and of the rest from the municipality of Maastricht).

Year: M2Live was first organised in 2005 and now takes place every year.

Results (if any): Young people are attracted to work and organise events in a museum. Young people that normally do not visit a museum are invited to come, because of the many sub activities. The guides receive a certificate. The youngsters are deal with a lot of responsibility, but of course experience also a lot of satisfaction and appreciation. According the education department, M2LIVE has achieved in buildingbridges between a museum and youth, and to make museum more accessible.

Url: http://www.m2live.nl

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Name	Country	Timeline	Description	Level
PopSport	**The Nerherlands**	2004 -	Educational project for musical and social development for young people	Local / regional

Name: **PopSport**

Location*:* South of the Netherlands (Provinces of Limburg, Noord-Brabant and Zeeland)

Summary*:* PopSport is an educational project aiming at the musical and social development of secondary school students (12-19 years).

Brief description of activities*:* Secondary school students form a band and look for a management team among their schoolmates. With joining the PopSport project these bands and management teams are offered an accompanied course. The project aims at the musical and social development of the participants; during the project the participants will work with a producer to compose songs, acquiring studio experience and recording pieces of music. The participants follow lessons and workshops to develop their musical capacities and to develop themselves musically. Social aspects such as making music together and listening to each other make up important parts of the educational development course. Appealing bands and musicians will help the participants with real practice-based examples and give tips. According to PopSport, music will form an approachable start point for a broader cultural development for the target group.

Partners involved*:* Regional and national pop music umbrella's SPL (province of Limburg), BraM (province of Noord-Brabant), PopPunt Zeeland (province of Zeeland), PopNL (national) and several music venues.

Budget/funding*:* With subsidies of the partners involved and provinces concerned 2000000 Euro for every edition (yearly).

Year*:* The project started in 2004 – present

Url*:* http://www.popsport.nl

Lessons learned & results*:* The groups and their management teams experience the business side of the music industry. The management teams try to generate as much attention as possible to promote their school act, for example with taking care of publicity (press, radio and/or tv-shows), booking shows and creating a fan base. The management teams are defied to develop and practice several skills (communicative, financial, marketing, etc.). Social aspects such as cooperation play an important role again. Students can use the knowledge and expertise of professionals from the Dutch music industry.

Highlights*:* On the one hand the secondary school students are offered some great experiences in creating, recording, performing and marketing music and on the other hand their social, cultural and musical competences are enlarged. Next to that every year's PopSport edition has a winner; the band that completed the course most successfully and showed the largest progress. The past winners, bands such as INFA, The Holy Stoned, Johnny Stardust, made use of their knowledge of the music industry and achieved feats such as performing on the biggest festival in the Netherlands, touring the UK and recording a full-length album.

Possible impact on policies/youth culture/local development etc. : The enthusiasm of young people feeling great when making music is inspiring. Next to that it is good to see that various music venues and other stages organise and promote festivals and shows for the bands in the PopSport project. In this way it is possible for the bands to show their capabilities and to put their learned competences into practice. The venues are changing their programming policies to include these bands and local bands grow out to regional bands, thanks to the PopSport project.

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Name	Country	Timeline	Description	Level
Music Matters	**The Netherlands**		Music project to foster social participation of young people	Local

Name: *Music Matters*

Location: Rotterdam, with emphasis accent on the deprived areas.

Summary: Music Matters is a programme that aims to advance the cultural and social participation of children and young adults through long-term musical projects, such as Brass meets, Cummunity Orchestras and Choir and Talents nights.

Context/scenario: The programme was developed by local organisations.The local government offers financial support. .
The main objectives are:

- to increase participation of young people in culture,
- to put young people in contact with new enviroments,
- to show the talent of young people in order to help them to develop better self-esteem

In the short run, the project is expected to foster more cultural participation and in the long-run increased social and cultural integration.
Target group: Young people aged 8-21, with emphasis on people with limited cultural education
Brief description of activities: Development of musical projects such asChoruses, Brass meets, Comunity Orchestras and Choirs, and Talent nights. The number of participants depends on each project.

Partners involved: Local government of Rotterdam, local organisations responsible of youth issues and education services.

Year: Ongoing

Budget/foundings (if available): 1.5 million euros per year

Results (if any): Although the programme has only recently started, the first results show very good reception of the offered actitivities.

Lesson learned: The projectreaches out to children and youngs people with limited cultural background, bringingthem together in new relationships and surroundings, making their talent visible and helping them to develop self-esteem and awareness.

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Name	Country	Timeline	Description	Level
FAMA	**Poland**	1995 -	Festival for young talents	National / international (festival)

Name: *FAMA – the international artistic campus and festival*

Location: Świnoujście

Summary: FAMA is an international interdisciplinary festival open to any form of creative activity. In 2008, the organisers of FAMA were as follows: the Municipal Council in Świnoujście, the Alma-Art Foundation and the Polish Students' Association. The FAMA is organised during two weeks of the holiday period in Świnoujście (city at the seaside). The rehearsals and over 100 artistic presentations take place every day. The festival is always concluded with the Final Concert and the award ceremony. Everyone who is interested in participating in the Festival is invited to first take part in one of the local contests that are organised in several academic campus/towns or send the application form directly to the organisers.

The Neptune's Trident Contest is an integral part of the FAMA Festival. It refers to interdisciplinary projects that involve artists representing various fields of art and different forms of artistic expressions, and whose work have resulted in an ambitious and original artistic effect. The award has the value of at least 5000 PLN (about 1400 EUR).

Context/scenario: FAMA has been organised since 1965. In Poland, in those days the Festival was one of the first events where unlicensed, uncensored independent culture was presented. The FAMA was the beginning of many important changes in the Polish culture. It was a place where experimental poetic, theatre and jazz scenes were born and where the first performances took place. It was also a „catalyst" of the Polish student culture.

Target group: students, music bands, singers, musicians, dj's, vj's, painters, happening and performance artists, dancers, comedians, actors, cinematographers, photographers, writers, people interested in young culture, tourists and inhabitants of Świnoujście, journalists.

Brief description of activities: The FAMA includes different activities, including: realisation of premiere projects during the festival; carrying out a series of workshops in specific artistic fields; and presenting renowned artists who represent Polish and foreign art.

Partners involved: the alestronka.pl, the Ośrodek Wczasowy "AS", the nowamuzyka.pl.

Budget/funding: The main awards of the Festival:

a) The Neptune's Trident - at least 5000 PLN (about 1400 EUR): for the most interesting artistic event implemented during the Festival.

b) The Tryton - at least 5000 PLN (about 1400 EUR) donated by the President of Świnoujście: for the greatest artistic personality of the Festival.

c) The Max Szoc Award - at least 1500 PLN (about 430 EUR): for original, exceptional, unique and creative artistic attitude.

d) The Marian Redwan Award - 2000 PLN (about 570 EUR) donated by friend\s of the award\s Patron: for the high level of literary works presented during the Festival.

e) The Andrzej Jakóbiec Award - at least 1500 PLN (about 430 EUR): for the most talented jazz musician of the Festival.

f) The Marek Kasz Award - at least 1500 PLN (about 430 EUR): for the best journalist of the Festival.

g) The Organiser's Award - at least 600 PLN (about 170 EUR) donated by ex- and present Directors of the Festival: for positive contribution to the organisation processes of the

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Festival.

h) Titles of Honourable Laureates of the Festival – given to the outstanding participants of the Festival.

Year: 2008

Lessons lerned: Former participants of FAMA are now winning Poland\'s most important contests and festivals.

Results: - presentation of the most talented young artists, youth art and culture,- improvement of artistic skills as a result of creative co-operation in various projects, - monitoring of artistic environment,- promotion of Festival's laureates,- formation of a database of cultural projects,- promotion of cultural tourism and alternative forms of spending leisure time,- enrichment of cultural offer addressed to the wide group of recipients.

url: www.fama.org.pl

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Name	Country	Timeline	Description	Level
The Foundation of Youth Activation and Development FARMa	**Poland**	2006-09	An initiative to foster social, cultural and business activities of young people	Local

Name: *The Foundation for Youth Activation and Development FARMa*

Location: Small village called Sielec settled in Staszów municipality, in Świętokrzyskie Voivodeship

Summary: One of the aims of the Foundations' activity is to "stimulate social, cultural and business activities of inhabitants, especially of children and young people". The motto of the Foundation's is: "Let us learn through actions, Let us learn how to act!". The board and the committee are formed only by young people who express willingness to act for the benefit of the young people in the region and their development. Apart from the "official" members, the youth from Sielec, Staszów and other neighbouring towns are co-operating with the FARMa Foundation.

Context/scenario: The Foundation for Youth Activation and Development FARMa was founded by a last-year sociology (she was inspired by her European volunteer experience) in the small village of Sielec in the Świętokrzyskie Voivodeship. It is the only organisation in the region active in this special field.

Target group: Young people in the Municipality of Staszów
Brief description of activities: The main purpose of the organisation is to work with young people and stimulate they're progress. The next aim is local development, projects that support creating local civil society and involve the inhabitants- especially young citizens- into local public life. The different actions incluye:

The Youth activising and building local partnership for youth- Programme (2006). In the framework of the project the Kuźnia Aktywności (The Go Forge) – workshops for youth (photo, film) together with sport and project management activities. One of the project aims was to build local partnerships for youth. The project was financed by the „Youth in Action Programme", action 3. The project started from a conference where issues such as the possibilities of youth development and their role in the local development were debated (it was the first conference in the region on these issues). The aim of the Go Forge project was to encourage young people to develop their interests and discover new passions, and also to implement their own projects. Apart from the above mentioned workshops there was also an experimental workshop on tart creation (led by experts in field of film animation and art-therapy) aiming at discovering the true personalities and ways of self-expression of the participants.

The Travelling Cinema (2006-2007). The youth team visited villages in the Staszów region and organised free film projections, and art andintegration workshops for children and young people. The project was financed in the framework of the programme entitled: "Young Culture Managers" (financed by the Ministry of Culture and National Heritage and the Rural Development Foundation).

The Direction – Youth Centre (2007-2008). Project financed by the "Youth Programme" of the European Union. In the framework of the project different workshops were organised (among others, in the field of film-knowledge, drum playing, self-expression). Most of the meetingswere and free of charge. In the Staszów the youth Centre TOTAMTU was settled. Moreover, a youth portal was created - http://totamtu.pl/. The editorial staff consists of young people who take part in journalist workshops (led by professional journalists),. In the framework of the project the first youth festival (in the town) was organised – the Youth Culture Festival in Staszów. Apart from music events, the festival included several other actions, for example graffiti shows, open-air film shows, workshops (breakdance, parcour, etc.), promotion of youth programmes.

"PAPARAZZI" (2008). International Youth Exchange. Young photographers from Portugal, Spain and Latvia came to Poland. The project received financial support from the "Youth in Action" Programme. Aims of the project were to exchange experiences, share the same passions and get to know each other. Young people organised the photographic studio (in a barn) with professional equipment allowing also children to take photographs. Another PAPARAZZI activity included workshops led by experts in the field of reportage which resulted in the multimedia presentation entitled "the Bajkowy Staszów" (Fabulous Staszów).

Small Town (2009). The youth project led by young people from the Staszowo village (the project is co-ordinated by ta 17-year-old girl). It is financed by a programme called "Make a

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Connection"- Polish Children and Youth Foundation and the "Youth in Action" Programme. In the framework of the project, young people, inspired by the documentary on depopulation of small towns as a result of the lack of work (from 1956) wanted to change a town's image. To achieve that aim young people searched for old pictures of the town in private archives and institutions.. After the workshops called "Architecture in the photography" they took new photos of the places showed in the old photos. They also talked with the eldest inhabitants of the town.The projects ends with an exhibitions of the pictures...

Partners involved: the Municipality of Staszów, the Sport and Recreation Centre in Staszów, the Cultural-Economic portal from Staszów, the 3rd Jan Piwnik's "Ponury" Scouting Troop, the District Governor Office in Staszów, the Araneo Company, the Development Foundation in Żywiec, the Association of Participants of the European Voluntary Service "Trampolina" EPI.

International partners: the KERIC and Kommunita Nadaca Modra Torysa (Slovakia), the Hodina H (Czech Republic), the MSMOK and KSOK (Slovenia), the Obre\'t\'ebre (Spain).

***Budget/funding (if available)*:** Foundation's Income (data from 2007):1.From statutory action (grants for projects) - 15 671 PLN (about 4 150 EUR[1])2.Revenues – 258 PLN (about 70 EUR)3.Other revenues – 2 379 PLN (about 630 EUR)

***Year*:** 2006-2009

Lessons learned: -Stimulation of social, cultural and business activities of young people.-Equiping young people to discover their talent and passion through their own activities -Showing that with a small amount of money it is possible to organise meaningful leisure time activities (for example the "Travelling Cinema" - 1500 PLN – about 400 EUR).

***Results (if any)*:** -young people who took part in the projects are heavily involved in the FARMa's work and other projects, or they have launched their own initiatives -youth promotion on the local non-governmental organisations' level-equal education opportunities, local development and civil society formation.

***url*:** http://www.fundacjafarma.pl/

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Name	Country	Timeline	Description	Level
International Youth Film Festival	**Portugal**	Since 2004	Film festival for young people	National / international (festival)

Name: *International Youth Film Festival*

Location: Espinho, Portugal

Summary: FEST, the International Film Festival takes place 21-29 June in Santo Maria da Feira and Espinho, Portugal. FEST is one of the most important cultural events in Portugal, which has TV broadcasts throughout the year.

FEST—Training Ground is a parallel event of the festival, which promotes dialogue between filmmakers and participants. It is a place where film enthusiast and film makers from all over the world gather itogether for one week to attend a deluxe training; from workshops to master classes, lectured by the industries top experts with recognized achievements. The programme approaches the key issues in film making, from script writing to an analysis of specific styles and technical disciplines such as sound editing. There will be a plenty of activities in the programme which will allow the participants tailored experienceia according to their preferences
Brief description of activities: The credibility of this event is closely associated to the high quality of the participations such as the efforts made by the organisation members, creating an opportunity for new directors to show their works..

The categories of the competition are:

. A - Fiction
. B - Documentary
. C - Experimental
. D - Animation
. E - Music Videoclip

And alternatively the Silver Castle competition for Feature films from first or second-time directors. .

Target group: New directors or film makers under 30

Partners involved: FEST Culture Association, Institute for Cinema and Audiovisuals

Year: Since 2004

Budget/founding (if available): N/A

Results (if any): After only five editions, FEST has achieved to become a strong and stable event with a faithful audience. Iit is now a top event in Portugal and an important festival in the European circuit.
In the past years the training activities have hadvery high standard lecturers and have brought participants from the four corners of the world. In 2006 and 2007 a very considerable number of participants came from countries as differentt as Japan, the United States, Brazil and Kenya, and it is more frequent to welcome participants from European countries such as Spain, France Italy, Sweden Latvia, Finland, Sweden, the United Kingdom and others.

Url: www.fest.pt

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Name	Country	Timeline	Description	Level
PTA – Programmea Território Artes	**Portugal**	2006 -	Arts production for young audiences	National

Name: *PTA - Programa Território Artes (Arts Territory Programme)*

Location: Across the country (64 municipalities in 2008)

Summary: The "Arts Territory Programme" promotes mainly, if not exclusively, performing arts productions aimed at young audiences. It gathers a pool of productions, which are then advertised to possible buyers (mostly local administration intitutions and cultural equipments). Even though all kind of productions are welcomed to participate, only those adressed at young audiences are funded.

Context/scenario:

Target group: Young audiences (6-18 years)

Brief description of activities:

Partners involved: MC / municipalities / artistic companies

Budget/funding (in available): € 200.000 (2008)

Year: 2006-…

Lessons learned:

Results (if any): 192 stage performances and 24 workshops

url: www.territorioartes.pt

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Name	Country	Timeline	Description	Level
Descobrir a Música na Gulbenkian	**Portugal**	2007 -	Cultural activities for young people	Local

Name: **Descobrir a Música na Gulbenkian (Discovering Music in Gulbenkian)**

Location: Gulbenkian Foundation, Lisbon

Summary: This project assembles all cultural activities promoted by the Gulbenkian Foundation that are adressed to young people; including workshops, conferences and concerts.

Context/scenario:

Target group: Young audiences (6-18 years)

Brief description of activities:

Partners involved:

Budget/funding (in available): € 1.560.000 (2008)

Year: 2007-…

Lessons learned:

Results (if any): 406 sessions and 21.017 participants

url: http://www.musica.gulbenkian.pt/descobrir/

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Name	Country	Timeline	Description	Level
A Minha Escola Escolhe um Museu	**Portugal**	2006 -	Cultural contest for young people	Local / national

Name: *A Minha Escola Escolhe um Museu / Palácio / Monumento (My School Chooses a Museum / Palace / Heritage Site*

Location: Across the country

Summary: "My School Chooses…" is a contest of projects made by small groups of students and theirs teachers about a relevant cultural site in their municipality

Context/scenario:

Target group: Students attending different educational levels

Brief description of activities:

Partners involved: MC – Museums Institute; MC – Cultural Heritage Institute; ME - Department for Inovation and Curricular Development

Budget/funding (in available):

Year: 2006-…

Lessons learned:

Results (if any):

url: http://www.ipmuseus.pt/pt-PT/iniciativas/actividades_imc/ContentDetail.aspx?id=1785

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Name	Country	Timeline	Description	Level
Maiart" Cultural Association for Youth	**Romania**	2007	Cultural Association for young people	Local / national

Name: *"Maiart" Cultural Association for Youth*

Location: Bucharest

Context/scenario: The "Maiart" Cultural Association for Youth is an association of young students with the objective to stimulate youth participation in cultural activities such as theatre performance, music, dance and informal education through arts, as well as to develop the creative potential of young people.

Target group: students, young people

Brief description of activities: In May 2007, the "Maiart" Cultural Association for Youth organised the second edition of the "Art Festival for Young People", at the Cultural House for Students in Bucharest. Over 4000 young people and 60 artistic groups from Bucharest and 20 artistic groups from all over the country participated in this event.

Partners involved: National Authority for Youth, National Cultural Found and Bucharest CityHall

Budget/funding (in available):

Year: 2007

Lessons learned:

Results (if any): Over 4000 young people, 60 artistic groups from Bucharest and 20 artistic groups from all over the country participated in this event.

url: http://www.maiart.ro

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Name	Country	Timeline	Description	Level
"Ludic" Students Artistic Cultural Association	**Romania**	2008	Cultural association for young people	Local

Name: *"Ludic" Students Artistic Cultural Association*

Location: Iasi

Context/scenario: The "Ludic" Students Artistic Cultural Association is a youth cultural association from Iasi active in the organisation of the festival "Entertainment Theatre Days" which took place in Iasi in August 2008

Target group: students, young people

Brief description of activities: The Association offers the opportunity for young people to affirm their talent in performing arts and to participate in the creation of a theatre show. It facilitates also cultural consumption by offering free access to t theatre performances for students. The Association'carries out projects in the fields of theatre workshops, charity performances, as well as educational programmes through theatre performance.

Partners involved: "Mihai Ursache" House of Culture, Iasi Townhall, Youth County Department

Budget/funding (in available): 2540 RON ~500 euro

Year:2008

Lessons learned:

Results (if any): The project has increased the interest of young people in theatre activity, 11 theatre companies performed during the "Entertainment Theatre Days"Festival, and 2000 young people have participated in the cultural events of the project.

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Name	Country	Timeline	Description	Level
Stanica – station	**Slovakia**	Since 2003	An open platform for young people linking art and social development.	Local

***Name*:** STANICA – STATION "Station is a strong symbolic concept. It is the meeting point of many people, it is a reason for celebration." (Per Spildra Borg)

Location: *Žilina (north – western part of Slovakia)*

Summary: The building of Stanica Žilina Záriečie serves two purposes. It is both a railway station and a cultural centre. It houses a gallery, a workshop space, an internet café, a waiting-room, and a multifunctional presentation venue for theatre, dance, concerts, discussions and projections. Stanica Cultural Centre is the main activity of NGO Truc sphérique and is already, in its third year running, coming closer and closer to fulfilling its mission of being a regional beacon for international culture. The project ties to wide spectrum of culture institutions (so-called „culturefactories") established on a platform of groups of young people and artists who bring life back to empty abandoned factory buildings, industrial objects, stations and shopping centers.

Context/scenario:The Stanica initiative is an original utilization of the Zilina-Zariecie train station space (for a free rent from The Railways of the Slovak Republic) on the track from Zilina to Rajec. It enriches the place by pulsing life and transforming the station into a space for presenting art, culture and community and social activities. Uniqueness of the project lies in keeping the native function of the building as a train station, waiting room and place of ticket selling, and using the space for creative artistic and social activities. Stanica originally merges a culture center and a public area into one space; it is a polyfunctional multi-generational open space that naturally attracts people. It is Space for communication and sharing. But in the first place, it is a place for presenting art and creativity, a laboratory in which toexplore language, expression and society.

***Target group*:** everyone interested in cultural activities, personal and social development. Stanica impacts large group of people - children, young people, adults, artists and spectators, passengers and casual pedestrians.

Brief description of activities*:* Project Stanica involves many interconnected cultural activities focused on different target groups depending on their own interests:

- **Gallery:** Former waiting lounge serves as place for organizing small exhibitions of Slovak and international visual artists. Many residential workshops and presentations of their results and outputs have been organized during last years in this gallery

- **Internet Café** together with the **info center and reading room is** placed in the entrance hall. Reading room provides information about the most recent cultural events and other possibilities of cultural life. For travelers it serves as a place for relaxing during their waiting for train.

- **Creative workroom/ Atelier** is a place for organizing different types of art workshops with a special focus on "non –traditional" and "non conventional" methods of working with children, young people and adults

- **Theatre:** Multi – functional hall (the largest space in Stanica) is intended for dramatical, dance and music workshops and for chamber performances and concerts. Technical equipment of this hall allows its use for presentations, lectures, projections and conferences on different topics

- **Residential programmes for artists:** Young artists from Slovakia and from abroad have the opportunity to spend from one to three months working in theateliers of Stanica and to use its technical equipment. Schools, children and young people thus can observe the artistic work directly and discuss with young artists

- **Voluntary center:** Stanica is a host organisation within programme of European Voluntary Service. At least three volunteers from different EÚ countries work for Stanica every year. Herewith, Stanica also serves as sending organisation for young volunteers from Slovakia. Most of the reconstruction work and maintenance of building could be done thanks to voluntary work of these young people.

- **Community programme:** Stanica is a common project of the community (initiators, volunteers, donors) and aims to become a place of meeting and communication. Thanks to its direct connection to (operating) railway station it also provides an opportunity for participation of people residing in themunicipalities.

***Partners involved*:** Truc sphérique is member of different European networks and platforms, such as: ArtFactories, , Policies for Culture,Banlieues d\'Europe, Art for Social Change

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and participates on conferences, workshops and events organized by institutions from these networks. In 2004 Truc Spheric became a member of Trans Europe Halles (www.teh.net), which is a network of 30 independent organisations all across Europe.

Budget/funding (if available): N/A
***Year*:** 2003 - present
***Lessons learned*:** Stanica is a very good example of voluntary activity tied with very professional approach of people involved in activities run by this platform. For the time being, organisation Truc Spheric is supported not only by the state and international institutions (such as Ministry of Culture or European Union funds) or international foundations (Central European Foundation, Visegrad fund), but also by the municipal office (Žilina) and business enterprises. The most important lesson learned from this activity is that very small group of young people can create an open space for different activities attended not only by regional visitors (from Zilina region, which is quite far from capital), but by young people from whole country and from abroad as vell. Stanica is becoming well known also by young people from in European countries, due to its international activities and memberships in international networks of cultural institutions.
***Results (if any)*:** Due to the complexity of the activities performed by Stanica during the last years, it is very difficult to present tangible results. Nevertheless, Stanica can be considered as the most influential and one of the very few non – governmental organisations with sustainable and popular activities.
url: *(url: http://www.stanica.sk/main.php?page=STANICA&lang=EN)*

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Name	Country	Timeline	Description	Level
KUD France Preseren	**Slovenia**		Cultural centre for young people	Local

Name: *KUD France Preseren (cultural artistic association)*

Location: Ljubljana, Slovenia

Summary: KUD's activities are widely spread. It runs puppet and theatre programmes for children, youth, adults and older people, as well as concerts of different musical genres, organizes exhibitions, lectures, literary readings, seminars, round tables and workshops of different artistic disciplines.

Context/scenario: KUD is a non profit NGO organisation, situated in the proximityoc the city entre, in one of the sleeping neighborhoods of Ljubljana. They owe a small building, qith a bar, a hall with a stage, a small gallery, some small club spaces and a square in front of the building, where their outdoor activities take place. Already since 1919 this space was home to different individuals and groups, who wished to create and indulge themselves in artistic and cultural activities. KUD tries to stay open to underprivileged groups and foster respect for different ideas, life styles, cultures… They are well interwoven with their local surroundings and for example when they organize the big Trnfest festival, the whole local community breads with it. Although they collaborate well with their local community, there are drawbacks, one of which is having to finish all their outdoor activities by 22.00 hours in order not to upset the neighbors and the police.

Target group: 15 – 30, but also older for other kinds of activities they organize

Brief description of activities: KUD has developed many different activities for youth – one of them is Improliga – improvisational theatre, which has grown very popular in Slovenia in the last years. There are many groups of youngsters competing against each other weekly in theatrical improvisation and the tickets are usually completely sold out. Audience ranges from 15 to 30 years olds. For a few years now this kind of improvisational theatrical competitions are structured also at university level - among students of different Slovenian faculties in a form of a festival. KUD has besides that established SILA, which is an improvisational theatre school organized as an informal extra curricular activity in many secondary and high schools in Ljubljana. They make their own league and have organized presentations / competitions with a big number of high school audience. The mentors of SILA have for some years made very successful educational performances based on texts of books listed as obligatory reading for the high school final exams. These performances were presented in the biggest halls in Ljubljana and pupils from all over Slovenia attended it, since it was a very good mix between theatre and education, and it was always also a lot of fun. Besides theatre activities KUD is very known for diverse quality concerts of young musicians or music groups, which are mostly visited by youth audience, from 15 up to 30 years of age. KUD organizes also diverse festivals, among which some are focused mostly on youth – Emonske promenade (street theatre festival, workshops), Naked stage (international festival of theatre improvisation), Trnfest –summer g festival of music and theatre that lastes the whole summer, focused on young audiences, but also most of the presented authors are young theatre or music groups. KUD organizes also exhibitions, to which they invite young authors to apply and t throughout the year they present different young authors. An important part of KUD's activities are also artistic / cultural workshops in theatre, dance, painting, creative writing, new technologies and others.

Partners involved: 14 different high schools in Ljubljana, many non governmental organisations in the fieldof performing and visual arts (one of which p.e. Teater Narobov http://www.narobov.org/), many independent artists – dancers, painters, theatre directors, literates, commercial sponsors (the biggest of them being Nova Ljubljanska Banka www.nlb.si), on certain projects KUD collaborates also with the Institute for intellectual ownership and everything connected to new media and technologies is run by Ljudmila – Ljubljana digital media lab (http://www.ljudmila.org/)

Lessons learned: Activities of KUD have been improving during the years of its existence, especially the activities focused on young people. The educational part of youth activities – workshops in theatre, creative writing, contemporary dance and others have been developed only during the last years, when the organizers saw, that there is a big lack of informal educational activities in Ljubljana (workshops for children have existed as a part of KUD's activities for many years). Also there have been workshops organized on the art of video making, DJ-ing, computer designing and web pages building, which were organised at the request of young users, who are more and more interested in this kind of art / knowledge. It seemed important to the KUD staff to foster good relations with the local community and to invite local young people to join certain activities for free. But they have lately realised that

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working in a quiet neighborhood has its disadvantages, since the neighbourgs have had enough oflound late summer night happenings in the KUD and therefore KUD had to adjust its activities and timings to the expectations of lthe ocal community.

***Results (if any)*:** Working in the field of arts and culture and focus activities on youth has through the years brought KUD also a big number of faithful older audience, regular attenders to their events, which are also quite active in helping KUD with organisational matters or with gaining additional funding and sponsorships for their activities, etc. Working with youngsters and putting a lot of energy has also paid off also in a sense of bigger number of regular young visitors, who take part in many of activities KUD offers and start identifying themselves with the space and work of KUD. KUD has through its activities and with good co-workers become a cultural platform for youngsters, taking an important role in their lives as a trend setter and identity constructor. Youngsters who took part in KUD's activities have become very engaged in many different sorts of cultural activities and are now regular theatre goers, visitors of museums, galleries, attenders of literary readings and concerts and some already bring their own children to attend KUD's activities for children. These children will grow and might attend KUD's youth activities in the next years. Through many interviews it became clear to KUD's staff that KUD has given many youngsters a lot in regard to their attitude towards culture and the arts – KUD has made nice and fun pathways for many young people to enter the world of arts and culture and for that KUD is a real cultural incubator and promotor.

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Name	Country	Timeline	Description	Level
Cankarjev dom	**Slovenia**		Art programmes for young people	Local

Name: *Cankarjev dom*

Location: Ljubljana, Slovenia

Summary: Cankarjev dom is the biggest cultural and congress centre in Ljubljana and it fosters a wide range of activities- (contemporary and classical music, ballet, opera, contemporary theatre and dance, films, visual arts, humanism and literature, youth arts festival, education in culture programmesco-production and production of theatre and dance performances and organisation of events, confresses…)

Context/scenario and Brief description of activities: Within its many activities Cankarjev dom as a big public institution organizes also well prepared programmes for youth and education in culture. These programmes are well planned and prepared in different arts genres: for example film – CD prepared a special film series for youth or a Cultural day when school children (high schools and primary schools) come to see a film but before that they also attend a workshop or a discussion on film making/film history/film industry and after seeing the film, the discussion continues about what they have just seen. CD also prepares same kind of programmes for other art forms – theatre and dance performances, music concerts (they underline classical music), opera and ballet, art exhibitions and also literature readings. They host a festival of youth performances Transgeneracije, where they show only performances made by high school youth and students. The festival is addressed to young audience and tickets are very cheap or free.
What is important in the programme of Cankarjev dom's education in culture is that they always make a series of performances / films /exhibitions and try to invite young people throughout the year – they prepare series of mixed art practices with the objective of broadening the artistic horizons of young people

Target group: children and young people aged 14-19, students

Partners involved: primary and secondary schools

Budget/funding (if available):

Year:

Lessons learned: The programmes are well prepared, but it is very hard to achieve the goal to get young people to attend tcultural and art events individually on a regular basis. They do come and participate but mainly within organized groups or with school – and it seems that it does not grow into a regular habit – they do not easily become Cankarjev dom's regular audience

Results (if any): Thousands of young people and children have attended the programmes of education in culture of Cankarjev dom or the programmes for youth meaning that they have got acquainted with different art forms and grown familiar with some practical aspects of art production through the educational workshops. Some of the attenders have become regular audience of Cankarjev dom.

url: http://www.cd_cc.si

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Name	Country	Timeline	Description	Level
Jeunesses musicales Slovenia	**Slovenia**	2008	Music organisation for young people	International

Name: *Jeunesses musicales Slovenia/Zveza Glasbene mladine Slovenije*

Location: Ljubljana, Slovenia

Summary: The organisation ZGMS exists since 1969 and is a very active in the field of promotion of a variety of music genres among children and young people. It is a part of the wider international network of Jeunesses Musicales International and its international connections and activities enable it to make international exchanges of young musicians and musical students. It is also one of the most important organisations (apart from the musical schools) in music education of youth and children.

Context/scenario and Brief description of activities: 1) Young audiences: Symphonic matinees on different music themes for organised groups of school children and youth with the Slovene Philharmonic orchestra in a concert hall; specially designed for specific age groups, following the school curriculum. Cooperation with teachers in preparing materials and preparing students to listening tomusic. Educating young audiences in collaboration with Slovene music institutions – orchestras, music halls etc.
2) Concerts/workshops to schools/local concert venues: aimed to a smaller number of pupils (from 30 in a classroom up to 200-400 in a local concert hall), bringing them into direct contact with musicians and instruments. Artists are selected by their capturing/innovative approach to present a certain theme, while pupils are encouraged to actively participate. Special projects in collaboration with different artists such as the Orchestra olympic games.
3) Concert tours of young student musicians, GM Showcase: selected on the basis of their musical excellence..
4) International exchanges of young musicians inside network of JMI (Jeunesses Musicales International): 5) Folk music camp, Etnohistria: participants teach each other while the leaders act as facilitators in the social and musical interactions between participants.
6) Festival of teenager musicians/groups, Najstfest: encouraging creativity in all music styles and genres. Main criteria for taking part are creativity and innovative approach in making their own music. An important part of the festival is workshops on music and performance.
7) Publishing bi-monthly music magazine Muska: aimed to a wider music community in Slovenia, bringing together music lovers and music connaiseurs of all walks of life. A logical continuation of wide music education offered by other activities, keeping pace with trends in music practices, trying to set standards in listening music and reading about it, gathering a community of dedicated writers, educating young writers.

Target group: children 4 - 14, young people aged 14 – 25

Partners involved: 5 national Musical youth organisations, international partners of Jeunesses Musicales International

Budget/funding (in available):

Year: exists since 1969, activities described from year 2008

Lessons learned: Some music genres and practices are unrecognized and underestimated. Young people are mostly being exposed to what they can hear on commercial radio stations. A range of different musical experiences along with capacities for listening to music and tools for reception need to be offered, so that young people can develop sensibility and make a choice as regards what they want to listen (in the field of music or in other fields of life). Young musicians need a starting point for their professional careers.
There is a need to recognize and conduct research on the importance of music in the process of forming a personality. Listening and playing a certain type of music knits intricate social networks.

url: www.glasbenamladina.si

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Name	Country	Timeline	Description	Level
Europía 06	**Spain**	2006 -	European Festival of Young Creation	International

***Name*:** *Eutopía06*: Primer Festival Europeo de Creación Joven/ Eutopía06: The First European Festival of the Young Creation

***Location*:** Cordova, Spain

***Summary*:** Eutopía06 is the first edition of a festival which features work produced by young European artists. The festival, which has been created by the Andalusian Institute for Young People, under the auspices of the Regional Ministry for Equality and Social Welfare, in collaboration with the rest of the ministries of the Andalusian regional government, various local authorities, and the ministries for Foreign Affairs, Cooperation and Employment and Social Affairs (Spanish Youth Institute), intends to offer a comprehensive look at contemporary and avant-garde artistic output from young European artists.

***Context/ scenario*:** Eutopía06 is a place of encounter that programmes diverse activities of creation in the physical space of the city of Cordova, and during the fifteen days that the festival includes. Eutopía06 offers a wide variety of studios and courses, in all the disciplines and tendencies, from Gastronomy to Literature.

***Target group*:** Young people between 18 and 30 years, interested in the different cultural and artistic tendencies from all the possible perspectives, from different European countries.

***Brief description of activities*:** In reduced groups, formed by twenty participants, you have the option to acquire knowledge in the subject that you choose, imparted by prestigious professors. Eutopía06 will count, within its programming, with different musical festivals: fusion, pop, rock, hip hop, classic, flamenco, song of author, electronics, etc. Theatre proposals of vanguard, theatre of street, spectacles multimedia, encounter with authors of international recognition, cycles of projections.

Some activities/ workshops:

- Training workshops in film directing and film script
- Blog creation workshop: communication and literature
- Así se hacen las Efes (That's how to write Fs). Fiction writing workshop
- Visual arts workshop: the act of the portrait
- Alternative television workshop
- Sound workshop. Electronic music and landscape
- Comic: Graphic narrative workshop

***Partners involved*:** The Andalusian Institute for Young People, Regional Ministry for Equality and Social Welfare, Ministry of Foreign Affairs, Cooperation and Ministry of Employment and Social Affairs, Ministry of Culture.

***Budget/founding (if available)*:** General Direction had in its disposal 50.000 euros for concrete projects/ activities.

***Year*:** 2006 (the year of the firs edition)

***Results*:** Festival reached good results in participation, including over 5.000 artists from more than twenty European countries. Regarding the audience, more than 55.000 people participated in different activities organized by the festival, such as expositions, theatre, concerts, workshops, street performances, etc. The festival was mentioned in more than 400 occasions in local newspapers, regional and national media. Festivals web page was visited around 130.000 times during the three month of its activities. As it obtained so good results, the Festival had continuity in 2007 and 2008.

Url: www.eutopia06.org

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Name	Country	Timeline	Description	Level
Library for Youth	**Spain**	2003 – 2007	Library project for young people	Local / International

***Name*:** *"Library for Youth – a new experience"*. A new concept of a public library based on new technologies and active participation from part of readers.

***Location*:** Barcelona, Saragossa, Spain

***Summary*:** Library for Youth is a project formed with the aim to create a new model of public libraries addressed to young people aged 16-25. The project is carried out by the Bertelsmann Foundation. The key issue is the use of new technologies, because aside from the service of the own library, the project Library for Youth will offer through Internet all the services provided by the library. In this manner the library is going to be more attractive to young people. It will also require an active participation from the part of the user to renovate the image of the library and its role in the community.

***Context/ scenario*:** The young populationneeds a certain type of information, a support in its formation and a configuration of its harmonious leisure with its way of life. But, unfortunately, their opinion is that libraries don't have much to offer, especially if they are not students. A questionnaire carried out in 2000 by assignment of the Bertelsmann Foundation in twenty Spanish cities showed that, although young people use public libraries, they are the ones that offer a lower appraisal with respect to the personal attention, the availability of computers and the interest of the activities that are organized. On the other hand, in many public libraries is considered the youths as "difficult users", whose behaviour and needs do not agree with the habitual offering of the libraries and of its immediate environment. That is why it is necessary that satisfy this collective, that can be adapted quickly to the changes of its needs and that be harmonious with its way of life.

***Target group*:** Young people between aged 16-25. For better understanding of the library, it will collaborate with primary schools and secondary schools, other libraries in the area and institutions on young people services.

***Brief description of activities*:** The project pursues, at the same time, to develop a methodology of model management, based on the management oriented to the users that permit to arrive ideally to the youths. Likewise, the project intends to be diffused in order to that other municipalities adapt the model to their population. So that it be possible, the project intends:
Creating a library permanently updated that putsspecial emphasis in the application and the use of the new technologies, offering:

- Service of information, offering a selection of papers and documents selected by professionals, especially adapted to youth,
- Competence developed of youth in media use, reading and information,
- Carrier guidance of the youth.

Promote the responsible use of new technologies in order to encourage the active participation of young people in thesociety.
Promote the library among young people, with a permanent plan of activities and attractive and updated documents, consistent with their concerns.
Integrate the library to the environment in which is found, from processes of cooperation with other institutions and collaborating with external proposals.
Generate a model library in performance and organizing efficiency, from Foundation's experience in library management, planning and performance indicators use.
The project was conceived in a comprehensive manner from the experiences of other institutions and international models:
There are also some additional activities organized, for instance, a special course for professionals of the area to explain them how the new project works. The programme of the course includes a detailed sociological analysis of the current Spanish youth and tendencies of their behaviour, preferences and habits.
Another additional activity related to Library for Youth was organized by Bertelsmann Foundation in Barcelona. Within the International Week of Children's and Young Adults Literature, the foundation organized an activity called "Reading can take us far". The programme consisted of workshops leaded by the director of the Bertelsmann Foundation and the director of the Library of Dresde, participation of architects of Library for Youth from Dresde, Olsztyn, Wroclaw and Saragossa. The workshop was organized with collaboration with Goethe- Institute Barcelona, Frankfurt Book Fair and Barcelona City Council.
In cooperation with Saragossa City Council and Inmaculada Bank, Bertelsmann Foundation started a construction of a new library in Saragossa specially addressed and equipped to respond youth requires.
***Partners involved*:** Foundation Bertelsmann, Ministry of Culture, Saragossa City Council, Municipals of Bilbao, Albacete, Elda, Parla y Tarragona.

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Budget/founding (if available): NA

Year: 2003-2007

Url: http://www.mcu.es/bibliotecas/docs/Cooperacion/poster35.pdf

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Name	Country	Timeline	Description	Level
Culturaquí	**Spain**		Promotion of social and labour integration of young people	Regional

Name: *Culturaquí*

Location: Asturias region

Summary: The Asturian Youth Institute works in cooperation with the Government of Asturiasin order to promote the social and labour integration of young people. Culture forms one of the main fields of action and the Asturian Youth Institute has elaborated a specific programme called *Culturaquí* to foster the access of young people to culture and to support creativity through different activities. For instance, they organize exhibitions where young artists have an opportunity to exhibit their paintings or other works of art. There are alsoactivities dedicated to music and literature, and special awards to artistic works.

Brief description of activities: A programme develops activities in different artistic fields, like plastic arts, music, visual arts, literature:

- Plastic Arts Exhibition. It will give the chance of one artist to exhibit paintings, sculptures, photos, engravings, or installations, along with the other artists. The jury will grant the Asturias Joven Award for Plastic Arts, and the winner will have the chance to organize a soloexhibition.
- Pop Rock EP Contest, in collaboration with 'Los 40 Principales' Radio Station. Young soloists or groups, could become one of the two winners selected to record a CD and play at the next Derrame Rock Festival.
- Asturias Joven Award for Poetry, Fiction and Theatre Plays. Texts can be written in Asturian or in Spanish. Winners will be awarded and their texts published.
- Contest for New Filmmakers from the Principality of Asturias. It is aimed at finding new talented artists. If a short film is awarded, it will be screened during the closing ceremony of the Gijón Film Festival.
- Astragal Award. Two art projects (installations, performances, video installations, actions, activities, and other creative processes) on topics related to Gijón will be awarded. Artists must adapt their projects to the space available at the Astragal Exhibition Hall of the Gijón Youth Council.
- Graffiti Contest for Youth. It is an opportunity to develop the artistic creativity. During the contest, those selected will paint their graffiti on the designated walls.
- Exhibitions at the Borrón Gallery. Individual artists, who have enough paintings, photos, sculptures, drawings, installations, or video installations to hold an individual exhibition, can send their dossier to AYI.
- Lab_joven_experimenta Award. It is aimed at individual artists or groups of artists. The award is for experimental art projects intended to be placed in two Platform Halls of LABoral Art and Industrial Creation Centre.

Partners involved: Government of the Principality of Asturias, Asturian Youth Institute, Spanish Youth Institute and other local institutions.

Target group: Young people from Asturias region

Year: ongoing

Budget/founding (if available): N/A

Results (if any): The programme has good results on young people participation. In 2009 it will be the twentieth time when cultural activities are organized.

url: http://tematico.asturias.es/juventud/html/

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Name	Country	Timeline	Description	Level
Education programmes for young people	**Spain**	2007 – 2009	Educational programmes in a museum for children and young people	Local

Name: *Education programmes for children, youth and families*.

Location: Madrid, Spain

Summary: Educational Programmes at the Reina Sofia Art Centre offer a varied combination of programmes for a wide range of visitors, from children and families to youth and adults, paying particular attention to the special needs of the Museum's visitors.

Context/ scenario: Children's workshops, family visits, activities for youth under eighteen years old, educational courses, video and film screenings, talks and concerts. All of them facilitate proposing questions, promoting debates, offering key points for interpretation and stimulating necessary connections to the viewer's experience—the foundation that constructs meaning for our relationship to art. From these premises, we aim to facilitate open dialogue with artworks and foster a change of attitude—moving beyond the traditional paradigm of passively contemplating art—in order to educate active, reflective and critical viewers capable of relating in a meaningful way to the works and fully enjoy the experience of art.

Target group: Pupils from Primary and Secondary Schools, families.

Brief description of activities: The museum is organizing:

- Primary School workshops, Sculptural workshop, addressed to all Primary School courses with the aim to introduce them in the world of arts. The workshop is divided in three parts; at first children get introduced with the permanent exhibition of museum, talk about it and express their opinions. Then assist to the performance of the puppets and finally children work on their own sculpture or object related on the obtained experience.
- Secondary education. The workshop – visiting is organized for the secondary school pupils. It consists on explaining and analysing works from the temporary exhibition and active participation in making their own piece of art based on received information and experience.
- College workshop tours
- Guided tours for Education Institutions (guided by volunteering)
- Family programmes/ activities.

Partners involved: Reina Sofia Art Centre National Museum, Education Institutions of Spain.
Budget/founding (if available): NA

Year: 2007/ 2008/ 2009

Results: The activities organized by the museum have reached a high interest and participation from part of children and young people. For instance, there are no more free places for activities organized by September of 2009.

Url: http://www.museoreinasofia.es/index.html

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Name	Country	Timeline	Description	Level
Free Subscription to Periodicals for 18 year-olds	**Spain**	2008 -	Fostering access to media	Local

Name: Free Subscription to Periodicals for 18 year-olds

Location: Catalonia

Summary: The programme enables young people to obtain a free one-year subscription to their periodical of choice, among a list of over 60 partner publications, including daily newspapers, magazines and journals, as well as online publications. The initiative is open to all young people residing in Catalonia, on the year of their 18th birthday.

Context / scenario: The programme is a part of the Plan for the Promotion of Reading (*Pla de Foment de la Cultura 2008-11*) initiated by the Ministry of Culture and the Media of the Government of Catalonia. The plan aims to foster reading as a fundamental way for the access to knowledge among the population and to increase reading habits and skills in all media, particularly promoting reading in Catalan. This includes the promotion of access to newspapers and other media, which contribute to exploring the links between culture and the media.

This scheme was first launched in 2008 and is due to be repeated in 2009 and 2010.

Target group: Young people residing in Catalonia, in the year of their 18th birthday.

Brief description of activities: In the year of their 18th birthday, residents in Catalonia receive a letter from the Minister of Culture and the Media, which introduces them to the programme, the procedure for taking part and the list of partner publications from which they can choose. The letter contains an individual reference code, which they can use to access the online application form. The application period lasted for 15 days in 2008 and has been extended to one month in 2009 (1-30 September).

Although paper applications can also be sent, the programme recommends that applications be made online. To this end, the government's regional offices can provide computers with an Internet connection for young people without their own PC.

Once the application period is over, applicants receive a confirmation of their request from the Ministry of Culture and the Media. The latter also presents partner publications with the list of young people who have requested a subscription to their periodical, after which the one-year subscription becomes effective.

In 2008, publishing houses were invited to apply to become a partner in the programme. A selection committee chose 65 publications on the basis of the number of available copies, contents, project, their ability to turn readers into long-term subscribers and the potential to contribute to the promotion of the scheme. The Ministry covers the cost of each subscription, with a maximum cost of EUR 50 per subscription, over 12 months. The list of partner publications includes periodicals in Catalan, Spanish and English and includes several locally-based and thematic publications.

Partners involved: Over 65 publications take part in the programme.

Budget / funding (if available): -

Year: 2008-10.

Lessons learned: -

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Results (if any): 13,097 young people benefited from the initiative in 2008, which amounts to slightly less than 20% of potential beneficiaries. 59% of those who applied chose a subscription to a daily newspaper, whereas 32% chose a monthly publication. 44% of applicants chose general content publications, whereas 33% opted for leisure and sports publications and 22% for periodicals in the fields of arts, culture, science and history.

URL: http://cultura.gencat.cat

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Name	Country	Timeline	Description	Level
Snabb Slant or Fast Money	**Sweden**	2003 -	Culture projects in schools	Local

Name: *Snabb Slant or Fast Money*

Location: Stockholm

Summary: Snabb Slant is a local policy action and a funding system directed to cultural projects that are carried out by young people. The initiative was launched due to the fact that existing programmes seems not to correspond to the young people. The objective of the programme is to increce active participation of young perople in cultural activities and to inspire them to create cultural projects. The name of the programme, Fast Money, refers to the quick answers given to the applicants on the possible funding.

Context/scenario: The programme was first developed in central Stockholm at Lava, a space designed specifically for young people. Currently it is possible to apply for funding anywhere in the city.
Brief description of activities: Young people are invited to describe their project ideas within the culture sector (it could be everything from organising discos and concerts to fashion shows, making films, exhibitions, etc.).

Target group: Young people aged 13-20

Partners involved: Cultural Affairs Office in Stockholm, other young people organisations

Year: Since 2003

Budget/founding (if available): 100 000 EUR per year

Results (if any): Approximately 15 000 people have taken part in the 125 funded actions. At the the beginning of the programme applications were mainly received from middle class young people residing in the city. During the last year there has been an increase of applications from young people from other parts of the area . The programme has given the young people an opportunity to get involved in the life of the city and a sense of importance as citizens of the city.

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Name	Country	Timeline	Description	Level
TellusArt	**Sweden**	2008 -	Organisation of exhibitions	International

Name: *TellusArt*
Location: Sweden

Summary: TellusArt is a Non Governmental Organisation with headquarters in Sweden. The organisation comprises of art-enthusiasts from around the world. that believe that the power of Art can be effectively harnessed into creating awareness about pressing issues the world faces today.
TellusArt is committed to providing a global platform to outstanding and upcoming artists from all over the world through exhibitions, workshops and projects related to art. They are also committed towards highlighting through the power of art, issues that need collective human attention and participation to resolve.
TellusArt has a special programme for the participation of children and young people in the arts. They try to support and encourage young artists to express themselves through different forms of art.

TellusArt main objectives are:

- To highlight pertinent issues through Art
- To promote art and artists on a global level
- To showcase inspiring art works through our website, exhibitions and workshops.
- To build a network of talented artists/art-enthusiasts/people who want to make a difference

Brief description of activities: TellusArt organizes different exhibitions (Latest event: Scandinavia – Phase 3 of Global journey - Exhibition of artwork by children and artists from Scandinavia and the Indian Subcontinent on Environmental Issues and Global Warming), workshops (How do we raise children's thoughts on global warming through art? -An exciting creative workshop related to the arts and environment. Twenty-known artists from India and the Nordic countries, teachers and pupils from all primary and secondary schools in Botkyrka gathering together to think about climate change, nature and environment through the creative arts.), art festivals (Art Festival and Workshop in Hågelbyparken, Stockholm).
The best artworks are exhibit on their webpage: http://www.tellusart.org

Target group: Young people, young artists

Partners involved: Malmsjö skola, other young people organisations

Year: 2008, ongoing

Budget/founding (if available): N/A

url: http://www.tellusart.org

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Name	Country	Timeline	Description	Level
Blog Opera	**Sweden**	2006-2007	Writing programme for young people	Local

Name: Bloq Opera

Location: The city of Umeå Sweden

Target group: Children/ the young people from nursery schools – upper secondary schools

Partners involved:
Upper secondary schools, Pre-schools, The Municipal school of music, The school of music at the University of Technology in Luleå (LTU), L' accademia Nazionale di danza in Rome, Italy (Dance Academy), The NorrlandsOpera and their symphony orchestra
A professional writer to put together the libretto

(Process)
Upper secondary schools; 400 youths aged 16-18 wrote100-words blogs + chose key-words to pass on to pre-school children who made suggestions for costumes and design students who made suggestions for stage design. A professional writer wrote the libretto using the 100- word- blogs.

Students at the local school of music composed music which was then passed on to students at the School of music at the University of Technology in Luleå (LTU) who orchestrated the music and made the score.

Students at the Academy of dance in Rome, Italy contributed choreography inspired by the material and were also part of the performance.

The Norrland Opera took over this material and their production team, stage designer, director, artists and of course the symphony orchestra and made it into a professional performance on their regular programme.

Budget/funding:
Umeå administration committees and the municipal executive board.
External funding: grants from the Swedish State Inheritance Fund
Institutions involved took their share of the costs

Year: 2006-2007 First performance on the 9th of November, 2007

Lessons learned:
Stick to the children's ideas the entire way. These ideas should not be compromised or simplified. Maintain high goals in each form of art. Children recognize their own texts, music and pictures even after they have been given professional expression. Authenticity is important.

Using interactive media tools is an excellent way of involving a large number of youths in local as well as national and international projects.

Institutions involved are eager to reach new generations and Kulturverket delivers new audiences by opening them up to children, and their parents who come to see what their children perform or see what they have achieved. As the school is our basis, we reach all children irrespective of their family backgrounds, something which leads to greater diversity.

Results (if any):About 2 000 youths attended the opera performance and enjoyed it.

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Kulturverket has been encouraged to develop the website used for the 100-word blogs and we now have a new website, cultumea.com and a web-tool, Scripter which allows collaborative authorship in several medias; text, sound and in a near future pictures and film. Currently used for a Hockey musical that also involves schools in Vancouver, Canada and several other projects.

The blog opera was a great success and the method has been exported. There will be a new blog opera where Norrlands Operan collaborates with the opera of Hanoi.

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Name	Country	Timeline	Description	Level
Taste of Tate	**UK**	2008	Visual art project for young refugees	Local

***Name*:** *Taste of Tate*

Location: Tate Liverpool, Liverpool, England

Summary: Through *Taste of Tate* the worlds of visual art and haute cuisine collide to provide a unique opportunity for young Refugees and Asylum seekers to reinterpret the Tate collection as a multi-sensory culinary experience. The young people involved in *Taste of Tate* worked with an artist-educator and Michelin star chef to devise recipes inspired by favourite art works on display at Tate Liverpool. The project focuses upon positivity, enjoyment and creativity as a means to empower young people who have experienced often extreme adversity. Creating can be used as a form of catharsis, as a way of self-expressing and releasing emotions. Young people who participated in the *Taste of Tate* project benefited by gaining new experiences and developing social skills, confidence and self esteem. *Taste of Tate* presents an occasion to celebrate the rich imagination, talent and creativity of the young chefs who have created restaurant-class cuisine that reinterprets artworks in the gallery in innovative and inspired ways.

***Context/scenario*:** Since 2001 Liverpool has been a government dispersal city for the temporary settlement of asylum seekers. At the beginning of April 2006 there were 7,140 government-supported asylum seekers living in the North West, including 1,240 in Liverpool (about 0.28 per cent of the total population of the city). This situation will continue for the foreseeable future with a growing number of asylum seekers being housed in Liverpool. With the more recent additions of traveller communities, economic migrants, overseas students continuing the tradition choosing to settle here and (notably since 2001) the asylum seekers and refugees from many countries, Liverpool can truly be identified as a city of multi-cultural and diverse ethnic backgrounds. Over 8000 minority group students attend Liverpool schools. Liverpool's schools include 3000 children who speak English as an additional language. Tate Liverpool has run a programme for young people outside the formal education sector since opening in 1988 and in 1994 officially launched the Young Tate programme. Young Tate aims to represent the full diversity and richness of Liverpool's youth population and consequently offers various paths to participation to embrace those for whom many barriers to participation exist. Working with Refugees and Asylum seekers is a key strand of Young Tate.

Target group: Young Refugees living in the city of Liverpool

Brief description of activities: *Taste of Tate* consisted of a series of four workshops at Tate Liverpool, 4 'creative catering' sessions at Liverpool Community College, a Tate Café health and safety day and a celebration of the project and its outcomes

Partners involved: Tate Liverpool, Tate Catering, Refugee Action and Liverpool Community College Hospitality and Catering department

Budget/funding (in available): £3,500 funded from Tate Liverpool's core budget

Year: 2008 (January to May)

Lessons learned:

'Here I met other local young people who also like art, which is very important to me. This has helped change my opinion of teenagers in Britain who can be very unfriendly on the streets. Now I recognise nice people when I walk through town who wave at me.'
Taste of Tate Participant

Results (if any): The group were supportive and encouraging of one another, working effectively in groups to discuss and develop ideas.
Language barriers were creatively overcome through drawing, sculpture, non-verbal communication and supportive peer interpretation.
The group engaged really well with the concept of re-interpreting visual art as food and relished the opportunity to demonstrate their creative flair and individuality. The learners were

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enthusiastic and responsive to new experiences
Food was a positive medium through which to explore folklore, stories and traditions belonging to diverse young people from Nigeria, Somalia, Iraq and Iran. They enjoyed the opportunity to bring in traditional dishes prepared at home and discussing the various raw produce staff brought in weekly.
Group dynamics were good with each young persons' team balanced and connecting well; greater ownership of the dishes, encouraging healthy rivalry between groups
The process and final work was innovative and insightful. An extremely high level of professional and creative work was achieved during the sessions.

url: http://www.tate.org.uk/about/tatereport/2008/audience/taste_of_tate.htm

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Name	Country	Timeline	Description	Level
Your person's stakeholder group	**UK**	2008	Research project	Local

Name: *Young Person's Stakeholder Group*

Location: Morecambe, Lancaster, UK

Summary: The aim of this research project led by young people was to find out what policy-makers and young people themselves perceived to be the activities available to them and to find out whether there are conflicting or inconsistent agendas for these two groups.

Context/scenario: Morecambe, a seaside town in the North-west of England has undergone a significant regeneration programme in recent years that has seen a huge amount of money being invested into the area, particularly along the seafront. One of the most significant re-developments has been of the Midland Hotel, an Art Deco building that until around 2 years ago had been derelict before being renovated by a prolific North West Architectural organisation Urban Splash (who had also done extensive work in Manchester and Liverpool). The aim of this research was to find out what impact this regeneration programme had had on young people actually living in the area and the activities available to them as a result.

Target group: Young people aged 13-19 years old

Brief description of activities: The research involved interviews with 65 people aged 13-19 years old using 7 open-ended questions about how they spend their free time in Morecambe, particularly in the West End where most of the regeneration has taken place. 10 professionals were also interviewed. After the young researcher had collected the data, they then used 'analytical induction' to look for the major themes in the data.

Partners involved: Youth Research Network and Signposts

Budget/funding (in available): N/A

Year: November 2008

Lessons learned: The young researchers were able to establish what young people themselves thought about living in their local area and were able to establish both obstacles to cultural activities (e.g. high levels of drug and alcohol use and violence) as well as more positive descriptions of what was available to them ('Superbowl, cinema, More Music, Regent's Park Studio and the skate park' (p.4), particularly in light of the regeneration programme. In this project the experiences and voices of young people are clearly at the centre and policy decisions around young people and access to culture can be analysed critically in this context and by young people themselves. This demonstrates a need to better understand young people by policy makers and policy makers by young people. This seems crucial in addressing any youth policy agenda.

url: http://www.nya.org.uk/files/124975/FileName/StakeholderGroupVoice-report.pdf

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Name	Country	Timeline	Description	Level
InterAct Youth Arts Festival	**UK**	August 2009	Arts Festival for Young people	Local (festival)

Name: *InterAct Youth Arts Festival & Forum*

Location: Derry/Londonderry

Summary: *InterAct* Youth Arts Festival and Youth Forum, spearheaded by the Millennium Forum, is a creative project produced by youth for youth; encouraging 12-21year olds of all capabilities and from all backgrounds in Derry/Londonderry to interarts with the arts through a creative collaboration of arts organisations, sharing a mutual purpose of enjoying the exploration, education and entertainment offered by all elements of the arts through a 7-day 7-venue Youth Festival.

Context/scenario: The festival aims are:

- Encourage youth from all sections of the community, disabled youth and ethnic minorities, to participate in the arts,
- Build, develop and strengthen links with schools, youth groups, community groups, youth advisory bodies and arts organisations,
- Promote cultural understanding through the arts
- Develop and showcase artistic talent on a collaborative Derry City stage
- Establish the Millennium Forum as a 'Teaching Theatre.'

The young members involved in the Youth Forum will:

- gain first-hand experience of organising an arts festival;
- further their knowledge of the arts and the practicalities of event management, programming, print and publicity, radio and viral marketing;
- gain essential transferable skills, such as team-building, evaluating proposals, decision-making, public speaking;
- enhance their learning of the arts.

Brief description of activities: The young participants at the Festival will be able to enjoy an eclectic artistic mix of workshops, films, performances, guest events, tours, while enjoying the arts venues Derry/Londonderry City has to offer and getting hands-on with the arts. There will be 20 workshops organized, 4 films showed, 4 live performances, 3 special guest events and 2 tours.

Target group: Young people, 12 – 21 years old

Partners involved: Arts council of Northern Ireland, Millennium Forum

Year: August, 2009

Budget/founding (if available): N/A

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Name	Country	Timeline	Description	Level
Spon…dance	**UK**	Annual	Dance event for young people	Local

Name: *"Spon…dance"* London youth dance day

Location: London, The Scoop

Summary: Taking place on the 5th July, The London Youth Dance Day serve to kick-start Big Dance Festival, whose core message is to *get London dancing*. To mark the occasion London Youth Dance will be commissioning a celebratory finale mixing the young participants, semi-professional groups and audience to re-iterate the Big Dance message in an exciting piece of site specific, participatory choreography. London youth dance day is designed to give youth dance groups the opportunity to share their work and be inspired.

Brief description of activities: Young dancers and groups can apply for London Youth Dance Day for free, a choreograph organizes all performances and trays to involve also an audience in active participation. During the tow days there are 45 performance slots available. Participants of all ages, from children to young adults and ranging from established performance groups to first-time performers, can display a whole host of different styles including Hip Hop, Street dance, Bollywood, Contemporary, Tap, Ballet and African.

Target group: Young dancers

Partners involved: London Youth Dance, London Contemporary Dance School

Year: Annual

url: http://www.londondance.com/content.asp?CategoryID=3366&ArticleID=32709

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Name	Country	Timeline	Description	Level
Wheelworks	**UK**		Arts organisation for young people	Local

***Name*:** *Wheelworks*

Locatio:: Belfast, Northern Ireland

***Summary*:** A youth arts organisation for young people aged 4-25 years old who might not have access to 'high quality artistic activity'. Wheelworks aim is to encourage young people to engage in a range of both traditional and contemporary art forms through a wide range of activities based in local communities.

***Context/scenario*:** Wheelworks very much works to the '*Every Child Matters'* agenda. In their mission statement and vision statement accessibility, innovation and inclusion are key as well as empowering young people through their active participation in he arts and creativity. Their core values are the 'right of every child to education, cultural expression and self expression' and 'child and young person centredness' as cited in the UN Charter of Rights of the Child), 'creativity', 'inclusion and equality', 'diversity', 'innovation' and 'quality.'

***Target group*:** 4-25 year olds

***Brief description of activities*:** Wheelworks offers 4 core programmes:

- **Respect** 'The Respect Project is a multi media WheelWorks programme which uses photography, visual art and the written word to explore issues around the theme of Respect and what it means to groups of young people throughout Northern Ireland.' www.wheelworks.org.uk/respect.asp
- **Multiple Realities** 'The programme was one of the first in Northern Ireland to address issues facing young people from Section 75 communities, including young people of different sexual orientation, young people with a disability and young people from minority ethnic communities'. 'Multiple Realities is an ongoing arts led cultural development programme which since 2003 has encouraged young people aged 8-25 from across Northern Ireland to explore their identity using new digital technologies as well as more traditional art forms.' www.wheelworks.org.uk/multiple_realities.asp
- **ArtCart: '**The ArtCart is WheelWorks' unique dedicated mobile arts vehicle: an amazing purpose built vehicle featuring a darkroom/ sound recording studio, digital music and photography computer workstations with all the latest software and stage facilities. The ArtCart delivers both WheelWorks projects and taster workshops, and is especially popular at festivals, family fun days and events across Northern Ireland. The vehicle is fully accessible and needs no electricity supply, so can reach any part of Northern Ireland'. www.wheelworks.org.uk/art_cart.asp
- **Community Programmes:** 'Community Programmes are delivered by WheelWorks in response to community groups who contact us to design and deliver a specific project, workshop or service for their group of young people.' www.wheelworks.org.uk/community_programmes.asp

***Partners involved*:** Arts Council Northern Ireland, YCNI Investing in Youth Work, Belfast: part of it.

***Budget/funding (in available)*:** N/A

***Yea*:** Ongoing

***Results (if any)*:** Wheelworks have received numerous awards for their work and have had much success in festivals and other events. These include Co-op Young Film Makers' Festival, Bradford, October 2007, Reel Teens Film Festival, New York, June 2007 Fresh Film Festival, Limerick, March 2007 Co-op Young Film Makers' Festival, Bradford, October 2005 Outlook Lesbian & Gay Film Festival, Dublin, July 2004

***url*:** http://www.wheelworks.org.uk/

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ANNEX V: CASE STUDIES

1. Museum Online

Museum Online – cultural heritage collaboration between museums, schools and cultural policy administration

Austria

MuseumOnline is a cooperation programme launched in 1995 that promotes cooperation between museums and schools through the use of innovative technology. The actions and priorities are constantly adjusted according to the feedback received from the participating parties. The main components of the process are access to art and culture, participatory approach, the technical and cultural use of communication – and information technology and education.

MuseumOnline is a programme commissioned by the Austrian Ministry for Education, the Arts and Culture and managed by KulturKontakt Austria, one of the most important agents for culture, youth policy and education in Austria. The programme is carried out within a budgetary year and is renewed on a year-to-year basis. Since 1995 the programme has reached more than 450 schools and has involved more than 100 museums and galleries in the process.

2008 KulturKontakt Austria and the Austrian Ministry for Education, the Arts and Culture have chosen nine projects (one in each of the regions of Austria) that are composed by a cultural institution, a school and a cultural mediator. Each of the projects receives a funding of 5.000€ (expected to be 3.000€ in 2010). The projects are hosted at the Museum Online server that functions as a facilitator and a bridge between different participants. It is expected that in 2010 most of the projects will be developed through a Moodle; a digital working platform provided for free to schools in Austria by the Ministry for Education, Arts and Culture.

The main participants are highschool students that acquire different skills through the process and learn about the common heritage. Kulturkontakt facilitates the contact between schools and cultural institutions that then run the common project as equals. Each of the projects includes a cultural mediator / cultural educator ("*Kulturvermittler*") that in most cases is a person based in the museum or an external professional. The role of the mediator in Museum Online is to offer support to the project participants and help designing a strategy for target groups (such as young people themselves or elderly people etc.), to foster communication within the project group, to facilitate a project-network and to arrange the project-framework.

The project aims at an active involvement of the students themselves with the subject and with the cultural institution functioning as their project partner. The students are encouraged to choose the ICT media they want to use; these usually being designing a website for the project itself but other instruments are used as well such as audio files or other media. The students are involved in all stages of the project from developing the content to technical elaboration.

The theme of 2009 concentrates on "Culture in everyday life" and the participants are encouraged to look at cultural components of their daily life through their perspective as young people. The focus is on small museums and the objective is to offer them support so that they can also profit from the knowledge and open to new audiences and professionals. The theme in 2008 was "an important personality in my region" and in 2010 it is foreseen to be "Artefacts telling their stories".

For the students involved in the process, work includes different aspects. They learn about project management, civic and cultural issues, to work in groups, to develop a relationship with their national and local culture, to get involved in international partnerships, to experience creative processes and to improve their technological skills and knowledge.

At the beginning of the programme, MuseumOnline was commissioned to all school types[92] in Austria and it was usually up to the schools to choose a concept and their partners but this has been changed later as the organisers wanted to diminish the competing-aspect of the process and currently it is often the coordination team at KulturKontakt Austria that suggests the partnerships. The cycle of the process is usually composed in a following manner:

Beginning of a school year	Museums and schools send a concept note together - a minimum of three years between of participation in different projects - if a museum does not find a partner, KulturKontakt Austria facilitates the contacts
September to May	The concept notes are passed on to a jury that evaluates them. The jury varies from year to year and currently is composed of representatives of the Ministry for Education, Arts and Culture and KulturKontakt Austria. In 2009-2010 it is foreseen that the jury will also include a cultural educator, a teacher, an ICT expert and a museum professional.
At the end of May	An online jury evaluates the 9 project (web sites) and decides on giving three special mentions for three of them
June	Evaluation, feedback and presentation in Vienna.

The MuseumOnline process is intended to be a cross-country initiative; schools from neighbouring countries (such as Italy) but also from other countries (such as Macedonia) take part. The project needs to be translated at least to one foreign language. International cooperation is an asset to the process but the main elements are interdisciplinarity, accessibility, user-friendliness, communication, creative use of technology and cultural heritage.

Since 2002 the programme has not been officially evaluated but the coordinators do run occasional informal evaluations. They meet with teachers, students and other parties and use the feedback in the programme management. The coordinators underline that even though some of the participating projects receive an award of recognition, the main focus is in the creative process itself more than the final product.

The programme equips students with technological knowledge and cultural education. It is considered important that the students feel included at all stages of the process and have a sense of self-realization and pride for their work. The process is never only about artefacts or learning to know how a museum works but also about technological aspects, team work, sustainability and cultural consciousness. One of the main values behind the whole initiative is giving recognition to young people and equipping them with a sense of accomplishment. *"The key is that they decide and get involved. Even though it is not for everyone – and we never intend to claim that it is – it does foster the access of some young people to culture whether others decide not to participate. It is also a matter of personal options and choices.*[93]*"*

MuseumOnline is an example in which access to cultural heritage is facilitated through a guided structure and participatory approach. Young people are provided with different tools and skills to explore cultural heritage through their own initiative and expressivity. In the process they are sensitized about integration, citizenship, networking, cooperation and diversity. They learn about sharing and decision-making. But the participating students are not only the receiving-end of the process since they are able to bring in a youth-perspective to heritage and contribute to the progress of culture itself.

[92] There are 4.000 schools in Austria.
[93] Interview with Gabriele Bauer, KulturKontakt Austria, 22 May, 2009.

The students attending the secondary school in Golling in Lower Austria documented a range of so-called "minor monuments" of their home village; among these are chapels, wells, façade- and gable figures, sculptures, street monuments, memorial stones and commemorative plaques and gates. Moreover, they also engaged in the renovation of small chapels under the direction of experts. This blend of the haptic and virtual worlds is characteristic for many projects of MUSEUM ONLINE. Young "media-freaks" are particularly successful in achieving a synthesis between computer-technical possibilities and traditional-creative modes of expression at those points where their own life situations can flow into the project. For instance the virtual galleries which were successfully created by the SPZ Unterweissenbach in order to promote their computer-generated works: Children with organic or disorders orient themselves by copying and alienating the paintings of the "great masters" according to their perception of the paintings and their models (the great masters). Another exemplary case would be that young people are in search of answers to the following question: "What do museums offer to young people?" A solution is provided by the "Culture4youth-Club", set up in cooperation with the Joanneum Museum on the initiative of the students of the BHAK (school for trade and commerce) Grazbachgasse.
A different approach to the question would be the one adopted by the HBLA (an upper secondary school for commerce and tourism) Ursprung; the school turns into a branch office of the museum. In cooperation with the "House of Nature" the HBLA carried out research on a project about genetic engineering and used the scientific data for the development of computer games. *(Source: http://www.museumonline.at/)*

2. Chitalishte System and Agora Platform

Bulgaria

"Chitalishte" (plural: "*Chitalishta*") is the name of a traditional and unique local community center, established in Bulgaria at the end of the 19th century (the year 1856 is cited as the year when the first Chitalishte opened as a reading center in the town of Svishtov) andstill in existence. During the socialist period (1945-1989), together with being a focus center for community collaboration and cultural development, Chitalishta played an ideological aim as a tool of implementing political decisions and priorities at local level. They were entirely under the supervision and control by the the that time existing National Committee for Science, Arts and Culture.

In 2005 the Network of *30 Regional Expert Consultative and Information Centers "Chitalishte"* (RECIC) was created, covering all traditionally existing Chitalishte entities across the country, and coordinated centrally by the Ministry of Culture. There are 3398 officially registered Chitalishta in the 264 municipalities of Bulgaria (according to the Register of National Chitalishta), http://www.mc.government.bg). Of them around 600 are considered as actively functioning and networking between each other.

AGORA Platform – Active Communities for Development Alternatives was established in April 2008 as a voluntary association of persons and legal entities – Chitalishte associations whose members actively participate in the Platform. The Platform's mission is to build up active communities for local development through the Chitalishta in Bulgaria, stressing the significance of community participation and empowerment. The AGORA Platform considers the involvement of young people in the process of local community and cultural development through the Chitalishta as a factor guaranteeing democratic changes in the country. As of May 1st 2009, AGORA Platform consists of 96 Chitalishta.

Though, quite young as an organisation, AGORA's members have vast experience in community development and the Chitalishta organisational development. For the last four years (2004–2008) the Platform members were involved in three large programmes that positioned the Chitalishte as catalysts of local cross-sector partnerships for sustainable development, information intermediaries in Rural Areas and centers for community mobilization. AGORA association members have rich experience in: design, management, monitoring of programmes, grant schemes and seed funds; establishing partnerships with local authorities, NGOs, and different community groups. Over 200 Chitalishta see AGORA as the moving force to modernize the overall organisation of Chitalishta across the country.

Chitalishta in Bulgaria are in a period of renaissance, which started 12 years ago with an important national project of the Ministry of Culture, funded by UNDP, USAID and Matra Programme of the Governments of the Netherlands, titled "*Community Development and Participation through the Chitalishta network*" (1997-2004). The project was targeting at the capacity building of 300 Chitalishta as community development centers. The project budget was USD2 995 000 and the main results of the project are:

- Establishment of Chitalishte Development Foundation;
- Chitalishta online portal site (www.chitalishta.bg);
- Strengthening the Network of Chitalishta across the country.
- Setting up of 25 Internet centers.

The AGORA Chitalishte Network continues the efforts of the above mentioned project and of the Chitalishte Development Foundation to stimulate the further development and the enhancement of the civic function of the Chitalishte in addition to their traditional cultural role. Within the framework of the Ministry of Culture policy and supervision, the network works for the strengthening of the local Chitalishte autonomy in order to be a factor for the local community and cultural development. The main directions of changes are:

- Chitalishte capacity building through training;
- Chitalishte capacity building through demonstration practices: Financing projects, related tightly to the local needs and priorities, the uniqueness of the region and local resources.
- Networking of Chitalishte involved in the process;
- Partnership with other organisations and institutions on local level.

As a result of these long-term efforts Chitalishta_preserved and developed their **competitive advantages**, many of them having historical roots:

- Traditionally stable institution, surviving throughout the centuries and nurturing the local cultural memory and traditions.
- A space for an open communication and exchange between people (incl. young people) living in one neighbourhood, providing possibility for creativity and non-professional forms of development.
- An organisation providing services in the field of education, culture, arts, information and community development at local level.
- Socially responsible organisation working with different socially disadvantaged groups.
- Open and free membership, democratic and easy entry procedures.
- Low price (or no charge) for services and activities.

The main target groups of the AGORA Chitalishta Network and AGORA Platform are:

- Local communities, included in isolated small towns and villages;
- Young people;
- Children;
- Families;
- Local educational, cultural and social organisations;
- Local authorities;
- Chitalishte and AGORA members and supporters.

Chitalishte activities

Chitalishte activities

Based on their core mission and activities, as well on their potential to develop and change, **Chitalishta could be split into 3 main types:**

- Chitalishta-museums – stressing mainly library, amateur activities and folklore and preservation of traditions;
- Chitalishta-laboratories - those who are more flexible and open to implementation of new methods and new practices;
- Chitalishta-entrepreneurs - the smallest number of Chitalishta, directed towards seeking diverse alternative sources of funding and gaining higher independence from the state.

The **core activities directed towards young people**, which most of Chitalishta perform nowadays are:

- Preservation of local traditions, customs and folklore.
- Literacy and information: local libraries, reading rooms, book promotion, language courses, Internet clubs.
- Culture and arts: dance and art/paining lessons, organisation and participation in festivals, support of diverse amateur art forms.
- Integration and involvement in social issues: space for debates and sharing; integration of vulnerable groups of young people; seminars, workshops and debates on public health and social problems, AIDS, environment, etc.
- Research and development: assessing local needs and resources.

All these activities usually take place in Chitalishte premises at local level, and many of them are exclusively targeted to young people.

AGORA Platform activities

AGORA Platform's activities in 2008 were focused on the Platform's organisational building, establishment of working relationships, strengthening partnerships and building new ones. In 2009 and beyond the efforts will be channeled into several directions:

- Strengthening the development capacity of the AGORA Network Chitalishte members.
- Developing skills of *AGORA Network Chitalishte* members for community needs assessment.
- Developing and introducing of new participatory tools for influencing local policy-making through the Chitalishte.
- AGORA Forum Programme: community forums with the leadership of the local Chitalishte.
- The *Chitalishte – Community development Center Programme*: support to local community demonstration initiatives and campaigns.
- *AGORA School programme*: training, exchange of experience and information.

Results:

The main results of AGORA's Platform activities in the last year are:

A) Key achievements in building and strengthening the organisational capacity of the AGORA Platform, including:
- Enlargement of AGORA Platform with new members: individuals and legal entities;
- AGORA Platform family, consisting of 96 Chitalishta as of May 1st, 2009;
- Launching of AGORA's website.

B) Progress toward capacity building of AGORA Chitalishte for Community Development, including:
- Research work, focusing on the development of the Chitalishte sector in the last 12 years;
- Concept paper for the AGORA Chitalishte needs assessment;
- Annual AGORA Forum for all AGORA Network Chitalishte members;
- "Activating Communities through the Chitalishte Community cultural Centers in Bulgaria" Project approved and funded to be implemented in the period April 2009 - April 2010.

Lessons learned

1. Activities related to involvement of young people locally should be closely connected with the overall community development and local needs. It is important to analyse the context, to find out what are the needs and priorities, the local uniqueness, and then to involve young people in diverse activities of a local cultural center/organisation.
2. It is important to set up an overall national framework and strategy for youth cultural development where each region, city, local organisation could have enough freedom and flexibility, while at the same time is being part of the national strategic directions of development.
3. Finding and implementing new forms of engaging young people, including those related to new online tools fostering creativity and participation, is of utmost importance. Local cultural and community centers should invest more in research of young peoples' needs and expectations and results of these surveys should form the core of strategic content development of these centers. Traditions and contemporary forms of art (incl. media art, technological development and art) need to be connected in order to attract young people.
4. Media coverage of youth participation and engagement in cultural activities and events across the country is very low. There is a need to work with media journalists on awareness and public campaigns raising importance of covering cases and tools for participation of young people, as well as for building up values and social concerns in the minds of the young people.

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5. Involvement of young people into cultural life on local level should be closely connected with cultural tourism. This direction is still not explored into the content and strategic development of Chitalishta across the country.

How this example fosters the access of young people to culture

There is no concrete and focused research about the percentage of young people involved in diverse Chitalishta activities, but all press releases, articles and projects show that the percentage is high, especially in activities related to Internet clubs, language and art lessons, open debates. Chitalishta are the local focus points where young people could share, exchange and find ways to solve local problems. Chitalishta across the country are an efficient example of involving of young people into diverse forms of community art, amateur art and educational activities. Most of the new directions of development of Chitalishta (Internet clubs, innovative online tools, computer rooms, etc.) consider the needs of young people.

What kind of concrete impacts has this example had and what can be learned from this experience that can be of use in culture/youth policy planning?

1. Because of their ability to form public opinion locally, Chitalishta are an attractive tool for possible political purposes. It is important for any local center for youth and community development to gain its independence in the framework of the national state policy in order to develop their programmes and strategies in accordance with the specific local needs.
2. Chitalishta sector is currently under the direct supervision of the Ministry of Culture but not related to the Ministry of Education. Educational and cultural involvement of young people should go together, and policy tools and mechanisms should be developed, in close cooperation between the two ministries
3. The orientation of youth policies should be based on young peoples' needs and not on political priorities of a country or a region.
4. Encouraging youth participation at local level requires mobilisation of diverse resources and development of partnership schemes with diverse organisations and funders. Any policy tools and strategies for young peoples' participation and engagement could be realised only on a broad partnership basis between all stakeholders.
5. Young people are one of the key target groups of Chitalishte activities, but still not seriously taken in the overall strategic and action planning process for development of Chitalishta across the country. Most of the Chitalishte do not have strategies or actions plans, but the most advanced are in a good relation with the young people involved. Listening to, and considering their feedback, and even more-their active participation in the decision making process is important, and still not taking place.
6. The way of subsidizing the Chitalishte (annual budget subsidy, based on the number of employees) can be modified, taking into account the Chitalishte scope of work and results based on the local needs and development contexts.

Additional information:

Partners involved:

Each AGORA Network Chitalishte member develops partnership based on specific projects and priority areas. AGORA Platform has three member Chitalishte Associations involved in the AGORA strategy implementation:

- Innovative Communities Center Association, Sofia ;
- Pleven Community Fund "Chitalishte";
- South Chitalishte Association for Development (CHAR – South), town of Kardjali.

AGORA Platform is a member of the Civic participation Forum in a partnership with:

- Balkan Assist Association;
- Workshop for Civic Initiatives Foundation;
- Devetashko Plato Association;
- Institute for Public Environment Development.

Strategic partners are also the Foundation for Urban Projects and Research and the International Council of Cultural Centers (I3C).

Budget/funding (in available):

Since its very beginning, Chitalishte organisations faced problems with financing. The key sources of funding traditionally have been: state subsidy, membership fees and donations from wealthy individuals. In certain cases business support and sponsorship for specific events with higher media coverage has been ensured. After the adoption of the *People Chitalishte Law* in 1996 Chitalistha gained a higher financial independence. Their registration as non-profit organisations helped for raising small portions of their budgets as a result of self-generated activities (renting of spaces, information services, etc.).

AGORA Platform current funding is based on project work as follows:

- General Purposes Grant from the Charles Stewart Mott Foundation ($150,000), July 2008 – December 2010;
- "Activating Communities through the Chitalishte Community Cultural Centers in Bulgaria" project, funded by the America for Bulgaria Foundation ($55,000), April 2009 – April 2010.

3. People in Need

Czech Republic

The project ***"Programmes of multicultural education in the Czech Republic"*** is executed by the non-governmental organisation Člověk v tísni/ People in Need and its programme VARIANTY/VARIETIES.

People in Need (PIN) is a Czech organisation that provides relief aid and development assistance while working in defending human rights and democratic freedom. People in Need manages social integration programmes in the Czech Republic and Slovakia and provides informative and educational activities. PIN is one of the largest organisations of its kind in post-communist Europe and has been managing projects in thirty-seven countries over the past fourteen years.

Since its founding, PIN has aimed to deliver relief aid and development assistance while raising the level of public awareness of the countries where PIN works. Over fourteen years, PIN has developed many public awareness campaigns aimed at providing independent and unbiased information for journalists, opinion makers and the general public. Through campaigns, information projects and media supplements PIN believes it is possible to support informed and empowered civil society both in the Czech Republic and abroad.

PIN aims to increase the knowledge of poverty, development cooperation, migration, human rights, reduction of national prejudices and xenophobia. To accomplish this task, PIN established its informative **and educational programmes**.

PIN's educational programmes are focused on students and teachers in primary and high schools, but also on other professional groups such as policemen or employees of Labour Offices. Issues such as poverty, globalisation, migration or multiculturalism are discussed with these groups through short and long-term seminars and through the preparation and distribution of other teaching material including handbooks and sets of documentaries. It is focused on so-called intercultural education, which is an education process that mediates knowledge of one's own cultural group and knowledge and understanding of other cultures. Intercultural education encourages comprehension and compliance with sociocultural norms and helps explain different ways of living as well as different mentalities and perceptions of the world.
PIN uses the term intercultural education which expresses a larger inter-community according to relationships among cultures. Even when the synonymous term multicultural education became frequent in the Czech education system, PIN decided to keep using intercultural education. And it contains:

- *for primary schools* - courses of intercultural education for teachers and teaching material and support in integration of cross-sectional issues including multicultural education incorporated into school educational programmes
- *for high schools* - courses of intercultural education for teachers with accreditation of Ministry of Education and teaching materials and support in integration of cross-sectional issue multicultural education incorporated into school education programmes
- *for education of adults* - courses for the employees of Labour Offices focused on the integration of minorities into the job market, courses for social field workers in socially excluded areas focused on finding jobs mainly concerning Roma clients and courses on intercultural education for police.

The project "Programmes of multicultural education in the Czech Republic" has consisted of two parts until now:

Project No.1 (2007)

- An analysis of the current situation of programmes offering institutional support and execution of multicultural education referring to various target groups in the Czech Republic.
Summary of the project:

The analysis is the outcome of a research done by Varianty programme of People in Need in 2007. This research was carried out in 40 organisations, which organize projects and programmes of multicultural education in the Czech Republic. The research was based on interviews with the project coordinators with the use of qualitative and quantitative methodology.
Target group:
Providers of multicultural education from the field of NGOs and educational organisations.
Partners:
None
Budget:
Estimated budget 357.000,- CZK; actual costs 189.873,- CZK

Results:

The output of the project was a final report from the research. The final report was divided into thematic sections which correspond with the structure and areas of interest of the research – theoretical background, identity, methodology, goals and conclusions, and it was published in the year 2008 by the University of J.E. Purkyně in Ústí nad Labem (Hajská, M., Morvayová, P., Moree, D., Bořkovcová, M. (2008) Situační analýza zaměřená na zmapování stávající nabídky na trhu institucionální podpory a realizace programmeů multikulturní výchovy v ČR ve vztahu k různým cílovým skupinám. Závěrečná zpráva z výzkumu.)

Project No. 2 (2008):
-An analysis of courses of multicultural education for future teachers at Czech universities.
Summary:
The research was focused on mapping multicultural education in the environment of pedagogical faculties and other university disciplines where future teachers and other teaching personnel are educated. The research is focused on students of pedagogical faculties and other university courses with the topic of multicultural or intercultural education as well as on educators, university teachers.
Target group:
University pedagogues teaching multicultural education to future pedagogues and, university students of these courses.
Partners:
None
Budget:
Grant Total: 14.510,- EUR; actual costs 7.619 EUR

Results:
The output of this project was a final report issued by the executor at the end of the project (Hajská, M., Bořkovcová., M. (2008) Analýza kurzů multikulturní výchovy pro budoucí pedagogy na českých vysokých školách/An Analysis of courses of multicultural education for future teachers at Czech universities)

Both projects allowed concerned multicultural educators to have an overview of possibilities, forms, attitudes, methods and directions of multicultural education in the Czech Republic; therefore they represent a form of subconscious cultivation about possibilities in multicultural education in the Czech Republic and other educational activities in the Czech Republic.

The projects reflected a concept of culture, multicultural reality and cultural diversity from the point of view of target groups. These terms, their reception and definitions were an individual subject of the research; the results were then analyzed by academic experts. But the projects did not deal with access of young people to so-called high culture; they studied a concept and access of people to cultures in a broader, anthropological meaning of the word. Or, the projects dealt more with attitude to cultural diversity and multiculturality than with attitude to culture as it is defined in the title of the questionnaire. Nevertheless, attitude of young people to these topics is considered essential by the executor for the future development of society. Researches that lead to reflection of attitudes of target groups and open, the debate about them and initiate

restructuralisation of these educational activities definitely deserve support according to the executor's point of view and they should be a part of priority fields from donors.

The project was not directly focused on creativity of young people but, concerning the fact that researches contribute to future creating of a framework and contents of educational courses for teachers and other educators, they will have an impact on creativity of young people. Multicultural education is based on an interactive and creative attitude of those who took part in it.

The researches confirmed the presumption that the programmes of multicultural education in the Czech Republic are very diverse and that they are understood and applied in a very broad sense. There is big variety of activities that are labelled as programmes of multicultural education and the organizers themselves of these programmes can only rarely define the concept of multicultural education. At the same time, the Czech Republic is missing a professional platform and an expert debate about this issue. Many organizers of these programmes have limited or no experience with foreign up-to-date publications, or with the current discussions about the concepts of multicultural education happening behind the Czech boarders. Therefore many of these organizers base their activities on concepts that have been overcome already. Education is executed in various ways in the field of universities, individual courses of multicultural education differing in their concept, range, attitude to the topic, methodology and theoretical background.

Structure of the project:

Project No.1 (2007)

I. *Desk research* lying in identification of relevant programmes. 94 relevant projects of multicultural (intercultural) education were found within the framework of *desk research*.

II: *Forecasting a research sample and methodology for the research*. The group of experts forecasted suitable criteria for sorting and categorising of these programmes. A sample of 40 programmes was chosen on the basis of the results to reflect variability and breadth of these programmes. Then a methodology of the research was created as well as the structure of the interview for the research. The output of the preparatory phase of the project was a partial thorough report and presentation of the project in the Arts and Theatre Institute.

III. Research phase: execution of *deep interviews* with representatives of 40 providers of multicultural education. One part of the research was identification and *an analysis of official documents* of legislative and methodological nature that form the institutional framework of providing corresponding programmes.

IV. Creation of the research report

V. Spreading results among educators

Project No.2 (2008)

I. Meetings of the expert group: specification of methodology of the research, exact identification the research set, creating research tools – a questionnaire for the quantitative part and a structure of interviews (questions) for the qualitative part, creating methodology and a procedure for processing both parts of the research.

II. Questionnaire examination: data were collected by the combination of questionnaire examination (for the research set of pedagogical faculties students) and semi-structured interviews for the research set university teachers/lecturers) for the purposes of the research. An examination took place among 283 university students and 15 university pedagogues teaching the subject of multicultural or intercultural education.

III. Evaluation of the research: processing and interpretation of gained data by the combination of quantitative and qualitative methods. A quantitative analysis was used for data from the questionnaires, qualitative data were used only for data from transcripts of semi-structured interviews

IV. Creation the final report: writing down the conclusions, a compilation of individual parts of the research and it partial outputs.

V. Spreading the results among educators.

The aim of the research executed in 2007 was to gather and analyze as much information as possible about programmes of multicultural education (dialogues, living together) and execute

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an analysis of their effectiveness. Another aim was to spread the results among “multicultural educators”, professionals and the general public.

The aim of the project executed in 2008 was to gather a broad set of data about current courses of multicultural education for university students of pedagogical fields and execute an analysis of these data. The research wanted to contribute to make the multicultural education more effective in a way to be the most realistic in its aims, effective in results and meaningful and consistent in theoretical bases. The executor’s aim was to spread the results among multicultural educators, professionals and general public.

Young people were not included in preparation of the research considering the nature of the projects, the research was prepared by the expert team of professionals.
The research report from the first research published on 500 CDs, distributed more than 400 CDs. The report was also published on the website of the executor (the number of downloads is not available).

The research report from the second research published in print in 250 copies, distributed 150 copies until now. The report is also available on the website of the executor (the number of downloads is not available).

4. Youth Initiatives Project

Cyprus

Introduction

Youth Initiatives is an island-wide project which operates across the four main cities in Cyprus (those being Nicosia, Limassol, Larnaca and Paphos), as well as in the surrounding rural areas. The project is an initiative of the Youth Board of Cyprus (YBC) and is funded by the Ministry of Education and Culture. Launched on 1 January 2008, the *Youth Initiatives* project offers young people the chance for mobility and active participation in the cultural, political and social life of Cyprus and aims at contributing to the creation of active citizens. By encouraging such actions the YBC strives to achieve and maintain a balance between personal growth and collective activities in every section of society, particularly those concerning young people.

Simply put, through the *Youth Initiatives* project, young people in Cyprus are provided with the opportunity to apply for funding, in order to organise various actions and initiatives. The project was designed by the Board of Directors of the YBC and is implemented by YBC personnel (YBC Officers). The total annual budget for the programme is approximately 2,185,300 Euros, with 220,000 Euros allocated specifically to cultural activities. There is a degree of flexibility in the budget allocated to each action, making it is possible to transfer funds from one action to another depending on demand and interest. The project is open to all young individuals (Cypriots or foreigners residing legally on the island) and to organisations that work or deal with youth. Through the initiative, these target groups can apply for any of the following actions:

Action 1: Active participation
Action 2: Social intervention (Sub-actions: environmental protection, prevention activities, social discriminations, gender relations, sports and young people)
Action 3: Bi-communal dialogue empowerment
Action 4: Educational excursions
Action 5: Youth centres' initiatives
Action 6: Cultural interventions
Action 7: Supporting measures (Sub-actions: participation of young people in conferences abroad, book love and young people, decorating and setting up special spaces for young people, introduction to new technologies, international action of youth organisations)
Action 8: Non-formal learning and innovation

Fostering the access of young people to culture

The *Youth Initiative* project is an interesting example as it is supported at the youth policy level given that the Youth Board of Cyprus (YBC) is a semi-governmental organisation and that the budget of the *Youth Initiatives* project is allocated by the government of the Republic and is approved by the House of Representatives and Parliament. Thus the initiative is something which has the financial and other backing of the government.

The project serves as a good example as all the initiatives and actions financed are designed by young people or organisations working with youth. The YBC recognises that young people, probably more than any other age group in society, are creative, innovative, driven, enthusiastic and forward-thinking. As a result, young people are given free rein to develop their own ideas for the initiative provided that they fall within the eight actions outlined in the application. Thus, while the YBC evaluates the submitted applications using a strict guideline of criteria, the ideas for the initiatives are devised by the youth themselves.

Although the *Youth Initiatives* project is relatively new, it has quickly become popular among youth and youth organisations with approximately 700 applications received in 2008. Nearly half of the applications received revolved around the staging of cultural activities in the form of theatre, music and dance performances. This is understandable given that the main form of support offered to young people (or organisations which deal with youth) through the *Youth*

Initiatives project is much-needed financial assistance, which is usually one of the main obstacles facing youth – especially considering the typically high costs incurred when staging such cultural events.

Constructing the Project: Learning from the Experience

Many of the applications received so far have been submitted by youth organisations and clubs rather than by individuals (who are also eligible to apply). Typically, these organisations have their own financial and human resources and as a result are able to function independently. While they have the funds to organise various cultural activities, by applying through the *Youth Initiatives* project for additional funding, they are able to stage more elaborate events. The project has proven to be especially useful and beneficial to young individuals who are not able to access such resources. These individuals might be from low income families that cannot support their dreams of becoming singers or movie makers. Through the *Youth Initiatives* young Cypriots have received funding to record a CD demo or produce a short documentary.

Young people are usually regarded as trouble-makers or problematic members of society. However, perhaps the most valuable lesson that can be taken from this example is that, when given the chance, young people can funnel their energy, use their free time, offer ideas for activities which are interesting, be creative and can actually offer something back to the community. Youth policy makers should value the potential that young people possess and make sure that they are given more opportunities to engage in activities which are of interest to them but, also contribute to their cultural growth and experiences.

The *Youth Initiatives* project entered its second year of existence in January 2009. Through regular monitoring of the project and open communication with applicants and interested parties, the YBC managed to identify some areas of concern, which it set about to improve on. For example, initially the application guideline and the application form were available in Greek only. These have subsequently been translated into Turkish and English in order to help Turkish-Cypriots and foreigners submit applications for the project. In this way, the YBC has tried to make it easier for non-Greek speakers to participate in the initiative. Another decision made after the project began was to provide successful applicants with 70% of the requested funding in advance, to assist in the preparation and execution of the activities and actions. The remaining 30% of funding is given after the action has taken place and upon submission of all necessary receipts and invoices. This applies across all actions.

There are 6 application deadlines per year and participants are expected to apply 2 months in advance of the event. The application deadlines have been designed in a way to allow individuals and organisations ample opportunity to submit applications as there is an overlap between the application deadlines and the staging of activities. For example, individuals wishing to stage an event in March can submit an application by the beginning of December. If they do not manage to complete the application in time then they can apply during the next application period (by 1 Feb) as the second deadline also applies for events held in March (see table below).

Period	Application Deadline
1 Jan – **31 Mar**	1 Dec
1 Mar – 31 May	1 Feb
1 May – 31 July	1 April
1 July – 30 Sept	1 June
1 Sept – 30 Nov	1 Aug
1 Nov – 31 Jan	1 Oct

In evaluating the progress of the project, so far the YBC also implemented changes to the application form in order to simplify the application process (by simplifying sections of the application form or by completely eliminating others). All these decisions and mechanisms have been put into place in order to provide young people with several opportunities to apply for

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funding. Given the recent changes, young people have the chance, with a little bit of forward planning, to secure the necessary funding to stage various cultural events throughout the year.

Measuring the Impact of the Project

Though only in its second year, the project is proving to be quite popular among young individuals and youth organisations. In 2008 there were a total of 700 applications received. So far, in the first three deadlines for 2009, the YBC has received 500 applications with many more expected in the summer as there is a noticeable increase in the number of events scheduled during the summer season. Another indicator of the success of the *Youth Initiatives* project is that the YBC does not typically advertise the project, but instead relies on word of mouth promotion. This has proven to be quite effective so far.

YBC Officers invite participants to attend meetings in which they are given the opportunity to share their experiences and evaluations of the project. These meetings are held across the island with YBC Officers visiting young people in rural areas as well. The YBC recently organised large scale discussion sessions in both Nicosia and Limassol, which all of last year's applicants were invited to attend. The discussion sessions were also advertised in the local press. During these meetings, YBC Officers explained the changes made to the application forms and gave those present the opportunity to provide their feedback, suggestions and complaints. These sessions proved to be very useful and well received (with 150 people attending in Nicosia and 100 in Limassol). Similar sessions will soon be organised in Larnaca and Paphos.

Interesting Examples of Activities Undertaken through the *Youth Initiatives* Project

- A student organisation at the University of Cyprus created a wed radio to play music online for students.
- The Institute of Historical Studies for Peace organised a 7-day camping trip to the west coast (Paphos) with approximately 70 Israeli, Palestinian, Greek-Cypriot and Turkish-Cypriot youth taking part.
- In addition to theatrical and musical performances, as well as art exhibitions featuring young artists' own works, the *Youth Initiatives* project funded a Graffiti Festival (this form of visual art is extremely popular among youth).
- A school in Larnaca received funding to publish a school newspaper with content written by the students themselves.
- A youth club in Galata village, in collaboration with an environment agency organised an awareness campaign in order to make their rural community the first one to stop using plastic bags. Club members organised discussion sessions with the residents of the village as well as a concert. The initiative was a success as residents have begun to use environmentally friendly shopping bags!

For more information on the Youth Initiatives *project visit* www.youthboard.org.cy.

5. Netari - Online Youth Work in the Internet

Finland
www.netari.fi

Background and aims

The Netari.fi project was launched by the City of Helsinki Youth Department to carry out and develop youth work processes performed in the Internet. The project's goal has been to find out how to contact young people online and to develop and implement youth work methods in online environments.

The Netari operations began in 2004 as a joint project between the municipalities of the Helsinki metropolitan area. Due to the good results, in the autumn of 2007 the Ministry of Education granted the City of Helsinki Youth Department project funding and a mandate to begin expanding the operation at national level. Since spring 2009, the project has included the youth work units of as many as 23 municipalities. In each municipality, one or more youth workers perform part-time online youth work, as a part of their job description, altogether 60 youth workers in May 2009. Netari.fi is being developed with the support of both the Ministry of Education and the Ministry of Social Affairs and Health.

The aim of the Netari.fi project is to develop youth work done over the Internet and to create a coherent work model and working culture for national Internet youth work. The Finnish ethos of youth work is that young people should be contacted in the spaces where they spend their time. Through multi-professional cooperation, the project aims to lower the threshold for those youths using the facility to seek social and health services when necessary. The plan is to also bring the services, through the Netari operation, straight to the Internet environments popular among young people.

As the target is to find out suitable interactive methods to contact young people on the Internet, the oneline youth workers search young people in the environments which are popular for them. Netari online youth work is performed in two network highly frequented environments, Habbo and IRC-Galleria. The Netari online youth facility works in both environments, making it possible for young people to have real-time conversations both with other youths and with trained youth work professionals. These youth work facilities are open seven nights a week from 17/18 to 21 o'clock. Approximately 120 000 young people are estimated to have visited Netari during 2008, about 700 young people every evening.

Netari does not mean only online interaction between a professional youth worker and young people. In addition to virtual contacts, Netari organizes real world get-togethers for the youths who use the facility, and also a national Netari camp once a year. Young people are also offered a chance to be trained as voluntary assistant youth workers who take part in the performance of online youth work with the help of an actual Netari youth worker. Thus, Netari applies diverse forms of education and learning – both non-formal peer learning and more formal cross-generational learning, where both young people and online youth workers continuously learn new ways of working, communicating, acting and expressing themselves in the electronic environment.

NETARI - a flexible, quickly changing sociocultural meeting place

What differs online youth work from real world youth work – in terms of methods, professional demands, young people using the service, cross-generational contacts, youth cultural activities? The planning officer of Netari, Leena Tuuttila, states many aspects: "It seems to be easier, both socially and geographically, for many youngsters to get into touch with other young people and professional youth workers via online environment Netari than by going to the ordinary youth club. Also for disabled young people, as well as for ethnic minority youth, the threshold to enter Netari may be lower than to participate in the youth work activities IRL. You can be physically at home while joining the discussions and activities in the Netari online environments. Since we know that in Finland nearly every household has a computer and an Internet connection, Netari

can be seen as a tool which fosters equal participation of young people in the youth work services. There is more flexible room for anonymity which is important for some young people and which may also contribute to trustworthy relations between young people and youth workers. In these cases Netari may also function as a bridge for these youngsters to the IRL youth work activities. Surprisingly, young people often raise sensitive issues to the discussion, one of the dominant themes being their experiences related to bullying. Netari applies also an open attitude to age limits and welcomes young people from very different ages to come along. Netari may be an important meeting place for those youngsters who feel themselves either too young or too old for youth work activities IRL. Online conception of youth is maybe more flexible – as are changing cultural age conceptions as well. Older young people are provided an opportunity to be trained as voluntary youth work assistants."

According to the studies done on online youth work (Sihvonen 2007; Merikivi 2007) most young people who have visited Netari felt that there is a need for such a youth facility in the virtual work. Netari is a sociocultural meeting place for young people; to find new friends or meet old friends is one of the most important aspects for young people to visit this kind of online youth work arena. Also, to be able to discuss with a professional youth worker makes this platform particularly attractive to many young people. Young people do, however, regard the Internet platform such as Netari also in more societal terms; they would also like to be involved in the planning and implementation of activities connected in Netari, and in this way would like to be taken as serious Internet-partners. Community spirit, participation, engagement, open access, a smooth interplay between self-regulated and organized action can be considered the key aspects of the online professional youth work platform such as Netari.

Netari is not solely a sociocultural environment where young people can meet each other or adult youth workers. It is also an increasingly active multi-professional platform where young people can get into touch with nurses and police – according to their free will. The collaboration with other professionals working with young people, such as with curators, is being planned right now.

Netari functions on a public basis, but a systematic structure of partnerships with private enterprises holding the Internet environments is a necessary prerequisite for the work. Research projects are connected with Netari operations, to reflexively assess and develop the method. In addition, Netari represents a bridge between municipal youth work and work done by the civil society actors. However, all youth workers involved in the the online work are trained, professional workers, not volunteers.

Finnish youth studies reveal that only very few young people who have experienced racism in their daily life, tell about these experiences to anyone. Online youth workers are continuously educated, i.e. to meet challenges embedded in both antiracist training and to assist those young people who are in the need of help.

Future challenges

This kind of youth work proceeded online is naturally full of intriguing challenges. To mention a few, one challenge relates to the development of the quality of online interaction between adult youth workers and young people in terms of trust, continuity and sensitivity. Secondly, there is a need for the promotion of participatory methods where young people can function increasingly as planners and coordinators of online youth work activities and sites – both producers and consumers of Netari activities. For instance, young people have been working together with graphic designers to develop the web sites. In addition, young people may use online channels as a tool for youthcultural and political participation on a more public basis. Online environment provides an excellent space where local and transnational or transcultural ethos can be combined. Thus far, Netari has been coordinated on a national basis, but the planning officer Leena Tuuttila is looking forward to further additional resources and steps toward a more international collaboration.

6. La Jeunesse (ça) se cultive (Jeunesse Ouvrière Chretienne)

France

"When working with access to culture and leisure activities, JOC wants to raise awareness and restore young people as actors and creators. The movement claims that leisure activities are not necessarily paid activities. How to make sure that access to culture, leisure time and vacations are sources of enrichment for young people and not situations in which they feel defeated or not valued?"

A French Christian youth organisation, Young Christian Workers - JOC (Jeunesse Ouvrière Chrétienne) launched in November 2008 a research process on the access of young people to culture in France, with a special emphasis on the access of those from marginalised environments. The study bears the name of "*Cultural and leisure activities of young people*" and is based on a survey of 7433 young people all around France.

Even before the 2008-09 study, JOC had long been campaigning for economic, social and cultural conditions for all young people regardless of their religious faith or background. An organisation of more than eighty years of history, JOC is an association of 10.000 members[94] that works with 30.000 young people residing in economically challenged environments. Through its 120 local federations, JOC is really the only national organisation in France that works with young people in low-income neighbourhoods. JOC has been involved in issues concerning employment, education, integration and leisure activities with the objective of helping young people to overcome social obstacles. In 2006, JOC carried out a survey of 30.000 young people on employment and integration, and has campaigned on obtaining decent working conditions for young people.

In the past ten years, JOC has taken a strong emphasis on the importance of access and participation in cultural life of young people as an element of forming part of an inclusive society. In 2007, JOC carried out an interview study of 895 young people on their activities while on vacation. *"To take some time off and to leave for a couple of days seems like a natural thing to do for everyone. But this is not always the case. Making it possible for young people to take some time off is often forgotten even if it is an important factor of personal development. It is essential to take care that young people get to have their summer holidays, especially in impoverished neighbourhoods.[95]"* Apart from concentrating on the possibility of young people to take time off for vacation, the study touched upon themes such as access to individual autonomy, leisure activities and the difference of taking vacation time between young people in urban and rural environments.

In 2008, JOC launched the campaign "*la jeunesse [ça] se cultive*[96]" through a public consultation of young people on their [new and old] cultural practices. The [national] campaign aimed at fostering the possibility of young people to form part of the society, give visibility to youth culture(s) and strengthen the access of young people to cultural services and equipments. The campaign has included different phases: 1) "Make young people's voice heard" (September – December 2008 by local JOC federations that foster the access of young people to culture through innovative forms; 2) "Reveal the creativity of young people" (January – April 2009) that aims at identifying possibilities and proposals for promoting different creative talents young people have; and finally 3) "Break out with JOC" (May – August 2009) that is described as "*a moment to live and experiment the new cultural and leisure initiatives"* that

[94] All the members are between 15 and 30.

"[95] Les vacances des 15-30 ans", Enquête de la Jeunesse Ouvrière Chrétienne auprès de 895 personnes.

[96] *"Over the last year, we met many young people in the streets and asked them what aspect in their lives they would like to change most. Most of them answered: "improving access to hobbies and culture in general". Following this survey, we decided to launch a new national campaign which would improve their access to culture. At the JOC, we are willing to be more of a driving force in order to change thing. Consequently, we needed to know more about the young people's needs. As a result we were able to say: "This is a priority because this has been highlighted as one by the young people we interviewed"* Damien Cerqueus, Workshop of the Results of the Study on Access to Young People to Culture, Barcelona, 28-29 May 2009.

includes cultural activities and initiatives all around France. The campaign continued in 2010with the organisation of creative forums, mobilisation and other activities.

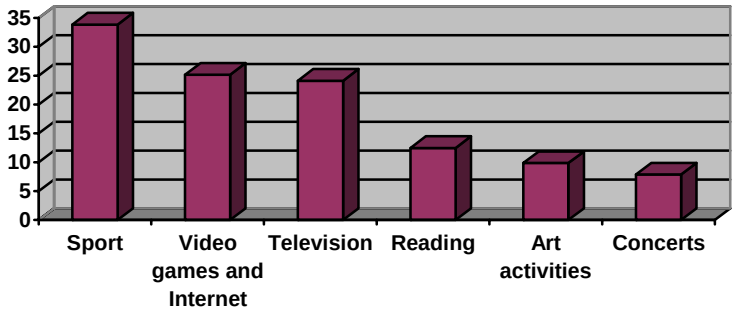
"*JOC affirms that everyone has a need for cultural knowledge and openness. Leisure time and culture are not optional, they are a right.*[97]*"*

"When we talk about the autonomy of young people, we tend to think that culture and leisure activities are less essential than education or access to housing. We forget that some young people in impoverished and marginalised areas do not practically have any access to culture or leisure activities. It is, however, a real issue of emancipation and integration in the society[98]*"*

Between November 2008 and January 2009, 7422 young people were interviewed about their cultural and leisure activities. The results were fairly alarming as 61,3% of the interviewed considered that they have no time for culture or leisure activities. Indeed, almost 40% of the young people felt that they did not have enough money to enjoy culture and leisure time and 42% of the respondents living in a city stated that they do not have an access to the cultural activities and services of their city.

"When we ask young people what prevents them from accessing culture and hobbies, they answer time, money, transport or lack of information. This last answer is the most important as the lack of information amongst the young people has an impact on many aspects of their lives: young people feel they do not have enough information regarding their vocational guidance, their employment, their health, their housing… As far as culture and spare time are concerned, things are no different: schemes do exist but young people are not aware of their existence. Locally, initiatives do exist. For instance, some of them enable young people to go to a concert at an affordable price or to organize their transport home after an event once buses do not run anymore[99]*."*

In the study itself, the objective of JOC was to give voice to the young people themselves and learn about the obstacles that keep them from participating in culture. The interviewed were 15-21 year-old young people, the majority of whom live with their parents (76,12%). The following table displays the main activities of the young people in their free time:



Even thought sport is considered as one of the most important activities, almost one third of the interviewed (23,38% of all the interviewed and 28,4% of the women) stated that they do not practice any kind of sport. As regards television many of the interviewed considered that they watch too much television but underlined that this is also due to the lack of other opportunities. As regards culture institutions, 52,54% had not visited a museum in the past year and 38,45% responded that they do not ever go to a library and as many as 92,45% never go to opera and 63,51% to theatre. As a response to this, most stated that it was due to their own lack of interest and due to the high entrace prices. Also, the respondents critisized the lack of visibility and access to information on cultural provision in their own city or town.

[97] Inès Mimin, "Un accès a la culture et aux loisirs pour tous les jeunes" Accompagner, No. 101, January 2009.
[98] Press flyer of " La Jeuness [ça] se cultive
[99] Damián Cerqueus, Workshop on the Results of the Study on Access of Young People to Culture, Barcelona, 28-29 May, 2009.

The study highlights that young people tend to attend those cultural practices they are already familiar with, and preferthose activities they can share with their peers.

The recommendations of the study are gathered in three main groups:

⇒ Youth culture : a real culture
The study underlines the importance of giving recognition to the different forms of youth culture(s) ineconomically challenged neighbourhoods. The requested actions include greater visibility, opportunities and (free) spaces for artistic creation and expression, and support from professional artists and animators. The study also calls for a greater cultural autonomy and ownership for young people.

⇒ The importance of cultural mediation
In order to make cultural services and equipments more accessible for young people, the study calls for mediation and 'accompaniment', as well as education and training that give young people the possibility to participate in culture by their own terms. The study emphasizes the actions carried out at the local level.

⇒ Transportation, funding, information
The lack of transportation in rural areas but also in the city forms one of the main obstacles for young people to participate in culture. The study calls for more flexible and cheaper ways of transport and underlines the lack of efficient transportation systems as one element of social exclusion. Young people also need a universal system of reduced entrance prices (not only for students) and access to information on cultural offer. The study also underlines the importance of allowing young people to have time for leisure and culture activities.

"*It is important to develop education and 'accompaniment'. It is, in our opinion, the only way that will help bringing culture and young people closer to each other. This is paramount as access to culture enables participation. This is also highly important when it comes to building an integrating society. Sharing culture is not entirely an issue of money, it deals with strength and will. And at the JOC we know that this is possible*[100]*."*

The organisation has completed the study along with other activities that foster the access of young people to culture. The latest event was organised on 2 May 2009 in the outskirts of Paris with the participation of more than 25.000 young people. The "La Jeunesse [ça] se cultive"-festival, held in the Departmental Parc of la Courneuve, reunited young people from impoverished areas with the objective of changing their public image as people involved in gang-violence and with a "wait-and-see attitude". The objective of the organisers was to raise awareness of the demands and constructive proposals of young people as regards employment, education, democracy and participatory culture. For some of the participants it was the first time they attended a debate or a concert. The French Minister of Youth and representatives of many organisations participated in the event.

[100] Damián Cerqueus, Workshop on the Results of the Study on Access of Young People to Culture, Barcelona, 28-29 May, 2009.

7. The StrangerFestival

The Netherlands

Europe´s biggest video competition for young people sharing stories

Project

StrangerFestival is a media and art initiative building a European narrative from personal videos by young people. It combines artist-led video workshops for disadvantaged youth and cultural minorities with an open competition for the YouTube generation. All the videos are grouped thematically and judged equally at www.strangerfestival.com. All the participants have the same task: to show what matters to them in a short video. In 2008, more than 1.000 young people of 49 different nationalities took part in the competition. The project´s highlight is an annual festival with the StrangerAwards and workshops led by arts and media professionals. The second edition of the festival will take place 14-17 October 2009 in Amsterdam.

The results have been shown in numerous art centres and many of the videos have been broadcasted on national televisions across Europe. In order to create better policy and disseminate the results, StrangerFestival commissioned the Demos Think Tank to conduct a research on the cultural and democratic potential of video-making[101] and produced a DVD[102] for educational use.

But more importantly, for many of the young participants StrangerFestival was the first occasion to have their contributions judged in an artistic context and to receive feedback from their peers and professionals, and also to have their videos shown on big screens and in artistic venues. It shows them that their own lives and concerns matter and can function as a starting point for artistic creativity. Following the first edition, dozens of participants decided to apply to art schools, start their own video collectives, educate their peers through local NGOs and learn foreign languages. Online social networks assist the participants in keeping in touch also between physical encounters. The project has broadened their creative and European horizons.

Background

StrangerFestival is an initiative of the European Cultural Foundation, an independent NGO based in the Netherlands. It builds on a six-year partnership with UNICEF and The One Minutes Foundation in theoneminutesjr[103], an initiative using video art made by young people as a tool for social change. Theoneminutesjr had proven the power of artistic facilitation in giving young people a validation of their importance as members of the society and giving mostly disadvantaged youth a possibility to voice their concerns through arts. With StrangerFestival, the ECF and its partners wished to look at the video phenomena in a larger framework and build bridges between individual online creativity, artistic initiatives and social work.

StrangerFestival was erected for the European Year of Intercultural Dialogue 2008 and was selected by the European Commission as a flagship project of the theme year[104]. The project was supported amongst others by MTV Benelux, Boeing, Dutch Ministry of Foreign Affairs, City of Amsterdam and numerous private foundations.

Approach

With StrangerFestival, the ECF wanted to find new ways to use video as a tool for broadening access to culture and to illustrate European diversity through the results. The project was named controversially as StrangerFestival, putting an emphasis on increasing links amongst strangers sharing the same public space. StrangerFestival advocates for the right of every individual – despite cultural or ethnic background - to choose their own priorities and therefore

[101] Hannon, Bradwell and Tims (2008): Video Republic. Demos. http://www.demos.co.uk/publications/videorepublic
[102] http://www.strangerfestival.com/node/294
[103] www.theoneminutesjr.org
[104] http://www.interculturaldialogue2008.eu/574.0.html?&L=0

define themselves for themselves as well as in public.

In the StrangerFestival-affiliated Demos research titled *Video Republic*, the researchers emphasized how young people see video predominantly as a tool of self-exploration and deliberation, not as a communication tool. The research shows how many of the young makers made videos without a specific audience in mind. It stressed that the political and cultural aspects of video should be explored from the point of view of young people´s self-recognition and not from the traditional broadcasting paradigm of communication. This has been stressed in StrangerFestival through awarding videos based on excellence, subject or transformation. StrangerFestival believes that this gives young people enhanced skills for self-understanding, media literacy and societal critique.

Access to culture and impact on youth

StrangerFestival recognizes that only by contextualizing the videos and grouping them thematically, both the makers and the general audience can really see the value of the work. It has therefore built boldly alliances with artistic organisations, social NGOs as well as commercial media in order to cover the broad range of video production by amateurs.

StrangerFestival plays it straight with the young makers: the deal is that if you put your heart in your work and really dedicate time and thinking into it, your work will be treated with serious attention and respect. StrangerFestival strives for creating a safe but inspiring space for creativity where the roles of audience, producer and consumer get intertwined. The collaborations with friends and strangers equip the participants with skills to understand how others perceive them and how agreeing on a set of rules can help different people work together for a joint goal. It also allows them to understand and experiment numerous artistic practices and work inside art museums and galleries. This all builds basis for improved self-recognition and better self-esteem.

The first full year proves how the makers push the boundaries of amateur culture, shows surprising links across geographic borders and artistic practices and demonstrates how young people deal with their identities. The videos show how different the views on issues like cultural background, disability or national identity are when the makers have chosen this subject themselves.

Experience and learning

With StrangerFestival, the ECF as a relatively traditional cultural institution, joined a marketplace dominated by commercial operators. It had to shift its focus from institutional relations to communication towards the individual. This proved to be challenging and many of the ideas of interaction and peer education were not reached instantly. The feedback from participants and local partners showed that they appreciated the right to define one´s own agenda - despite of cultural or socio-economic background – but also showed how many were intimidated by the grand scale of the event in Amsterdam and the expensive equipment available. The results in terms of videos, however, showed an extraordinary amount of passion, talent and courage poured into the works. The first edition showed that the approach and choice of medium were correct but the event format needed some reshaping.

The 2009 edition strives for building on the intimacy of making your own video with friends or joining a five-day intense workshop with 20 people. As in 2008, the project empowers local NGOs and arts institutions to do something European for young people with relatively big freedom and small resources. Investment in the sense of safety and community has proved to be crucial for the initiative´s success. In 2009 the workshops will be longer, they focus on one-to-one attention and recognize the difference in skills amongst youth.

As another sign of change, the ECF started TheStrangers, a European group of young video makers that plays a key role in co-creating the project. The more experienced young makers will work as peer educators alongside the professionals. The ideas from young people will be mixed together with ideas from experienced arts professionals. In order to bring in more individually made videos, StrangerFestival also recruited eight young StrangerAmbassadors who scout ten

videos every month from other video platforms. In this way StrangerFestival recognizes that it needs to build relationships with the makers from the first moment on in order to seem credible and to receive interesting content.

StrangerFestival has survived its first hurdles and is in solid condition for the second edition. The young people involved have all clear calls for action and possibilities to work with arts professionals. For the ECF the project has been a transformative and inspiring journey showing the importance of pushing your boundaries and creating new strategies for increasing both young people´s access to culture as well as the access of cultural institutions to young people.

8. Unidos por el Flow

Spain

Young Mill:
We are family united as one Unidos por el Flow specialising
In locating talent and growing upcoming youth
They found me, groom me up from grass to grace

Queen Melody:
No hay horizontes ni fronteras que nos separen
No hay diferencias de creencias ni de mensajes
Unidos por el mismo sueño en una canción

(*Unidos por el Flow*, CD, 2008)

Concept. The Webster Dictionary defines "flow" as "a smooth uninterrupted movement". Another meaning given is "a continuous transfer of energy". In the hip-hop culture, the word is used to express movements and blend in a musical and bodily sense and, by extension, also in a social and cultural sense. This is why the young Latin Kings and Ñetas, two immigrant collectives in Barcelona who were considered as dangerous "Latin gangs" until a few years ago, chose it to name their project of conflict resolution through music. Their project was presented in January 2009 after two years' hard work in a youth centre in Nou Barris (a Barcelona working class neighbourhood with a long tradition in hosting immigrants, and that has recently received "new neighbours" from Latin America and the rest of the world). The presentation took place in the CCCB (Centre for Contemporary Culture of Barcelona) the city's laboratory for cultural creativity. About a hundred Latin Kings, Ñetas and other youngsters participated in the project, with the aim of producing a hip-hop, rap and reaggueton music CD and a documentary video about the experience, a book about their lives and their vision on the programme and a theatre play. In words of Xaime López Chispón, promoter of this initiative: "We've got to keep on creating life, but life from the life, 'cause otherwise it's starting over and over. It's an urban art project. *The whole idea is that all young people participate, not just Latins and Ñetas, but there's other ones: gipsies, Nigerians... Other people in the neighbourhood who fancy singing with them".*[105]

Background. The story started in the same place, the CCCB, in November 2005, when a study about young Latin groups was presented under the auspices of the Barcelona city hall, with the aim of providing some light to the "phantom" of the Latin gangs after the dramatic murder of a Colombian boy in his school in November 2003. The crime was attributed to a confrontation between supposedly rival gangs, *Ñetas* and *Latin Kings*, who would have imported their confrontation from the USA and Ecuador. The study revealed that although only a minority of Latin American youngsters belonged to gangs, the social imaginary had established a strong identification between Latin youngsters, gangs and hip-hop culture (the rapper look -"baggy clothing"- started to be mistaken as "being in a gang") The study also revealed the immense capacity of cultural creativity among these transnational young people who were rediscovering "latinness" in Europe.[106] The study presentation allowed Ñetas and Latin Kings to become exposed and to meet each other. This gave place to what was known as the "peace process". As a result of the study, Barcelona City Hall, with the support of organisations like Fedelatina (a federation of Latin American organisations), and the Catalan Institute for the Human Rights, fostered a dialogue process between the two main groups which gave rise to two new youth associations recognised by the Catalan Government: the Cultural Organisation of Latin Kings and Queens of Catalonia (established in August 2006) and the Ñetas Sociocultural, Sports and Music Association (established in March 2007). Once legalised, the associations wanted to show that, beyond the violence problems that had stigmatised them before, they were able to generate social and cultural projects for the whole of the city. The most successful one was: Unidos por el Flow. *In the words of King Manaba, one of the participants in the project: "Now we're together, not as enemies, but as if we'd known each other for ever, y'know? You just don't walk around as a Latin King, and a Ñeta just doesn't walk around as a Ñeta, we're all together with the flow, we're all for what I really like. I joined this project 'cause I'm also creatin' and I also*

[105] VV.AA. 2008. *Latin kings, ñetas y otros jóvenes de Barcelona… Unidos por el Flow.* Barcelona, K. Industria Cultural.
[106] The study was edited as a book: Feixa C. *et al*. 2006. *Jóvenes latinos en Barcelona: espacio público y cultura urbana*. Barcelona, Anthropos.

have my own group, so, I like music and I'm into music production. It's the project from the base point, from creating a track to the artists' actually singing and rhyming the lyrics. And the lyrics have a message or a constructive criticism, y'know?" And in words of Julio Bravo, a Ñetas representative: "The important thing for me is that the message gets through. I'm here to represent my people. I want the message to get through for the whole world. I want everyone to see that we're together, that it's not all about war and fighting. All immigrants fight for the same purpose. The message is that there isn't any difference between us." [107]

Actors. The initiative is based on four collective actors. The first one is Kasal Juvenil de Nou Barris, an organisation placed in municipal premises in an old marginal area which has received various migrating flows: the internal flow in the 60s and the international flow after year 2000. The Kasal is community oriented. It is municipal, but is managed by a private organisation engaged with the neighbourhood civic movement. It has been very spirited since the end of Franco's regime, and is part of the Ateneu Popular de Nou Barris (an intergenerational organisation where young people play a big role). In the last years, an important Latin American community has moved into Nou Barris, which implies a big presence in the public arena. It is not by chance that the project's coordinator is a singular character, Xaime "Chispon", a Galician social educator and artist who firmly believes in culture's transforming capacity. The second actor is the Cultural Organisation of Latin Kings and Queens of Catalonia, a local version of the Almighty Latin King and Queen Nation (ALKQN). The Latin Kings were born in Chicago in the 60s, as a street gang; in the 70s they spread to other cities and the penitentiary environment; in the 80s they were reborn in New York as a politicised federation and they related with the then emerging hip-hop culture, in the 90s they spread to cities in Latin America, especially Ecuador and the Dominican Republic. After the year 2000 they reached cities like Madrid, Barcelona, Genoa, Milan and even Brussels. The third actor is the Asociación Sociocultural, Deportiva y Musical Ñetas, a Catalan version of the Asociación Ñetas pro Derechos del Confinado, founded in Puerto Rico in the 70s to defend the rights of interns, they reached the streets of New York and after that other US cities and Latin America. Although Latin Kings and Ñetas are allies most of the time, when they reached Ecuador they had some fights and they were seen as enemies. The fourth actor are other young people in the neighbourhood, not necessarily Latin or members of the mentioned associations, like a young Gipsy girl born in Nou Barris, who sings Flamenco, and Young Mill, an excellent Nigerian rapper who arrived to Barcelona not too long ago, and who heard about the project while he was looking for a job and is now trying to get his legal papers. Although the initial project did not take them into account, they arrived little by little to it attracted by the activities taking place there, and by the intercultural flow of the hip-hop culture.

Methodology. The project was based on the principles of participative research including a group therapy technique -called *refleaction*- which approaches conflict resolution through music (appeared in the *favelas* in Brazil around the intercultural *hip-hop*). The process matured with the interaction of the social educators that believed in it and who drove it at first, the young people in the Ñeta and King associations, some organisations that gave their material and moral support to it (el Kasal de Roquetes, el Casal de Prosperitat, el Ateneu), and other "travelling companions" that cooperated at given times, such as some academics, artists and political militants. The first contacts took place by the end of 2005, in an environment of great mistrust between both groups. The inflection point was a massive concert that took place at Ateneu Popular de Nou Barris in June 2006, where about five hundred Latin Kings and Ñetas participated and ended up dancing together and rapping "peace, peace", and the whole thing happened with no incidents. This persuaded social educators that a group project involving both supposedly rival groups was possible. The project took shape by the end of 2006, but paradoxically didn't get any institutional funding, so the leaders had to seek for private funding from a record label (K Industria Cultural), where well known alternative artists like Manu Chao and la Mala Rodriguez cooperated. The record label took charge of the trainers (audio technicians, musicians, dancing and drama teachers), and of the technical process of producing the record and all the products. The songs were created through a complex process of interaction between the young participant's imagination in the different workshops (they're the

[107] It is worth mentioning the participation of the *latin kings* in a big exhibition of contemporary photography in the Museu of Contemporary Art of Barcelona (MACBA), were the allegedly gang members were posing with political, economic and artistic local personalities. The pictures were shot by a well known French press photographer: Schoellkopf J-L. 2008. "Altres xarxes socials: els Latin kings". In: *Imatges metropolitanes de la nova Barcelona*, Barcelona, MACBA-El Periódico.

authors of all the lyrics) the technical resources from the trainers and a process of production and masterisation carried out by the record label. Some professional musicians, like a member of the group Dusminguet, participated in some of the songs. The young people found it hard to understand that to accomplish an objective involved hard work, with weekly classes and rehearsals, and many of them gave up. But many others continued, and new enthusiastic young men and women from different origins joined in.

Results. The final product, presented to the public and the communication media in the Casa de América in Madrid in December 2008 and in the CCC Barcelona in January 2008, was a CD containing 16 songs ranging from hip-hop, rap to reggaeton, with some touches of flamenco, cumbia, salsa and even electronic music. The quality of the songs is obviously not uniform, but the quality level is on average rather good. The song the project is named after, UPF, is a very catchy rhythm combining individual rap, choruses and at a given moment was even considered for the Spanish candidate song to the Eurovision song contest. Apart from the music, an original multimedia book was produced that includes, together with the CD, the chronicle of the whole experience, biographical stories and pictures of the participants, academic texts, ground-breaking drawings, and a documentary DVD with the experience and the promotional video-clip. The project's third result was a theatre representation –*Mas que tres: teatro cultural de hip-hop*- created jointly by the participants, with the advise of a Colombian drama director engaged with community theatre, in which the young people dramatised the migrating experience, from the journey and the risk of living in the underground to posing and taking pictures by the statue of Columbus and establishing a dialogue with the conqueror and with the host society. The project's fourth part was centred in the digital culture with the creation of a dynamic web page, a very frequented space in You tube, contact forums among members from the association and even polytone downloads for mobile phones.[108] The book was presented with the support of quite a remarkable press campaign: EFE press agency widely broadcast the news and a report; one of the best and soundest music programmes –*Radiópolis*- devoted a whole programme to it, and the magazine *Tendendencias* of the main Spanish Newspaper–*El País*- included a praising chronicle of the experience.[109]

Assessment. What has been the impact on this initiative within the young people's culture? From an internal point of view, the young people felt like protagonist -more subjects than objects- but their engagement was irregular and they needed the educator's more or less constant support. The aim of creating professional spaces that allowed some of the young people to use their training for a job as singers, DJs, etc. has not happened so far, although some music tours have taken place. From an external point of view, the initiative had a big media impact and helped improve the image of the Latin gangs in Barcelona, although every time a tragic incident happened, the classical stigmatising images came back. From the point of view of the cultural product, it was demonstrated that you can get quality without necessarily getting professional artists: the record is not a big affair so far, but it hasn't been a commercial fiasco either. The idea of participating in the Eurovision Song Contest never materialised, and neither did the candidature to one of MTV awards for emerging marginalised groups. From the organisational point of view, the Association UPF was created and chaired by a young Latin who does not belong to any of the groups. The association's activity has become lethargic since Chispón, the leader who drove the whole thing from the beginning left, and since the project moved to different premises in the city centre with a small stage for theatre and music events. Maybe the main effect has taken place at the symbolic level: the young people *empowered* their own image through the culture, significantly contributing to improve the management of the internal conflicts -for instance between Ñetas and Kings- and, most of all, the tensions with the host society. *Last but not least*: the project had a remarkable European and transnational dimension: in another European city with presence of Latin Kings and Ñetas –Genoa, Italy- parallel projects have taken place, driven by a group in an occupied social centre and the University itself. What took place in Barcelona has facilitated a change in Ecuador's –land of origin of many of the protagonist characters- iron fist policy towards gangs, allowing for the creation of a corporation of Latin Kings of Ecuador, who were even received by President Correa. Sometimes youth culture has political consequences…

[108] The project generated a dynamic web page (www.unidosporelflow.org) and a very frequented space in youtube (www.myspace.com/unidosporelflow).
[109] Sancho X. 2009. "El 'flow' hace la unión", *El País*, EP3, 27-02-09.

9. Young Tate

The United Kingdom

A Tate-wide Programme for Young People aged 13-25

The Context

Tate has run a programme for young people outside the formal education sector since 1988. The key features of this programme, and ones that have helped to define it, are consultation with young people and peer-leadership. Tate has pioneered an approach in which young people are provided with the tools to shape their own learning experience. Crucially, this enables young people to shape and participate in cultural production, interpretation and reception and to take charge of their own learning. In addition this approach helps to create new learning communities, opportunities for input and activity based on personal choice, learning in a social context and innovative forms of interaction with art and artists.

Peer leadership ensures that the activities and their methods of delivery are relevant to a young audience. Tate provides peer-leaders with extensive training to equip them with the skills necessary to lead and motivate other people of their own age.

Young Tate Aims

- To provide long-term benefits for young people who are already committed to visual culture, to draw in those who are not, and to enhance the lives and career potential of all Young Tate participants through deeper and more varied involvement in Tate and their local galleries.

- To create a space for the exchange of new ideas, in which young people are consulted, have opportunities to participate in Tate's cultural process and can take control of their learning.

- To be inclusive and diverse both in programme content and in the young people who participate in these programmes.

Objectives

- Roll out a programme of predominantly peer-led activities and events for young people.

- Create a programme of innovative activities that build relationships between young people and culture.

- Develop an accessible interactive online site: Young Tate.

- Create a socially inclusive programme targeting hard to reach audiences.

- Increase young people's involvement in the life and work of Tate.

- To build a structure for consultation, both locally and nationally, to ensure that young people's voices are heard within Tate, within partnering organisations, and beyond.

- To provide Continuing Professional Development services for professionals working with young people.

- To research, plan, gather data and evaluate consistently.

What Young Tate can offer partner organisations:

- Stimulating exhibitions from which to develop wider projects and discussion. Tate Liverpool's exhibitionand collections are amongst the best in the world.

- Continuing professional development packages, for example:
  ' Making Best Use of a Gallery with a Youth Group' - simple, effective and fun discussion-based and practical activities designed to engage young people with visual art and develop team work skills. Activities are also suitable and adaptable for situations outwith the gallery.
  Ways of Looking' - engenders understanding of different perspectives, creative and critical thinking abilities.

- Proven effective models of peer-mentoring and youth engagement: Young Tate Leaders possess a wealth of on-the-job experience, skills and a portfolio of successful events, projects and workshops developed and led by themselves. Young Tate is skilled at training other young people and sharing their expertise. Partnering with Young Tate opens creative possibilities to mesh various working practices and methodologies.

- Training for other young people in project management, a variety of practical and critical art skills, leadership, Developing and running a workshop or event.

- A neutral environment in which to explore difficult topics, take risks and build mutual respect and trust.
- A register of talented professional gallery educators who possess a range of creative skills to expand minds and technical abilities.

- A platform for discussion and debate; a place to advocate young people's rights and issues, enabling young people to engage in dialogue with their peers and professionals on local, national and international levels.

Project Case Studies

Merseyside Police – a partnership dating back to July 2005. Merseyside Police and Tate Liverpool, supported in part by CitySafe, targeted 'alternative' young people in the City centre. A consultative team of 30 young people were recruited from amongst this group. They worked with Tate and police officers to devise and deliver a pilot programme that included a multi-arts events – TateFest and Hell Night and Saturday afternoon drop-ins - TateSpace, all connected to Tate Liverpool's exhibition programme. Research carried out by the Police showed that crimes against this group were significantly lower during the pilot period, and that there were no reports of anti-social behaviour in the target area.

Young

Offenders Institutions - partnerships with Hindley, Altcourse, Liverpool City YOT and Thorn Cross date back to around 2002. CPD sessions for prison staff introduce Tate's teaching and learning methodology, building capacity for these institutions to work independently on exhibitions-related projects. Examples of projects include: an exploration of religious beliefs, supported by the prison chaplaincy with input from an Islamic cleric, and inspired by the exhibition Seeing is Believing: Faith in the Tate Collection; a focus on drug related issues,

delivered in collaboration with substance misuse specialists, connected to the show Summer of Love, the Art of the Psychedelic Era.

Young Tate Leaders Course - a regular 2 –day peer-led training session focusing on the skills required to research, develop and deliver a workshop.

Leasowe Development Trust - Tate runs foundation courses for young people aged 16 and 17 Not in Education, Training or Employment (NEET). The course has delivered a high success rate in terms of numbers of young people moving on into education and developing independence and life skills.

Inside-Out - a Disabled Visual Artist was employed to empower young Disabled and Deaf participants identified through North West Disability Arts Forum, to engage with Tate Liverpool exhibitions of modern contemporary art. Young Tate peer leaders co-facilitated workshops.

Conclusions

Young Tate channel‘s young people’s talent and develop their potential by providing opportunities to explore art and its many contexts. In doing so, it uses innovative methods, including peer-led and consultative approaches, to engage young people outside of formal education and the school curriculum with visual culture, art practices and the work of museums. It is built around young people’s needs and expectations, including responsibility for planning and running activities, offering social opportunities and breaking down the perceived elitism of the cultural industries. It will develop new approaches to working with hard to reach groups and disseminate its work to Government and the youth and cultural sectors.
Website: http://www.tate.org.uk/youngtate/

ANNEX VI: RELEVANT DOCUMENTS

Summary of the Access to Culture Platform Policy Paper

The **Platform on Access to Culture** is a channel for cultural stakeholders to provide concrete input and practice-based policy recommendations to European, national, regional and local policy makers. It was launched on 5 June 2008 at the initiative of the European Commission in the framework of the European Agenda for Culture. Alongside with the Platform on the Potential of Cultural and Creative Industries and the Platform for and Intercultural Europea, it has the mandate to bring in the voice of civil society to provide recommendation 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 sectori, identify suitable actions 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 crucial issue within the European agenda and the structured dialogue with civil society is a new instrument for consultation at European level. Special attention should therefore be given 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 ensure a perspective as wide as possible, the Platform has selected three main threads relation to access that have been examined in three respective worksing groups. The **working groups 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 education settings. The **working group on creativity and creation** 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 into account in all levels of policy making based on the broad spectrum of added value that a partcipative audience brings, not only to the cultural sector but to society as a whole, especially in terms of civic participation and citizenship.

On June 9th 2009 the Platform endorsed the Policy Guidelines document which is the outcome of the working process in its first year of existence. The document is directed to the European Commision, Member States, local and regional authorities and cultural institutions. It places **access and participation within a human rights framework** and provides guidelines for policy measures aimed at:

- **Improving access to culture** and including it as a dundamental theme in the next generation of EU programmes (2014-2020) and in the Culture Programme in particular
- Underlining the **importance culture plays** in the lives of the peoples in Europea and the urgency of taking affirmative legal and policy action to make culture accessible for everyone, based on Article 27 of the Universal Declaration of Human Rights which recognised taking part in cultural life as a fundamental right
- Drawing 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 civil and social nets that compose the fabric of our European societies
- Hightlighting the importance of supporting all steps of the **chain of processes related to creative expression, as well ast heir interaction.** These include: education/training, creation, production, dissemination, documentation/preservation and media7art criticism
- Fostering special attention to improving **condtions for artistic creation** and artists; to facilitating conditions for a continued **capacity building process** of cultural, education and creative professionals, to addressing imbalances in their social

statutes. This includes legal financial 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.

- Stimulating more **detailed, quantitative and impartial research and data collection** on the different forms of access and participation in cultural life from education to creation, interpretation and enjoyment of culture

The policy recommendation of the Platform can be cummarised as follows.

Understanding the needs of all publics
Data collection, reseach 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 for diffusion or artistic processes and products – to increase mobility, and integrate cultural stakeholders in foreign actions

Promoting the cultural use of new tincreased 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 framework 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.

United Nations

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General Comment 21: The right of everyone to participate in cultural life

Committee on Economic, Social and Cultural Rights
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General comment No. 21

Right of everyone to take part in cultural life (art. 15, para. 1 (a), of the International Covenant on Economic, Social and Cultural Rights)

I. Introduction and basic premises

1. Cultural rights are an integral part of human rights and, like other rights, are universal, indivisible and interdependent. The full promotion of and respect for cultural rights is essential for the maintenance of human dignity and positive social interaction between individuals and communities in a diverse and multicultural world.

2. The right of everyone to take part in cultural life is closely related to the other cultural rights contained in article 15: the right to enjoy the benefits of scientific progress and its applications (art. 15, para. 1 (b)); the right of everyone to benefit from the protection of moral and material interests resulting from any scientific, literary or artistic production of which they are the author (art. 15, para. 1 (c)); and the right to freedom indispensable for scientific research and creative activity (art. 15, para. 3). The right of everyone to take part in cultural life is also intrinsically linked to the right to education (arts. 13 and 14), through which individuals and communities pass on their values, religion, customs, language and other cultural references, and which helps to foster an atmosphere of mutual understanding and respect for cultural values. The right to take part in cultural life is also interdependent on other rights enshrined in the Covenant, including the right of all peoples to self-determination (art. 1) and the right to an adequate standard of living (art. 11).

3. The right of everyone to take part in cultural life is also recognized in article 27, paragraph 1, of the Universal Declaration of Human Rights, which states that “everyone has the right freely to participate in the cultural life of the community”. Other international instruments refer to the right to equal

participation in cultural activities;[110] the right to participate in all aspects of social and cultural life;[111] the right to participate fully in cultural and artistic life;[112] the right of access to and participation in cultural life;[113] and the right to take part on an equal basis with others in cultural life.[114] Instruments on civil and political rights,[115] on the rights of persons belonging to minorities to enjoy their own culture, to profess and practise their own religion, and to use their own language, in private and in public,[116] and to participate effectively in cultural life,[117] on the rights of indigenous peoples to their cultural institutions, ancestral lands, natural resources and traditional knowledge,[118] and on the right to development[119] also contain important provisions on this subject.

4. In the present general comment, the Committee addresses specifically the right of everyone under article 15 paragraph 1 (a), to take part in cultural life, in conjunction with paragraphs 2, 3 and 4, as they relate to culture, creative activity and the development of international contacts and cooperation in cultural fields, respectively. The right of everyone to benefit from the protection of moral and material interests resulting from any scientific, literary or artistic production of which they are the author, as provided for in article 15, paragraph 1 (c), was the subject of general comment No. 17 (2005).

5. The Committee has gained long experience on this subject through its consideration of reports and dialogue with States parties. In addition, it has twice organized a day of general discussion, once in 1992 and again in 2008, with representatives of international organizations and civil society with a view to preparing the present general comment.

II. Normative content of article 15, paragraph 1 (a)

6. The right to take part in cultural life can be characterized as a freedom. In order for this right to be ensured, it requires from the State party both abstention (i.e., non-interference with the exercise of cultural practices and with access to cultural goods and services) and positive action (ensuring

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[110] International Convention on the Elimination of All Forms of Racial Discrimination, art. 5 (e) (vi).

[111] Convention on the Elimination of All Forms of Discrimination against Women, art. 13 (c).

[112] Convention on the Rights of the Child, art. 31, para. 2.

[113] International Convention on the Protection of the Rights of All Migrant Workers and Members of Their Families, art. 43, para. 1 (g).

[114] Convention on the Rights of Persons with Disabilities, art. 30, para. 1.

[115] In particular the International Covenant on Civil and Political Rights, arts. 17, 18, 19, 21 and 22.

[116] International Covenant on Civil and Political Rights, art. 27.

[117] Declaration on the Rights of Persons Belonging to National or Ethnic, Religious and Linguistic Minorities, art. 2, paras. 1 and 2. See also Framework Convention for the Protection of National Minorities (Council of Europe, ETS No. 157), art. 15.

[118] United Nations Declaration on the Rights of Indigenous Peoples, in particular arts. 5, 8, and 10–13 ff. See also ILO Convention No. 169 concerning Indigenous and Tribal Peoples in Independent Countries, in particular arts. 2, 5, 7, 8, and 13–15 ff.

[119] Declaration on the Right to Development (General Assembly resolution 41/128), art. 1. In its general comment No. 4, paragraph 9, the Committee considers that rights cannot be viewed in isolation from other human rights contained in the two international Covenants and other applicable international instruments.

preconditions for participation, facilitation and promotion of cultural life, and access to and preservation of cultural goods).

7. The decision by a person whether or not to exercise the right to take part in cultural life individually, or in association with others, is a cultural choice and, as such, should be recognized, respected and protected on the basis of equality. This is especially important for all indigenous peoples, who have the right to the full enjoyment, as a collective or as individuals, of all human rights and fundamental freedoms as recognized in the Charter of the United Nations, the Universal Declaration of Human Rights and international human rights law, as well as the United Nations Declaration on the Rights of Indigenous Peoples.

A. Components of article 15, paragraph 1 (a)

8. The content or scope of the terms used in article 15, paragraph 1 (a), on the right of everyone to take part in cultural life, is to be understood as set out below:

"Everyone"

9. In its general comment No. 17 on the right to benefit from the protection of moral and material interests resulting from any scientific, literary or artistic production of which one is the author,[120] the Committee recognizes that the term "everyone" in the first line of article 15 may denote the individual or the collective; in other words, cultural rights may be exercised by a person (a) as an individual, (b) in association with others, or (c) within a community or group, as such.

"Cultural life"

10. Various definitions of "culture" have been postulated in the past and others may arise in the future. All of them, however, refer to the multifaceted content implicit in the concept of culture.[121]

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[120] See definition of "author" in general comment No. 17 (2005), paras. 7 and 8.

[121] Culture is (a) "the set of distinctive spiritual, material, intellectual and emotional features of a society or a social group, [which] encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs" (UNESCO Universal Declaration on Cultural Diversity, fifth preambular paragraph); (b) "in its very essence, a social phenomenon resulting from individuals joining and cooperating in creative activities [and] is not limited to access to works of art and the human rights, but is at one and the same time the acquisition of knowledge, the demand for a way of life and need to communicate" (UNESCO recommendation on participation by the people at large in cultural life and their contribution to it, 1976, the Nairobi recommendation, fifth preambular paragraph (a) and (c)); (c) "covers those values, beliefs, convictions, languages, knowledge and the arts, traditions, institutions and ways of life through which a person or a group expresses their humanity and meanings that they give to their existence and to their development" (Fribourg Declaration on Cultural Rights, art. 2 (a) (definitions); (d) "the sum total of the material and spiritual activities and products of a given social group which distinguishes it from other similar groups [and] a system of values and symbols as well as a set of practices that a specific cultural group reproduces over time and which provides individuals with the required signposts and meanings for behaviour and social relationships in everyday life". (Rodolfo Stavenhagen, "Cultural Rights: A social science perspective", in H. Niec (ed.), *Cultural Rights and Wrongs: A collection of essays in commemoration of the 50th anniversary of the Universal Declaration of Human Rights*, Paris and Leicester, UNESCO Publishing and Institute of Art and Law).

11. In the Committee's view, culture is a broad, inclusive concept encompassing all manifestations of human existence. The expression "cultural life" is an explicit reference to culture as a living process, historical, dynamic and evolving, with a past, a present and a future.

12. The concept of culture must be seen not as a series of isolated manifestations or hermetic compartments, but as an interactive process whereby individuals and communities, while preserving their specificities and purposes, give expression to the culture of humanity. This concept takes account of the individuality and otherness of culture as the creation and product of society.

13. The Committee considers that culture, for the purpose of implementing article 15 (1) (a), encompasses, inter alia, ways of life, language, oral and written literature, music and song, non-verbal communication, religion or belief systems, rites and ceremonies, sport and games, methods of production or technology, natural and man-made environments, food, clothing and shelter and the arts, customs and traditions through which individuals, groups of individuals and communities express their humanity and the meaning they give to their existence, and build their world view representing their encounter with the external forces affecting their lives. Culture shapes and mirrors the values of well-being and the economic, social and political life of individuals, groups of individuals and communities.

"To participate" or "to take part"

14. The terms "to participate" and "to take part" have the same meaning and are used interchangeably in other international and regional instruments.

15. There are, among others, three interrelated main components of the right to participate or take part in cultural life: (a) participation in, (b) access to, and (c) contribution to cultural life.

(a) *Participation* covers in particular the right of everyone — alone, or in association with others or as a community — to act freely, to choose his or her own identity, to identify or not with one or several communities or to change that choice, to take part in the political life of society, to engage in one's own cultural practices and to express oneself in the language of one's choice. Everyone also has the right to seek and develop cultural knowledge and expressions and to share them with others, as well as to act creatively and take part in creative activity;

(b) *Access* covers in particular the right of everyone — alone, in association with others or as a community — to know and understand his or her own culture and that of others through education and information, and to receive quality education and training with due regard for cultural identity. Everyone has also the right to learn about forms of expression and dissemination through any technical medium of information or communication, to follow a way of life associated with the use of cultural goods and resources such as land, water,[122] biodiversity, language or specific institutions, and to benefit from the cultural heritage and the creation of other individuals and communities;

(c) *Contribution to cultural life* refers to the right of everyone to be involved in creating the spiritual, material, intellectual and emotional expressions of the community. This is supported by the right to take part in the development of the community to which a person belongs, and in the

[122] General comment No. 15 (2002), paras. 6 and 11.

definition, elaboration and implementation of policies and decisions that have an impact on the exercise of a person's cultural rights.[123]

B. Elements of the right to take part in cultural life

16. The following are necessary conditions for the full realization of the right of everyone to take part in cultural life on the basis of equality and non-discrimination.

(a) *Availability* is the presence of cultural goods and services that are open for everyone to enjoy and benefit from, including libraries, museums, theatres, cinemas and sports stadiums; literature, including folklore, and the arts in all forms; the shared open spaces essential to cultural interaction, such as parks, squares, avenues and streets; nature's gifts, such as seas, lakes, rivers, mountains, forests and nature reserves, including the flora and fauna found there, which give nations their character and biodiversity; intangible cultural goods, such as languages, customs, traditions, beliefs, knowledge and history, as well as values, which make up identity and contribute to the cultural diversity of individuals and communities. Of all the cultural goods, one of special value is the productive intercultural kinship that arises where diverse groups, minorities and communities can freely share the same territory;

(b) *Accessibility* consists of effective and concrete opportunities for individuals and communities to enjoy culture fully, within physical and financial reach for all in both urban and rural areas, without discrimination.[124] It is essential, in this regard, that access for older persons and persons with disabilities, as well as for those who live in poverty, is provided and facilitated. Accessibility also includes the right of everyone to seek, receive and share information on all manifestations of culture in the language of the person's choice, and the access of communities to means of expressions and dissemination.

(c) *Acceptability* entails that the laws, policies, strategies, programmes and measures adopted by the State party for the enjoyment of cultural rights should be formulated and implemented in such a way as to be acceptable to the individuals and communities involved. In this regard, consultations should be held with the individuals and communities concerned in order to ensure that the measures to protect cultural diversity are acceptable to them;

(d) *Adaptability* refers to the flexibility and relevance of strategies, policies, programmes and measures adopted by the State party in any area of cultural life, which must be respectful of the cultural diversity of individuals and communities;

(e) *Appropriateness* refers to the realization of a specific human right in a way that is pertinent and suitable to a given cultural modality or context, that is, respectful of the culture and cultural rights of individuals and communities, including minorities and indigenous peoples.[125] The Committee has in many instances referred to the notion of cultural appropriateness (or cultural acceptability or adequacy) in past general comments, in relation in particular to the rights to food, health, water, housing and education. The way in which rights are implemented may also have an impact on cultural life and

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[123] UNESCO Universal Declaration on Cultural Diversity, art. 5. See also Fribourg Declaration on Cultural Rights, art. 7.

[124] See general comment No. 20 (2009).

[125] Fribourg Declaration on Cultural Rights, art. 1 (e).

cultural diversity. The Committee wishes to stress in this regard the need to take into account, as far as possible, cultural values attached to, inter alia, food and food consumption, the use of water, the way health and education services are provided and the way housing is designed and constructed.

C. Limitations to the right to take part in cultural life

17. The right of everyone to take part in cultural life is closely linked to the enjoyment of other rights recognized in the international human rights instruments. Consequently, States parties have a duty to implement their obligations under article 15, paragraph 1 (a), together with their obligations under other provisions of the Covenant and international instruments, in order to promote and protect the entire range of human rights guaranteed under international law.

18. The Committee wishes to recall that, while account must be taken of national and regional particularities and various historical, cultural and religious backgrounds, it is the duty of States, regardless of their political, economic or cultural systems, to promote and protect all human rights and fundamental freedoms.[126] Thus, no one may invoke cultural diversity to infringe upon human rights guaranteed by international law, nor to limit their scope.[127]

19. Applying limitations to the right of everyone to take part in cultural life may be necessary in certain circumstances, in particular in the case of negative practices, including those attributed to customs and traditions, that infringe upon other human rights. Such limitations must pursue a legitimate aim, be compatible with the nature of this right and be strictly necessary for the promotion of general welfare in a democratic society, in accordance with article 4 of the Covenant. Any limitations must therefore be proportionate, meaning that the least restrictive measures must be taken when several types of limitations may be imposed. The Committee also wishes to stress the need to take into consideration existing international human rights standards on limitations that can or cannot be legitimately imposed on rights that are intrinsically linked to the right to take part in cultural life, such as the rights to privacy, to freedom of thought, conscience and religion, to freedom of opinion and expression, to peaceful assembly and to freedom of association.

20. Article 15, paragraph 1 (a) may not be interpreted as implying for any State, group or person any right to engage in any activity or perform any act aimed at the destruction of any of the rights and freedoms recognized in the Covenant or at their limitation to a greater extent than is provided for therein.[128]

D. Special topics of broad application

Non-discrimination and equal treatment

21. Article 2, paragraph 2, and article 3 of the Covenant prohibit any discrimination in the exercise of the right of everyone to take part in cultural

126 Vienna Declaration and Programme of Action, para. 5.
127 Universal Declaration on Cultural Diversity, art. 4.
128 International Covenant on Economic, Social and Cultural Rights, art. 5, para. 1.

life on the grounds of race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth or other status.[129]

22. In particular, no one shall be discriminated against because he or she chooses to belong, or not to belong, to a given cultural community or group, or to practise or not to practise a particular cultural activity. Likewise, no one shall be excluded from access to cultural practices, goods and services.

23. The Committee emphasizes that the elimination of all forms of discrimination in order to guarantee the exercise of the right of everyone to take part in cultural life can, in many cases, be achieved with limited resources[130] by the adoption, amendment or repeal of legislation, or through publicity and information. In particular, a first and important step towards the elimination of discrimination, whether direct or indirect, is for States to recognize the existence of diverse cultural identities of individuals and communities on their territories. The Committee also refers States parties to its general comment No. 3 (1990), paragraph 12, on the nature of States parties' obligations, which establishes that, even in times of severe resource constraints, the most disadvantaged and marginalized individuals and groups can and indeed must be protected by the adoption of relatively low-cost targeted programmes.

24. The adoption of temporary special measures with the sole purpose of achieving de facto equality does not constitute discrimination, provided that such measures do not perpetuate unequal protection or form a separate system of protection for certain individuals or groups of individuals, and that they are discontinued when the objectives for which they were taken have been achieved.

E. Persons and communities requiring special protection

1. Women

25. Ensuring the equal right of men and women to the enjoyment of economic, social and cultural rights is a mandatory and immediate obligation of States parties.[131] Implementing article 3 of the Covenant, in relation to article 15, paragraph 1 (a), requires, inter alia, the elimination of institutional and legal obstacles as well as those based on negative practices, including those attributed to customs and traditions, that prevent women from participating fully in cultural life, science education and scientific research.[132]

2. Children

26. Children play a fundamental role as the bearers and transmitters of cultural values from generation to generation. States parties should take all the steps necessary to stimulate and develop children's full potential in the area of cultural life, with due regard for the rights and responsibilities of their parents or guardians. In particular, when taking into consideration their obligations under the Covenant and other human rights instruments on the right to education, including with regard to the aims of education,[133] States

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[129] See general comment No. 20 (2009).

[130] See general comment No. 3 (1990); statement by the Committee: an evaluation of the obligation to take steps to the "maximum of available resources" under an optional protocol to the Covenant (E/C.12/2007/1).

[131] General comment No. 16 (2005), para. 16.

[132] Ibid., para. 31.

[133] In particular articles 28 and 29 of the Convention on the Rights of the Child.

should recall that the fundamental aim of educational development is the transmission and enrichment of common cultural and moral values in which the individual and society find their identity and worth.[134] Thus, education must be culturally appropriate, include human rights education, enable children to develop their personality and cultural identity and to learn and understand cultural values and practices of the communities to which they belong, as well as those of other communities and societies.

27. The Committee wishes to recall in this regard that educational programmes of States parties should respect the cultural specificities of national or ethnic, linguistic and religious minorities as well as indigenous peoples, and incorporate in those programmes their history, knowledge and technologies, as well as their social, economic and cultural values and aspirations. Such programmes should be included in school curricula for all, not only for minorities and indigenous peoples. States parties should adopt measures and spare no effort to ensure that educational programmes for minorities and indigenous groups are conducted on or in their own language, taking into consideration the wishes expressed by communities and in the international human rights standards in this area.[135] Educational programmes should also transmit the necessary knowledge to enable everyone to participate fully and on an equal footing in their own and in national communities.

3. Older persons

28. The Committee is of the view that States parties to the Covenant are obligated to pay particular attention to the promotion and protection of the cultural rights of older persons. The Committee emphasizes the important role that older persons continue to play in most societies by reason of their creative, artistic and intellectual abilities, and as the transmitters of information, knowledge, traditions and cultural values. Consequently, the Committee attaches particular importance to the message contained in recommendations 44 and 48 of the Vienna International Plan of Action on Aging, calling for the development of programmes featuring older persons as teachers and transmitters of knowledge, culture and spiritual values, and encouraging Governments and international organizations to support programmes aimed at providing older persons with easier physical access to cultural institutions (such as museums, theatres, concert halls and cinemas).[136]

29. The Committee therefore urges States parties to take account of the recommendations contained in the United Nations Principles for Older Persons, and in particular of principle 7, that older persons should remain integrated in society, participate actively in the formulation and implementation of policies that directly affect their well-being and share their knowledge and skills with younger generations; and principle 16, that older persons should have access to the educational, cultural, spiritual and recreational resources of society.[137]

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[134] World Declaration on Education for All: Meeting Basic Learning Needs, art. I-3.

[135] In particular the Declaration on the Rights of Persons Belonging to National or Ethnic, Religious and Linguistic Minorities, the Declaration on the Rights of Indigenous Peoples and the International Labour Organization Convention concerning Indigenous and Tribal Peoples in Independent Countries (Convention No. 169).

[136] General comment No. 6 (1995), paras. 38 and 40.

[137] General comment No. 6 (1995), para. 39.

4. Persons with disabilities

30. Paragraph 17 of the Standard Rules on the Equalization of Opportunities for Persons with Disabilities provides that States should ensure that persons with disabilities have the opportunity to utilize their creative, artistic and intellectual potential, not only for their own benefit, but also for the enrichment of their community, be they in urban or rural areas, and that States should promote accessibility to and availability of places for cultural performances and services.[138]

31. In order to facilitate participation of persons with disabilities in cultural life, States parties should, inter alia, recognize the right of these persons to have access to cultural material, television programmes, films, theatre and other cultural activities, in accessible forms; to have access to places where cultural performances or services are offered, such as theatres, museums, cinemas, libraries and tourist services and, to the extent possible, to monuments and places of national cultural importance; to the recognition of their specific cultural and linguistic identity, including sign language and the culture of the deaf; and to the encouragement and promotion of their participation, to the extent possible, in recreational, leisure and sporting activities.[139]

5. Minorities

32. In the Committee's view, article 15, paragraph 1 (a) of the Covenant also includes the right of minorities and of persons belonging to minorities to take part in the cultural life of society, and also to conserve, promote and develop their own culture.[140] This right entails the obligation of States parties to recognize, respect and protect minority cultures as an essential component of the identity of the States themselves. Consequently, minorities have the right to their cultural diversity, traditions, customs, religion, forms of education, languages, communication media (press, radio, television, Internet) and other manifestations of their cultural identity and membership.

33. Minorities, as well as persons belonging to minorities, have the right not only to their own identity but also to development in all areas of cultural life. Any programme intended to promote the constructive integration of minorities and persons belonging to minorities into the society of a State party should thus be based on inclusion, participation and non-discrimination, with a view to preserving the distinctive character of minority cultures.

6. Migrants

34. States parties should pay particular attention to the protection of the cultural identities of migrants, as well as their language, religion and folklore, and of their right to hold cultural, artistic and intercultural events. States parties should not prevent migrants from maintaining their cultural links with their countries of origin.[141]

35. As education is intrinsically related to culture, the Committee recommends that States parties adopt appropriate measures to enable the

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[138] General Assembly resolution 48/96, annex.

[139] Convention on the Rights of Persons with Disabilities, art. 30.

[140] International Covenant on Civil and Political Rights, art. 27; Declaration on the Rights of Persons Belonging to National or Ethnic, Religious and Linguistic Minorities, para. 1 (1).

[141] International Convention on the Protection of the Rights of All Migrant Workers and Members of Their Families, art. 31.

children of migrants to attend, on a basis of equal treatment, State-run educational institution and programmes.

7. Indigenous peoples

36. States parties should take measures to guarantee that the exercise of the right to take part in cultural life takes due account of the values of cultural life, which may be strongly communal or which can only be expressed and enjoyed as a community by indigenous peoples.[142] The strong communal dimension of indigenous peoples' cultural life is indispensable to their existence, well-being and full development, and includes the right to the lands, territories and resources which they have traditionally owned, occupied or otherwise used or acquired.[143] Indigenous peoples' cultural values and rights associated with their ancestral lands and their relationship with nature should be regarded with respect and protected, in order to prevent the degradation of their particular way of life, including their means of subsistence, the loss of their natural resources and, ultimately, their cultural identity.[144] States parties must therefore take measures to recognize and protect the rights of indigenous peoples to own, develop, control and use their communal lands, territories and resources, and, where they have been otherwise inhabited or used without their free and informed consent, take steps to return these lands and territories.

37. Indigenous peoples have the right to act collectively to ensure respect for their right to maintain, control, protect and develop their cultural heritage, traditional knowledge and traditional cultural expressions, as well as the manifestations of their sciences, technologies and cultures, including human and genetic resources, seeds, medicines, knowledge of the properties of fauna and flora, oral traditions, literature, designs, sports and traditional games, and visual and performing arts.[145] States parties should respect the principle of free, prior and informed consent of indigenous peoples in all matters covered by their specific rights.[146]

8. Persons living in poverty

38. The Committee considers that every person or group of persons is endowed with a cultural richness inherent in their humanity and therefore can make, and continues to make, a significant contribution to the development of culture. Nevertheless, it must be borne in mind that, in practice, poverty seriously restricts the ability of a person or a group of persons to exercise the right to take part in, gain access and contribute to, on equal terms, all spheres of cultural life, and more importantly, seriously affects their hopes for the future and their ability to enjoy effectively their own culture. The common underlying theme in the experience of persons living in poverty is a sense of powerlessness that is often a consequence of their situation. Awareness of their human rights, and particularly the right of every person to take part in

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[142] See Declaration on the Rights of Indigenous Peoples, art. 1. See also ILO Convention concerning Indigenous and Tribal Peoples in Independent Countries (Convention No. 169), art. 1, para. 2.

[143] United Nations Declaration on the Rights of Indigenous Peoples, art. 26 (a).

[144] Convention No. 169, arts. 13–16. See also the United Nations Declaration on the Rights of Indigenous Peoples, arts. 20 and 33.

[145] ILO Convention No. 169, arts. 5 and 31. See also the United Nations Declaration on the Rights of Indigenous Peoples, arts. 11–13.

[146] ILO Convention No. 169, art. 6 (a). See also the United Nations Declaration on the Rights of Indigenous Peoples, art. 19.

cultural life, can significantly empower persons or groups of persons living in poverty.[147]

39. Culture as a social product must be brought within the reach of all, on the basis of equality, non-discrimination and participation. Therefore, in implementing the legal obligations enshrined in article 15, paragraph 1 (a), of the Covenant, States parties must adopt, without delay, concrete measures to ensure adequate protection and the full exercise of the right of persons living in poverty and their communities to enjoy and take part in cultural life. In this respect, the Committee refers States parties to its statement on poverty and the International Covenant on Economic, Social and Cultural Rights.[148]

F. Cultural diversity and the right to take part in cultural life

40. The protection of cultural diversity is an ethical imperative, inseparable from respect for human dignity. It implies a commitment to human rights and fundamental freedoms, and requires the full implementation of cultural rights, including the right to take part in cultural life.[149]

41. Cultures have no fixed borders. The phenomena of migration, integration, assimilation and globalization have brought cultures, groups and individuals into closer contact than ever before, at a time when each of them is striving to keep their own identity.

42. Given that globalization has positive and negative effects, States parties must take appropriate steps to avoid its adverse consequences on the right to take part in cultural life, particularly for the most disadvantaged and marginalized individuals and groups, such as persons living in poverty. Far from having produced a single world culture, globalization has demonstrated that the concept of culture implies the coexistence of different cultures.

43. States parties should also bear in mind that cultural activities, goods and services have economic and cultural dimensions, conveying identity, values and meanings. They must not be treated as having solely a commercial value.[150] In particular, bearing in mind article 15 (2) of the Covenant, States parties should adopt measures to protect and promote the diversity of cultural expressions,[151] and enable all cultures to express themselves and make themselves known.[152] In this respect, due regard should be paid to human rights standards, including the right to information and expression, and to the need to protect the free flow of ideas by word and image. The measures may also aim at preventing the signs, symbols and expressions of a particular culture from being taken out of context for the sole purpose of marketing or exploitation by the mass media.

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147 See E/C.12/2001/10, para. 5.

148 Ibid., para. 14.

149 See the Universal Declaration on Cultural Diversity, arts. 4 and 5.

150 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, preamble, para. 18. See also the Universal Declaration on Cultural Diversity, art. 8.

151 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, art. IV-5.

152 See the Universal Declaration on Cultural Diversity, art. 6.

III. States parties' obligations

A. General legal obligations

44. The Covenant imposes on States parties the immediate obligation to guarantee that the right set out in article 15, paragraph 1 (a), is exercised without discrimination, to recognize cultural practices and to refrain from interfering in their enjoyment and development.[153]

45. While the Covenant provides for the "progressive" realization of the rights set out in its provisions and recognizes the problems arising from limited resources, it imposes on States parties the specific and continuing obligation to take deliberate and concrete measures aimed at the full implementation of the right of everyone to take part in cultural life.[154]

46. As in the case of the other rights set out in the Covenant, regressive measures taken in relation to the right of everyone to take part in cultural life are not permitted. Consequently, if any such measure is taken deliberately, the State party has to prove that it was taken after careful consideration of all alternatives and that the measure in question is justified, bearing in mind the complete set of rights recognized in the Covenant.[155]

47. Given the interrelationship between the rights set out in article 15 of the Covenant (see paragraph 2 above), the full realization of the right of everyone to take part in cultural life also requires the adoption of steps necessary for the conservation, development and dissemination of science and culture, as well as steps to ensure respect for the freedom indispensable to scientific research and creative activity, in accordance with paragraphs 2 and 3, respectively, of article 15.[156]

B. Specific legal obligations

48. The right of everyone to take part in cultural life, like the other rights enshrined in the Covenant, imposes three types or levels of obligations on States parties: (a) the obligation to respect; (b) the obligation to protect; and (c) the obligation to fulfil. The obligation to respect requires States parties to refrain from interfering, directly or indirectly, with the enjoyment of the right to take part in cultural life. The obligation to protect requires States parties to take steps to prevent third parties from interfering in the right to take part in cultural life. Lastly, the obligation to fulfil requires States parties to take appropriate legislative, administrative, judicial, budgetary, promotional and other measures aimed at the full realization of the right enshrined in article 15, paragraph 1 (a), of the Covenant.[157]

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[153] See general comment No. 20 (2009).

[154] See general comments No. 3 (1990), para. 9, No. 13 (1999), para. 44, No. 14 (2000), para. 31, No. 17 (2005), para. 26 and No. 18 (2005), para. 20. See also the Limburg Principles on the Implementation of the International Covenant on Economic, Social and Cultural Rights, para. 21.

[155] See general comments No. 3 (1990), para. 9, No. 13 (1999), para. 45, No. 14 (2000), para. 32, No. 17 (2005), para. 27 and No. 18 (2005), para. 21.

[156] See general comments No. 13 (1999), paras. 46 and 47, No. 14 (2000), para. 33, No. 17 (2005), para. 28 and No. 18 (2005), para. 22.

[157] See general comments No. 13 (1990), paras. 46 and 47, No. 14 (2000), para. 33, No. 17 (2005), para. 28 and No. 18 (2005), para. 22. See also the Limburg Principles on the Implementation of the International Covenant on Economic, Social and Cultural Rights, para. 6.

49. The obligation to respect includes the adoption of specific measures aimed at achieving respect for the right of everyone, individually or in association with others or within a community or group:

(a) To freely choose their own cultural identity, to belong or not to belong to a community, and have their choice respected;

This includes the right not to be subjected to any form of discrimination based on cultural identity, exclusion or forced assimilation,[158] and the right of all persons to express their cultural identity freely and to exercise their cultural practices and way of life. States parties should consequently ensure that their legislation does not impair the enjoyment of these rights through direct or indirect discrimination.

(b) To enjoy freedom of opinion, freedom of expression in the language or languages of their choice, and the right to seek, receive and impart information and ideas of all kinds and forms including art forms, regardless of frontiers of any kind;

This implies the right of all persons to have access to, and to participate in, varied information exchanges, and to have access to cultural goods and services, understood as vectors of identity, values and meaning.[159]

(c) To enjoy the freedom to create, individually, in association with others, or within a community or group, which implies that States parties must abolish censorship of cultural activities in the arts and other forms of expression, if any;

This obligation is closely related to the duty of States parties, under article 15, paragraph 3, "to respect the freedom indispensable for scientific research and creative activity".

(d) To have access to their own cultural and linguistic heritage and to that of others;

In particular, States must respect free access by minorities to their own culture, heritage and other forms of expression, as well as the free exercise of their cultural identity and practices. This includes the right to be taught about one's own culture as well as those of others.[160] States parties must also respect the rights of indigenous peoples to their culture and heritage and to maintain and strengthen their spiritual relationship with their ancestral lands and other natural resources traditionally owned, occupied or used by them, and indispensable to their cultural life.

(e) To take part freely in an active and informed way, and without discrimination, in any important decision-making process that may have an impact on his or her way of life and on his or her rights under article 15, paragraph 1 (a).

50. In many instances, the obligations to respect and to protect freedoms, cultural heritage and diversity are interconnected. Consequently, the obligation to protect is to be understood as requiring States to take measures to prevent third parties from interfering in the exercise of rights listed in paragraph 49 above. In addition, States parties are obliged to:

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[158] International Convention on the Protection of the Rights of All Migrant Workers and Members of Their Families, art. 31

[159] Universal Declaration on Cultural Diversity, para. 8.

[160] Fribourg Declaration on Cultural Rights, arts. 6 (b) and 7 (b).

(a) Respect and protect cultural heritage in all its forms, in times of war and peace, and natural disasters;

> Cultural heritage must be preserved, developed, enriched and transmitted to future generations as a record of human experience and aspirations, in order to encourage creativity in all its diversity and to inspire a genuine dialogue between cultures. Such obligations include the care, preservation and restoration of historical sites, monuments, works of art and literary works, among others.[161]

(b) Respect and protect cultural heritage of all groups and communities, in particular the most disadvantaged and marginalized individuals and groups, in economic development and environmental policies and programmes;

> Particular attention should be paid to the adverse consequences of globalization, undue privatization of goods and services, and deregulation on the right to participate in cultural life.

(c) Respect and protect the cultural productions of indigenous peoples, including their traditional knowledge, natural medicines, folklore, rituals and other forms of expression;

> This includes protection from illegal or unjust exploitation of their lands, territories and resources by State entities or private or transnational enterprises and corporations.

(d) Promulgate and enforce legislation to prohibit discrimination based on cultural identity, as well as advocacy of national, racial or religious hatred that constitutes incitement to discrimination, hostility or violence, taking into consideration articles 19 and 20 of the International Covenant on Civil and Political Rights and article 4 of the International Convention on the Elimination of All Forms of Racial Discrimination.

51. The obligation to fulfil can be subdivided into the obligations to facilitate, promote and provide.

52. States parties are under an obligation to facilitate the right of everyone to take part in cultural life by taking a wide range of positive measures, including financial measures, that would contribute to the realization of this right, such as:

(a) Adopting policies for the protection and promotion of cultural diversity, and facilitating access to a rich and diversified range of cultural expressions, including through, inter alia, measures aimed at establishing and supporting public institutions and the cultural infrastructure necessary for the implementation of such policies; and measures aimed at enhancing diversity through public broadcasting in regional and minority languages;

(b) Adopting policies enabling persons belonging to diverse cultural communities to engage freely and without discrimination in their own cultural practices and those of others, and to choose freely their way of life;

(c) Promoting the exercise of the right of association for cultural and linguistic minorities for the development of their cultural and linguistic rights;

(d) Granting assistance, financial or other, to artists, public and private organizations, including science academies, cultural associations, trade unions and other individuals and institutions engaged in scientific and creative activities;

161 Universal Declaration on Cultural Diversity, art. 7.

(e) Encouraging scientists, artists and others to take part in international scientific and cultural research activities, such as symposiums, conferences, seminars and workshops;

(f) Taking appropriate measures or programmes to support minorities or other communities, including migrant communities, in their efforts to preserve their culture;

(g) Taking appropriate measures to remedy structural forms of discrimination so as to ensure that the underrepresentation of persons from certain communities in public life does not adversely affect their right to take part in cultural life;

(h) Taking appropriate measures to create conditions conducive to a constructive intercultural relationship between individuals and groups based on mutual respect, understanding and tolerance;

(i) Taking appropriate measures to conduct public campaigns through the media, educational institutions and other available channels, with a view to eliminating any form of prejudice against individuals or communities, based on their cultural identity.

53. The obligation to promote requires States parties to take effective steps to ensure that there is appropriate education and public awareness concerning the right to take part in cultural life, particularly in rural and deprived urban areas, or in relation to the specific situation of, inter alia, minorities and indigenous peoples. This includes education and awareness-raising on the need to respect cultural heritage and cultural diversity.

54. The obligation to fulfil requires that States parties must provide all that is necessary for fulfilment of the right to take part in cultural life when individuals or communities are unable, for reasons outside their control, to realize this right for themselves with the means at their disposal. This level of obligation includes, for example:

(a) The enactment of appropriate legislation and the establishment of effective mechanisms allowing persons, individually, in association with others, or within a community or group, to participate effectively in decision-making processes, to claim protection of their right to take part in cultural life, and to claim and receive compensation if their rights have been violated;

(b) Programmes aimed at preserving and restoring cultural heritage;

(c) The inclusion of cultural education at every level in school curricula, including history, literature, music and the history of other cultures, in consultation with all concerned;

(d) Guaranteed access for all, without discrimination on grounds of financial or any other status, to museums, libraries, cinemas and theatres and to cultural activities, services and events.

C. Core obligations

55. In its general comment No. 3 (1990), the Committee stressed that States parties have a minimum core obligation to ensure the satisfaction of, at the very least, minimum essential levels of each of the rights set out in the Covenant. Thus, in accordance with the Covenant and other international instruments dealing with human rights and the protection of cultural diversity, the Committee considers that article 15, paragraph 1 (a), of the Covenant entails at least the obligation to create and promote an environment within which a person individually, or in association with others, or within a

community or group, can participate in the culture of their choice, which includes the following core obligations applicable with immediate effect:

(a) To take legislative and any other necessary steps to guarantee non-discrimination and gender equality in the enjoyment of the right of everyone to take part in cultural life;

(b) To respect the right of everyone to identify or not identify themselves with one or more communities, and the right to change their choice;

(c) To respect and protect the right of everyone to engage in their own cultural practices, while respecting human rights which entails, in particular, respecting freedom of thought, belief and religion; freedom of opinion and expression; a person's right to use the language of his or her choice; freedom of association and peaceful assembly; and freedom to choose and set up educational establishments;

(d) To eliminate any barriers or obstacles that inhibit or restrict a person's access to the person's own culture or to other cultures, without discrimination and without consideration for frontiers of any kind;

(e) To allow and encourage the participation of persons belonging to minority groups, indigenous peoples or to other communities in the design and implementation of laws and policies that affect them. In particular, States parties should obtain their free and informed prior consent when the preservation of their cultural resources, especially those associated with their way of life and cultural expression, are at risk.

D. International obligations

56. In its general comment No. 3 (1990), the Committee draws attention to the obligation of States parties to take steps, individually and through international assistance and cooperation, especially through economic and technical cooperation, with a view to achieving the full realization of the rights recognized in the Covenant. In the spirit of Article 56 of the Charter of the United Nations, as well as specific provisions of the International Covenant on Economic, Social and Cultural Rights (art. 2, para. 1, and arts. 15 and 23), States parties should recognize and promote the essential role of international cooperation in the achievement of the rights recognized in the Covenant, including the right of everyone to take part in cultural life, and should fulfil their commitment to take joint and separate action to that effect.

57. States parties should, through international agreements where appropriate, ensure that the realization of the right of everyone to take part in cultural life receives due attention.[162]

58. The Committee recalls that international cooperation for development and thus for the realization of economic, social and cultural rights, including the right to take part in cultural life, is an obligation of States parties, especially of those States that are in a position to provide assistance. This obligation is in accordance with Articles 55 and 56 of the Charter of the United Nations, as well as articles 2, paragraph 1, and articles 15 and 23 of the Covenant.[163]

59. In negotiations with international financial institutions and in concluding bilateral agreements, States parties should ensure that the enjoyment of the right enshrined in article 15, paragraph 1 (a), of the Covenant is not impaired. For example, the strategies, programmes and policies adopted by States

162 See general comment No. 18 (2005), para. 29.

163 General comment No. 3 (1990), para. 14. See also general comment No. 18 (2005), para. 37.

parties under structural adjustment programmes should not interfere with their core obligations in relation to the right of everyone, especially the most disadvantaged and marginalized individuals and groups, to take part in cultural life.[164]

IV. Violations

60. To demonstrate compliance with their general and specific obligations, States parties must show that they have taken appropriate measures to ensure the respect for and protection of cultural freedoms, as well as the necessary steps towards the full realization of the right to take part in cultural life within their maximum available resources. States parties must also show that they have guaranteed that the right is enjoyed equally and without discrimination, by men and women.

61. In assessing whether States parties have complied with obligations to take action, the Committee looks at whether implementation is reasonable or proportionate with respect to the attainment of the relevant rights, complies with human rights and democratic principles, and whether it is subject to an adequate framework of monitoring and accountability.

62. Violations can occur through the direct action of a State party or of other entities or institutions that are insufficiently regulated by the State party, including, in particular, those in the private sector. Many violations of the right to take part in cultural life occur when States parties prevent access to cultural life, practices, goods and services by individuals or communities.

63. Violations of article 15, paragraph 1 (a), also occur through the omission or failure of a State party to take the necessary measures to comply with its legal obligations under this provision. Violations through omission include the failure to take appropriate steps to achieve the full realization of the right of everyone to take part in cultural life, and the failure to enforce relevant laws or to provide administrative, judicial or other appropriate remedies to enable people to exercise in full the right to take part in cultural life.

64. A violation also occurs when a State party fails to take steps to combat practices harmful to the well-being of a person or group of persons. These harmful practices, including those attributed to customs and traditions, such as female genital mutilation and allegations of the practice of witchcraft, are barriers to the full exercise by the affected persons of the right enshrined in article 15, paragraph 1 (a).

65. Any deliberately retrogressive measures in relation to the right to take part in cultural life would require the most careful consideration and need to be fully justified by reference to the totality of the rights provided for in the Covenant and in the context of the full use of the maximum available resources.

V. Implementation at the national level

A. Legislation, strategies and policies

66. While States parties have a wide margin of discretion in selecting the steps they consider most appropriate for the full realization of the right, they

164 See general comment No. 18 (2005), para. 30.

must immediately take those steps intended to guarantee access by everyone, without discrimination, to cultural life.

67. States parties must take the necessary steps without delay to guarantee immediately at least the minimum content of the core obligations (see paragraph 56 above). Many of these steps, such as those intended to guarantee non-discrimination de jure, do not necessarily require financial resources. While there may be other steps that require resources, these steps are nevertheless essential to ensure the implementation of that minimum content. Such steps are not static, and States parties are obliged to advance progressively towards the full realization of the rights recognized in the Covenant and, as far as the present general comment is concerned, of the right enshrined in article 15, paragraph 1 (a).

68. The Committee encourages States parties to make the greatest possible use of the valuable cultural resources that every society possesses and to bring them within the reach of everyone, paying particular attention to the most disadvantaged and marginalized individuals and groups, in order to ensure that everyone has effective access to cultural life.

69. The Committee emphasizes that inclusive cultural empowerment derived from the right of everyone to take part in cultural life is a tool for reducing the disparities so that everyone can enjoy, on an equal footing, the values of his or her own culture within a democratic society.

70. States parties, in implementing the right enshrined in article 15, paragraph 1 (a), of the Covenant, should go beyond the material aspects of culture (such as museums, libraries, theatres, cinemas, monuments and heritage sites) and adopt policies, programmes and proactive measures that also promote effective access by all to intangible cultural goods (such as language, knowledge and traditions).

B. Indicators and benchmarks

71. In their national strategies and policies, States parties should identify appropriate indicators and benchmarks, including disaggregated statistics and time frames that allow them to monitor effectively the implementation of the right of everyone to take part in cultural life, and also to assess progress towards the full realization of this right.

C. Remedies and accountability

72. The strategies and policies adopted by States parties should provide for the establishment of effective mechanisms and institutions, where these do not exist, to investigate and examine alleged infringements of article 15, paragraph 1 (a), identify responsibilities, publicize the results and offer the necessary administrative, judicial or other remedies to compensate victims.

VI. Obligations of actors other than States

73. While compliance with the Covenant is mainly the responsibility of States parties, all members of civil society — individuals, groups, communities, minorities, indigenous peoples, religious bodies, private organizations, business and civil society in general — also have responsibilities in relation to the effective implementation of the right of everyone to take part in cultural life. States parties should regulate the responsibility incumbent upon

the corporate sector and other non-State actors with regard to the respect for this right.

74. Communities and cultural associations play a fundamental role in the promotion of the right of everyone to take part in cultural life at the local and national levels, and in cooperating with States parties in the implementation of their obligations under article 15, paragraph 1 (a).

75. The Committee notes that, as members of international organizations such as United Nations Educational, Scientific and Cultural Organization (UNESCO), the World Intellectual Property Organization (WIPO), the International Labour Organization (ILO), the Food and Agriculture Organization of the United Nations (FAO), the World Health Organization (WHO) and the World Trade Organization (WTO), States parties have an obligation to adopt whatever measures they can to ensure that the policies and decisions of those organizations in the field of culture and related areas are in conformity with their obligations under the Covenant, in particular the obligations contained in article 15 article 2, paragraph 1, and articles 22 and 23, concerning international assistance and cooperation.

76. United Nations organs and specialized agencies, should, within their fields of competence and in accordance with articles 22 and 23 of the Covenant, adopt international measures likely to contribute to the progressive implementation of article 15, paragraph 1 (a). In particular, UNESCO, WIPO, ILO, FAO, WHO and other relevant agencies, funds and programmes of the United Nations are called upon to intensify their efforts to take into account human rights principles and obligations in their work concerning the right of everyone to take part in cultural life, in cooperation with the Office of the United Nations High Commissioner for Human Rights.

ANNEX VII :QUESTIONNAIRE

Questionnaire for 27 national correspondents

Access of young people to culture

When answering the questionnaire, please be sensitive to different divisions affecting young people's lives (geographic - rural/urban etc.; linguistic; gender; ethnic or national background; socioeconomic background; people with disabilities/and others).

The objective of the questionnaire is to have a general view of the access of young people to culture (cultural services, training, institutions, policy-making etc,) in your country. You can also pay attention to the cultural activities generated by the young people themselves out of official frameworks.

You can submit your answers through the private area of the project at http://www.interarts.net/area_privada/

Any question, comment or observation you may have, please contact the coordinator of the study, Annamari Laaksonen at alaaksonen@interarts.net

or make use of the project forums at http://www.interarts.net/area_privada/forum.php?p=2

1. Official institutions and policy objectives/actions

When answering this question, please be aware of different administrative levels (national, regional, local). Please use 1-3 pages (500-1500 words)

***Institutions*:**
What are the main entities and institutions in your country that carry out policies and planning on access to culture of young people? (Ministry of Culture, Ministry of Education, other?) Does a separate department for youth policies/cultural youth policies exist? What other institutions deal with youth policies? Does your country have national, regional or local youth councils? What is the relative relevance of local/regional/national entities?

Policies:
What are the main youth policy issues (especially related to access to culture) that you can identify in your country for the past years? What is the direct financial support by institutions (subsidies, grants, other methods of support)? Please list, and explain and evaluate where necessary, programmes, projects, plans of action, campaigns and policy objectives that exist or have existed during the past five years at national, regional and local level? How the main policy priorities and funding have changed and what are they today? What are the main funding sources of actions of access to culture of young people, what amount is destined (approximately) by official institutions (such as Ministries)? What weight do local/regional/national entities have in budgetary terms?

2. Normative framework

Please use maximum 500 words (one page)

Is access to culture or access to culture of young people mentioned in the constitution of your country? Yes ___ No____

Are there separate laws on access to culture of young people, youth policies or cultural/educative activities of young people? Yes____ No____

If yes, in which laws the different aspects related to the access of young people to culture come out and what kind of context do they have?

Has your country signed any international treaties or other instruments on children or youth protection? Yes _ No_ if yes, which ones_____

Are there any other normative instruments on young people and their access to culture (access, participation, access to information, internet etc.? yes ___ no____ if yes, what are they ____?

Comments or observations:

3. Civil society keyholders and the private sector?

When answering this question, please be aware of different levels (national, regional, local). Please use 1-3 pages (500-1500 words)

Are there relevant youth organisations in your country? Yes___ No___
If yes, what extent do these organisations have and do they carry out culture-related activities (for example youth passes of discount to entities, youth culture festivals, training courses etc.)?

Are there any alternative or independent cultural youth movements (for example *reclaim the streets* or others)?
Yes____ No___ Are these active movements?

Please describe briefly the impact that civil society organisations and movements have in your opinion in fostering access to culture for young people.

Is the private sector active in your country in activities related to promoting access to culture? Yes__ No____
If yes, what would be the main forms of fostering access (festivals, cultural services, training, private media, shows, etc.)

Please mention some relevant agents/entities of the private sector that foster access to culture of young people?

4. Youth culture trends (social and cultural factors)

Please use 2-4 pages (500 to 2000 words). Be as brief as possible.

***Factual/statistical**:* How are young people described in your country in terms of 'official term' (for example age group or in legislation, media, public debate?. What percentage of the population do young people form?

Descriptive: How would you describe (briefly) the main trends of youth culture in your culture? What are the main youth culture products – or people in your country? What are the main media or other channels of youth culture in your country (on-line or "offline")?

***Visibility**:* Do you have an impression that young people are taken into consideration in your country, or that they have enough visibility? Are there any issues of youth culture that have been subjects of public debate recently? Please, support your statements with facts/arguments.

Obstacles: What is your interpretation of the central challenges for young people that keep young people from participating in culture?

5. Best practices and a case study

Please present a set of good practices (minimum 1-3 for small countries, 2-5 for medium and 3-7 for large). Please choose one to describe it in greater detail (as a possible case study for a later use).

A best practice is an example of a cultural activity for young people that achieves to foster the access and participation of young people in culture. These can be festival, cultural services (such as libraries, museums, theatres), on-line tools or spaces or other relevant experiences especially targeted to young people. Please select as different examples as possible with, if possible, different target groups (minorities/rural/urban etc.).

For the best practices please follow the following template:

Name:
Location:
Summary:
Context/scenario:
Target group:
Brief description of activities:
Partners involved:
Budget/funding (in available):
Year:
Lessons learned:
Results (if any):
url:

In case of one more detailed description please list any lessons learned, highlights and possible impact on policies/youth culture/local development etc.

6. Studies and bibliography

Please list as many studies as you find relevant.

Are there any studies on the participation of young people in culture in your country (attendance of young people in cultural institutions such as museums etc., participation of young people in training etc.)? Yes__ No___
If yes, what kinds of studies and what kind of results or findings do they present?

Can you point out any other relevant studies or bibliography that could be useful for the purposes of this study (books, articles and viewpoints, research work, research reports, virtual libraries, official documents, etc.)?

7. **Testimonies** (Optional)

Please collect 1-3 short testimonies of young people (by interview or short writings) in your country in which they describe by their own words the possibilities (and obstacles) of accessing to culture, and what in their opinion would be desirable and needed to foster this access. These testimonies will remain anonymous and you only need to attach very descriptive information (such as age and gender).

When answering the questionnaire we recommend that, if possible, you let a few people (young people, professional from the cultural sector) read and comment on them. This might help you to have a larger picture of the situation in your country.

Thank you!

Views of young people on access to culture

"I think that in my country young people are the major focal point of several sectors. During the last general election (2008) the media showed that young people matter. Several meetings were held with students, and young people were taken into consideration in political manifestos. When it comes to sports, even though this is a sector made up of people of different ages, the actual teams, including those representing my country abroad, are mostly comprised of young people. When it comes to education, as a student I can see my school progress because of government aids, with more courses introduced annually, more equipment. As for cultural events, local events usually have a high youth participation and turnout. The obstacles young people face in their access to culture is lack of awareness of them, and that is besides the fact that events are rarely advertised in a professional way, not to mention that entry requirement can be a hassle." *(Female, 22, Arts student)*

"Well, in my country, the opportunities are very few. For example, I had the opportunity to travel abroad as part of a European programme that involved young people from European Union countries travelling to Estonia for one week so as to promote their country's capital city. I was invited to participate because my mother knew the person responsible for organising the programme and they were in need of young people in my country to take part. I am really interested in such things. I am also involved in a theatrical group which I joined because my grandmother's sister knew the director! In each municipality there is a theatre group but you must know people in order to become a member. I believe that our society enjoys visiting the theatre and they prefer comedies – especially national ones. My experience from the group is that people don't really take it professionally but they do love being a part of it! They do it with all their heart... We are involved in all aspects of the performance: we create the costumes, design the background, and work the lights and the music. We travel around the country and you can clearly see how people support and appreciate our efforts. As far as the government is concerned, I would rather not comment on this, as political views are the focus of discussion rather than culture. It might sound shocking but it's true. My experience in Estonia was very good. I met people from different countries and I got to learn about their habits and their history. Although I must say that one week was not enough – but at least I got a small taste of other cultures and points of view!" *(Female, 24, urban environment)*

'What is culture? With regards to film, dance, theatre and going out, the access to culture is very good in my view. The access to opera and museums is much less obvious. For instance, when you go to the opera, you get judged quite a lot for being noisy, but also simply because it is not something that young people generally visit. Museums present valuable and old pieces of art, which are often disrespected by young people because they do not understand and appreciate their value. I really think that most people my age do not go to the opera or museums out of their own initiative. In opposition, dance and film are the most accessible cultural expressions, together with pop music, either legal or illegal, obtained by download or music store shopping. Opera is the least accessible, it is too classical and absolutely not my cup of tea. On the other hand, experiencing pop music is not always evidently accessible for young people. In many cases you have to be 18 years or older to be able to enter a party or festival.' *(14 year-old girl; secondary school;)*

"Although culture is abundant in this country with talents in the world of Art, theatre, music etc., the participations levels are poor in comparison to some of our European partners. I think it comes down to more than each cultural event promoting their endeavours, although this is needed. But more a changing of perceptions and barriers to cultural experience integral within the mind frames of many 15 – 28 year olds in our society. If we look at the likes of Berlin where you

have huge unemployment yet a thriving cultural environment! How can we get there, what's so different? Is it the way culture is perceived, experienced or promoted? I think it is up to Irish artists to continue to create a cultural environment but up to the Arts Council to really try and tackle perception.
I think education and exposure from a young age is integral to foster access. Developing interest in the arts from a young age will help to carry through in our society and this is as much about how it is taught in our schools as parents influence. Many people see the cultural activities as that for the higher classes and this is ridiculous but I am not sure how to change this perception to increase access but it is a huge barrier. The dedicating of city centre spaces for cultural activities is important; Temple Bar is a good example of an area thriving with cultural organisations that are very successful. Having AFFORDABLE space in the city centre's for the use of culture allows for it to thrive and be exposed to high volumes enticing access. Government needs more initiatives like Temple Bar around the country, even on a smaller scale. Culture in my country is thriving, but yes a lack of access results it much of our population simply missing out." (Female, 23)

"***To me the young people in my country are interested in having fun and they do this basically by visiting disco night bars and coffee bars. Because of this may be the culture programme is not the basic entertainment activity of the majority of the young people in my country. May be the basic reason is that they are not well informed about the forthcoming activities and they do not have much spare time to do this. Basically I am interested in visiting theatres, movies, art galleries and above all I admire the holidays that are held with the purpose of visiting historical monuments. The basic reasons because of which I do not pay so close attention to the cultural life is because I do not have enough time, am not well informed and may be my budget is another constraint as well. To me the above mentioned reasons are valid for the majority of the young people in my country. I would like to add that the main mistake because of which the young people not only have a minimal interest in the cultural life but also prefer the alternative of the bars is that the information about the cultural life and forthcoming international and national cultural events is not presented on time, is not presented in the most suitable and attractive manner to the young generation and furthermore the places for cultural events are not that attractive as interior either.As an ordinary young person I would say that so far no organisation or a foundation has tried to catch somehow my attention regarding the cultural life. In order to attract somebody to a specific goal you have to be proactive and to me this is one of the main disadvantages of the organisations at how that are dealing with culture or youth initiatives. It is not possible to sit and wait all the generation to run into the cultural events if you have not done anything proper to attract these people in a long lasting way."*** (Female, 28,)

"Take a look at young people... young people have a lot of different possibilities, they are just too lazy to use them. Of course there are people with disabilities who are locked on fifth floor and cannot participate; rest just doesn't want to participate. I think there are not so much obstacles, of course it depends on what is meant by culture activities and it might be cases when it depends on some extraordinary preconditions necessary, as example weather, place or whatever, but it anyhow is not an obstacle it is just lack of will." (Female, 19)

"As a representative of the youth of our society, I can safely say that the possibilities to access culture in our country are both easy and difficult at the same time. For example, it depends on the individual, on how involved they wish to be and this ties in with their finances; on how much money they have available to pursue culture. So, a young person needs to be willing to be involved, but even then, probably needs to satisfy certain criteria to get involved, while they can only choose from a limited number of options. Especially, given that the school has not taken up this role that actively. These all constitute obstacles for the appropriate involvement of youth since they act as discouraging factors." (Male, 17, urban environment)

"Nowadays, when speaking about the young people's connection to culture, there is a general opinion that the youth are not interested in culture and art, yet I believe it is not like that. The grown-ups are not equally interested in culture either. We, the young people, are not similar thus people should not consider us from a general viewpoint; in my opinion today young people find themselves in a more difficult context. It is very difficult for them to select the valuable and beautiful from a wide range of irrelevant areas. There are more events, which cannot be defined as cultural, than those, which emphasise the useful knowledge.

Those who support the children from a very early age have a great role - it is about many, many songs, knowledge of fairy tales, the connection to nature, the culture of other nations, etc. Whether the parents and the pedagogues take care of the "souls of young people," the children will develop properly, in a good direction, and the value will be preserved in their adulthood too.

Me and my circle of friends (perhaps we have been lucky, perhaps the situation is more different than somewhere else) have greatly enjoyed and appreciated tradition, the preservation and knowledge of culture, and the books, theatre, films and the development and improvement of our education have become part of our lives.

Finally, on the basis of my short experience, I can state that the young people appreciate the value of culture and art. Perhaps in some other locations, perhaps in a more different way, but their interest and demand is gradually strengthening." (Female, 22)

"It's hard to get cheap tickets to theatre or to Opera. Some months ago I wanted to go with my girlfriend to National Theatre but all the ticket with reduction for students were sold out. If you want to catch cheap tickets you have to go to buy the tickets for students with one or two weeks before the performance. And these special tickets for students are only at theatre, opera or some cinemas. If you want to go at a pop or rock concert and buy a cheap ticket for students you don't have this opportunity. I think it is necessary to offer more cheap tickets for students." *(Male, 20)*

*"**My opportunities to access culture are rather wide. Even though I live outside the city, the capital is not far away and hence there are sufficient cultural activities that I can go to. In the big city you can experience theatre, art, dance, music, film… There are also many student discounts, as well as culture vouchers that make it very attractive to go to cultural events. However, the process of requesting and obtaining these vouchers can perhaps be organised in a more efficient manner. It requires a lot of effort. Many young people do not even know they exist. Therefore I think they should be publicised a bit more. The main obstacle concerning accessing culture, in my view, is the financial aspect. Performances and theatre and dance productions are still rather expensive to my standards, and I think this is a general concern for a lot of young people with regards to participating in cultural events. I have also noticed that the communication of certain shows or exhibitions do not reach me, nor my contemporaries. That is why I think that it is very important that young people are introduced with culture and the cultural scene, especially in their final years of secondary school. Hence they might take the initiative to go to cultural events more frequently and rapidly in the future. In this respect, aesthetics teachers play a central role. I think that school discounts should be implemented and promoted more widely'. (***21 year-old girl; college student;)

"I think there are enough possibilities to have access to culture, the tickets at theatre or at cinemas are cheap, but I don't have enough time to go see a movie or a show as much as I want to do so. It will be better if the cultural institutions will adapt their programme with the work programme of young professionals who during the week have to work till 8.p.m. and sometime even Saturday till 6. p.m." *(Female, 26)*

"I visit a lot of museums and exhibitions; I like them very much probably also because of my job. I also read a lot and listen to music: honestly, I think the cost of CDs is too high and I do download music illegally by E-Mule. Also books are too expensive: I'd like to read more than I do, but I cannot afford to buy all the books I'd love to.
The main problem for me as cultural consumer is time (for example, I go very rarely to the theatre for this reason) and money, as I said.

I think that young people under 35 should have discounts on books, CDs, cinemas, etc.: I am very lucky because I am 29 and I have already been working for 5 years, but I know I am quite an exception in Italy and – notwithstanding the fact that I earn a living – I still think that some cultural products are too expensive. I think that politicians should make interventions to lower the prices, especially of books and CDs". *(Female, 29)*

"I, as an artist believe, that young people have possibilities to exercise culture activities with no limitations but, to be frank, young people outside the capital do not have as many possibilities at all and there is another thing that is even more important – costs of activities. Prices of tickets to cinema or concerts has highly increased, but young people do not have so many resources to spend on leisure time. So here you can choose between culture activities or food! It can only be made better if either more funding is given to culture or actual funding is spent more effectively." (Male, 25)

"Frankly speaking I don't know how young people can find time for culture activities. I have to study and to work, so I just don't have enough time, might be when I will be old. The ther thing is actual offer; I don't think it suits all wants of young people. Somehow it seems that behind borders people are more creative to find entertainment and different cultural activities. Ours is more traditional, a larger number of young people can be found in pubs on weekends rather than in theatre or opera. But it might be as well problem in Europe. What will happen in future? I don't know, but considering crisis, I think that we might suffer from little degradation period. This process in my mind cannot be stopped or at least I don't see the way." *(Male, 21)*

'Culture is a wide term, it goes from music to literature to historical plays. Of course, the modern pop culture is all around us, we grow up with that. Sadly enough a lot of cultural happenings are not encouraged enough by educators (school and/or parents). In the Netherlands there are a lot of smaller villages that organize festivals of older craftsmanship ('ambachtsfeesten'). These festivities give the youth a small insight in the cultural background and heritage of their own habitat. Thanks to the success of modern plays, like the Lion King, the musical phenomenon is growing big at the moment we speak. In contradiction to previous examples other cultural outbursts, like classical or jazz music, museums and literature are not that common in the life of modern youth. We have a national classical radio station, so there is accessibility enough. There are multiple museums in every bigger town, theatres are found everywhere. All of this accessible to everyone. Still culture, as a term, is considered dull, grey and dusty'. (Male, 25)

"In my opinion, there are generally many opportunities in my country to participate in the arts and culture. There are plenty of offers from the arts, music and theatre in my home town, and they are easy to locate over the internet. Problematic, particularly for young people, is however, that many offers need to be paid for. Free entry to museums, such as in England, is very rare in my country, and particularly temporary arts exhibitions are very expensive. More than once this has deterred me from going, and I am sure that it is similar for other young people – sometimes, you just prefer to save your money for something else. This problem of costs is particularly relevant when it comes to one's own cultural activities, for example learning an instrument or attending an arts class. I have been lucky that my parents have supported me financially. But I think, whoever doesn't get significant support from their parents, has hardly a chance to participate.

My own most significant "cultural activity" is playing the flute. During eight years I have had classes, and in this framework even gave concerts and played with ensembles and orchestras. Because my parents love music themselves, we go several times a year to classical concerts and to the theatre. These are things I really enjoy, but I don't organize them myself. If I take the initiative, it is normally rather to go with friends to see "modern" bands and groups or go to music festivals. I like to go to museums of all kinds, but as the number of them is rather limited

in my own time, this happens more often when I travel or on vacation. I rarely go to see arts exhibitions, generally only if I know the artist's name or have prior knowledge through school, friends or parents. I like to read and have a library pass. However, because of a lack of time I often don't come to read; I also find that reading next to school or university is not a very good "compensatory" activity. I therefore often prefer to do sports or similar things.

The most effective measure [to improve access to culture] in my view would be to increase funding of the arts and culture for young people, such as for example free entry to museums and exhibitions, at least for pupils and students. In my view, parents play great role in the support of artistic activity or interest of young people. Therefore, many young people have probably different preconditions, which can hardly be changed "from outside". At the same time, I think there is much to be done to publicize existing offers (e.g. in schools), or to target young people through special advertising campaigns. Often you only find offers if you really look for them, this could perhaps be made more simple." (Female, 19)

"I think there are enough possibilities to have access to culture, the tickets at theatre or at cinemas are cheap, but I don't have enough time to go see a movie or a show as much as I want to do so. It will be better if the cultural institutions will adapt their programme with the work programme of young professionals who during the week have to work till 8.p.m. and sometime even Saturday till 6. p.m." *(Female, 26)*

"I do not create culture on my own. I do not participate in any youth organisation or any other form of an amateur culture. Of course, I do participate in culture. I attend to cinema, museums, galleries and theatres (rarely). My favourite way of participating in culture is an art in the public space (for example photo, poster exhibitions at streets etc.). These kind of participation is free of costs and do not require to plan your time.

In general, the youth in my country can find many possibilities to access to culture (especially school pupils and students) – the youth affairs are not marginalized in my country. In my opinion the offer addressed to young people is relatively sufficient, however; it is a point of view of a person living in a big city. It is a well known fact that access to culture is much more difficult for someone living in the country or village, where the cultural offer is not varied. This situation is even worse when considering a lack of access to information and lack of promotion of the cultural offer. Large cities also face the problem of lack of information (especially non commercial one). That is why good information system on cultural life could facilitate access to culture. Personally, I usually get information from the Internet, from many web-sites - it is hard to give a concrete one.

I have to admit that last decade brought about a great change – the Internet appeared and it gave an access to varied resources which allow young people publishing their own contents – films, photos and articles. Nowadays, youths have a possibility to express themselves through blogs, forums, community portals etc. Moreover, young people can also participate in the life of Culture Houses and Culture Centres whose offer,ton a large extent, is addressed to them. The problem is that most of these institutions act in an old fashion way and do not have a "modern offer" to attract the young generation. However, what is satisfactory, some of them have already improved their activity (others are in the process) and right now they attract not only young people." (Female, 25)

"I live in the capital so I do not have to worry about dying of boredom. At least one cultural event takes place every day and one I like at least once a week. The problem is how to learn about them. The most accessible way is probably the Internet or web sites that specialize in advertising

independent culture. There is no need to look for commercial events because they are accompanied by mass advertising. I take notice mostly of posters at the bus stop where I catch a bus to school. Another interesting source of culture are cafés that partially organize exhibitions or show movies. Libraries are essential for culture regarding state institutions. Finally yet importantly, artists themselves have their own websites where they reflect what goes on. Therefore, the most important thing for me is availability of web directories of independent culture; these websites are usually run based on voluntary or grant financing without any advertisements.

Regardless rich cultural programme, culture in the streets of the city does not exist. When you go for a walk downtown, you only meet a man who sells CDs and presents playback performance for tourists. Although I would like to take part in the development of this kind of culture, it is legally impossible. You need to have permission from the city hall for a performance in the street. This permission is unbelievably expensive and it is limited by assigning the exact location of a performance. A place in main touristic streets costs even more. The result is a street commercial sector with zero cultural value and a threat of arrest and fine for those who refuse to subordinate.

On the other hand, if you have good will, it is possible to organize concerts and rent space that is not so expensive. Civic society is essential for contemporary culture. I see will and possibilities to create culture but it is necessary that no limiting orders stand in their way and there is also a need to allow communication among active people. The Internet is a very cheap medium that could serve these purposes. Supporting projects for advertising independent artists and their mutual meetings would be enough." *(Male, 18, middle class, urban environment)*

"My opportunities to access culture are rather wide. Even though I live in the , Brussels is not far away and hence there are sufficient cultural activities that I can go to. In Brussels you can experience theatre, art, dance, music, film… There are also many student discounts, as well as culture vouchers **['cultuurwaardebon' in Dutch]** ***that make it very attractive to go to cultural events. However, the process of requesting and obtaining these vouchers can perhaps be organised in a more efficient manner. It asks for a lot of effort. Many young people do not even know they exist. Therefore I think they should be publicised a bit more. The main obstacle concerning accessing culture, in my view, is the financial aspect. Performances and theatre and dance productions are still rather expensive to my standards, and I think this is a general concern for a lot of young people with regards to participating in cultural events. I have also noticed that the communication of certain shows or exhibitions do not reach me, nor my contemporaries. That is why I think that it is very important that young people are introduced with culture and the cultural scene, especially in their final years of secondary school. Hence they might take the initiative to go to cultural events more frequently and rapidly in the future. In this respect, aesthetics teachers play a central role. I think that school discounts should be implemented and promoted more widely'.*** (21 year-old girl; college student;)

However, we had the possibility to go to the nearest city, which was about 15km far from our town. But there was a problem with the transport. Not everybody in the town had their own car. And the public transport wasn't organized well at all. There was no bus connection during the evening/night and the last train went at 10:40 p.m.
Even though our teachers tried to take us to some cultural events, the choice of theatre performances, for example, was quite bad. They tried to show us performances where topics were related to the lessons (such as historical plays or classical plays by old authors) but there was nothing interesting for the students who did not have any other experience with culture. The problem of the teachers was that they wanted to be too much educative which finally did not apply with the mission of culture – to entertain and make the people think! The students afterwards did not create any connection/relation with culture.

I do not see any obstacle in accessing culture here in .. as there are many theatres, enough galleries and museums, enormous number of music clubs organizing concerts and gigs, cinemas with a wide range of movies, several festivals focused on different kinds of culture. One good thing in Brno is a good public transportation system because you can get almost everywhere any time. Moreover, magazines published every week with the programmes of all cultural organisations and institutions and with reviews on what is happening in the city are helpful for accessing culture. These magazines are usually free and spread over the whole city (you can find them almost everywhere). I'm really satisfied with the cultural possibilities and their promotion here in the city!

Briefly: what are the biggest obstacles in accessing culture in my opinion?

- ***Lack of cultural events/possibilities in the place you live***

- ***Bad attitude of teachers in accessing culture to students***
- ***Bad attitude of cultural coordinators of the city***
- ***No interest of the parents to provide access to culture for their children"***

(Female, 22, small town)

"Back in my schooldays I was lucky to have teachers who tried to spark an interest in literature, music, dance and the arts. They succeeded! And it was for my favourite teacher that some of my schoolmates and I had the chance to write and perform more than one play in a huge theatre in my hometown. Together with great artists we experienced the energy culture creates.

Of course, I was always interested in culture, the arts and creativity, but had it not been for these inspiring people I would not be who I am now, would not do for a living what I do and quite probably would not live where I live.

What I want to say with all this is that access to culture is very easy when there are people who promote it. I know exactly what cultural services, institutions, training etc. I am interested in. And I know how to get the information I need. Therefore, I can participate easily in the wide cultural range my city offers.

If you ask young people what deters them from participating more in cultural activities you hear the following answers: no time, no money, lack of opportunities, lack of information etc. But above all many of them are just not interested. And it is that lack of interest we can easily work on. A lot of young people make music, dance, draw and go to the cinema. They already are engaged in cultural activities. So it should not be too difficult to get them interested in taking part in a play, go to the museum or paint a picture. Young people are creative – we just need to give them the space to be. And maybe we can listen to them closely what exactly it is they are interested in." (TN, 30, , female, researcher in a culture and education youth organization)

Getting back to my story at the beginning of this statement: in my opinion, we need to start in our schools to foster the access of young people to culture. Young people – starting from a very early age – should meet artists, work in cultural institutions and be creative.

We should provide a stimulating environment that allows young people to learn by discovery, to experience cultural variety and express artistically.

Thus, we need to develop the curricula further and promote partnerships between schools and cultural institutions.

Cultural institutions should offer more programmes (of course, many do that already) for young people because they are their future audience. Cultural institutions in Austria are rather expensive although many offer discounts for students. I recommend that at least museums should be free for people under 20. And ideally, we could make it possible that every student can afford to see a play or a concert two or three times a year.

But above all we need to give young people the chance to get involved.

How can somebody participate in culture? ***-The Audience's perspective***

In other words, how can someone access the on-going cultural events? In Athens, Greece (I sha draft the current situation solely for Athens, the way I see it) there are constantly all sorts of cul events taking place. One may be informed about the venues and all the necessary details by art magazines, internet sites and social networking websites, newspapers & free-press newspapers advertisements (to a lesser extent) and radio spots. Interestingly enough, it is encouraging to n that in Athens there remains the mouth-to-mouth exhortation. This is interesting because (a) it that there is an active audience in Greece that strives for quality options and (b) it shows that th mouth-to-mouth approach to culture is still in use, in spite of the capital's large population, pro that people still exchange views and take into account other people's artistic opinion (eg. many instances of artistic films that were not considered as 'hits' and received wide welcoming in Ath

Overall, I think that a person who follows cultural events will be able to get the required informa quite easily with no serious obstacles. However, the only obstacle one should consider, is the f that many events are not marketed enough so as to stimulate public interest. To be more precis one does not closely follow the artistic/cultural scene (often the case due to work-load), then on low chances of accessing artistically interesting events; in other words, people do not know wh

they are missing out. Therefore, there needs to be better access to information so that citizens t exposed to all their (cultural) options. Sometimes supply controls demand in the culture industr rather than the other way round -but this is true in all countries.

The way I see it, social networking sites, chaotic as they are in terms of providing information, c helpful in this respect. This is a way to quickly be informed on all sorts of cultural events taking since even people with limited available time manage to spend time on such sites on a weekly, i daily, basis.

"In my opinion there is no lack of culture in my city at the moment; we truly have a lot of various events. Take the example of "Street Music Day" which annualy takes place in May. Everyone can participate in it, both professional musicians and those who sympathise with the musicians. The positive side of the event is the diversity of music styles and originality of the musicians, both in terms of music instruments and performance. Or take the example of Kino Pavasaris (The Spring of Film) which is a great opportunity to see different, non-hollywood film. However, the access is limited by high ticket prices…. In general, there is no lack of events in the capital, but some of them are not accessible because of high prices (Kino Pavasaris, concerts of foreign performers) while others lack of better advertising. I am sure that I have not heard about a very large part of smaller events.

Talking about the access to culture I think that the largest part of it is oriented to the young people (I mean those events which take place on street or in untraditional art spaces). Probably the target groups of the events are too limited, for example, I think that a bigger attention should be paid to pensioners, maybe poetry reading, concerts in churches (but I do not argue that there are no such events).

In general, I see several problems: too high prices to some events (and it is really great that there are free events), not always well chosen advertising and a lack of the intelligence of people and their need to be interested in culture. "

'I have a lot of access to culture, partly because I grew up in a little village with a lot of cultural (mostly folkloristic) possibilities and events through the year. I became member of a wind band when I was nine years old and after that I developed a big interest for music and became a music student. Where I live (the province Limburg), there are a lot of possibilities concerning classical music: it's the epicenter for wind bands, which I absolutely love. Sadly enough, wind music is not all that popular amongst young people. It has an old fashioned image, despite the fact that there are as much young people member of a wind band than, say, sport associations. We also have a few good theatres, jazz cafes and festivals (Pinkpop, World Music Contest), but the really good concert houses and orchestras are in the larger cities like Amsterdam, Rotterdam, and The Hague. This also counts for high quality museums, festivals and other going out opportunities. Combined with a really bad public transport system (most trains stop in Eindhoven in the evening, which means you cannot travel back by train to Limburg after going out in a city outside of Limburg), the access to culture outside Limburg is not that easy.
On the other hand: a big plus concerning access to culture in the Netherlands are the general student discounts (and CJP). Most theaters and museums give discounts on entrance fees on showing your college card and that enables a lot of students to get their share of cultural life in my countrys'. *(Female, 20)*

"For me personally it is not particularly difficult to engage with cultural offers in Magdeburg. There are several reasons for this. Firstly, I have played the piano for many years and have participated in competitions and concerts. My parents also contribute significantly. With them, I could go to exhibitions, such as the MOMA. The interest for classical music, not very common in my age group, I also owe to my parents. From very early on I've attended orchestra rehearsals led by my grandfather, who was the cantor and organist in a small town. But not only "old" artists like Bach are fascinating, but also "new" ones, like the pianist Lang Lang, who plays his instrument extraordinarily well. That doesn't mean though that I only hear classical music, but rather, that I'm interested in many areas. Rock, rap and punk are equally part of music culture in my view. In everyday life it is difficult for many to be open for new things, which are definitely around. I try to

be very open in the area of music, and also engage with things that have a "bad reputation". When it comes to cultural institutions, it is more difficult as a young person to engage with them, we lack prior knowledge. The same goes for art history, which is no doubt interesting, but for many young people simply "too boring", because it takes time to engage with different topics in art or history. The offer is certainly there, but unfortunately many young people have no real incentive to go to a museum, or to play an instrument, if the parents don't show them/provide an example. In any case, time is an obstacle, because in order to understand things and take something away from exhibitions, you need to engage with the topic, in whatever way. Time is unfortunately very tight in the everyday life of a pupil, but there is always a possibility somewhere, even if it is visiting a famous church on vacation.

[As to what I'm interested in myself], I like Lang Lang and will go to listen to a concert of his in Dresden with my parents in April. […] This year I was also again at the Long Night of the Museums in Berlin. Generally, the museum island in Berlin is always worth a visit. […] All these visits are only possible if the parents go first and create the conditions. If it then interests you is another question. But in my view everyone should get the chance.

[As to what could be done to make it easier to access culture], I think the offer in the region is definitely there. In my case there is also the interest. Unfortunately, as I said, time is very tight. Also the music and arts classes in school are very theoretical. On this basis, I believe, it is not exactly easy to capture young people's interest for culture. […] Even the visits to galleries, exhibitions or lectures are rather sombre. […] The preconditions for interest in culture should be supported better at school, as a basis, on which everyone can then develop individually."

(male, 16)

"I am a musician and I play concerts. Some time ago I organised a cycle of free-improvisation concerts in informal cooperation with Warsaw music club. I can say I take an active part in cultural life but it is often relied upon interesting cultural offer or my financial situation. In my opinion, the access to the culture is very wide. There are many various possibilities and everyone can find something to enjoy. I do not see any obstacles in access to culture. Tickets to theatres are too expensive but on the other hand there are Thursday entrance free to museums and art galleries. It is a great solution, even if you do not have money, you can enjoy many activities free of charge, for example: above mentioned Thursdays in museums and art galleries, film shows screened under Warsaw bridges, poetic slams and evenings at the clubs, outdoor exhibitions in the public space, cameral summer music concerts outside the clubs.

The laziness, lack of awareness and stampede for money race can be the only barriers which limit the access to these activities.

I get cultural information from the Internet, cost-free magazines (available in clubs, cafes, galleries, shops etc.) and from my friends. I stay far way from public media information and choose the alternative ones. The great thing is that every Muse has its own portals, websites and forums you can learn from.

I do not know if in Poland the great emphasis is put on the youth affairs. I don\'t know any organisations which deal with youth affairs. I know that European Union has its own programmes like Socrates Erasmus and, and this is it.

The main trends in youth culture are forming around music, e.g. emo/indie/reagge and are connected with clothes, haircut and music clubs. Of course, there are many other groups, for example: people, who ride fixed-gear bicycles, sticker tagging artists, photobloggers or myspace maniacs.

My favourite cultural places are music clubs oriented to the alternative music, contemporary art galleries and cafes and clubs where the culture is „hatching". These places give me an opportunity to commune with culture and its products. By the way, I take advantage of many youth culture products, such as: comics, magazines, zines, posters, stickers, murals, websites, and clothes." *(Male, 22)*

"I\'m taking an active part in cultural life. I have been working as a volunteer at a local Film Festival for 3 years. Additionally, since March 2009 I have been on probation in the Aktivist (magazine which inform about current cultural events in my city). What is more… I am going to

organise a cultural conference on my university.

I try to take part in many cultural events. My favourite form of participation in culture is by attending to the cinema (several times per month) and film festivals. I visit the theatres and music concerts once per month. Unfortunately, not so often as I would like to, I visit museums and art galleries. In general my participation in cultural events is changeable and it relies heavily on current offer.

In my opinion, the cultural offer is going better and better and also more varied. Unfortunately, cultural events are usually too expensive for me. Definitely I see a lack of season-tickets which could ensure discounts to participate in many events. Additionally, the access to culture is much more expensive if you don\'t study (and do not have any student\'s discounts).

I think that the only obstacle in access to culture in big city is a lack of information and exorbitant prices. Different situation is in small cities and villages, there a lack of interesting cultural events is a well known fact.

I think good cultural information could significantly improve an access to culture. For example, there is a lack of monthly cultural magazine which could give citizens an opportunity to plan „cultural schedule" one month forward. When you work, this solution could be great advantage for you. Very often, young people use the Internet, unfortunately there is no one concrete website which inform about cultural events in a comprehensive way, including all kinds of alternative events. Anyway, I usually use the Internet to find information about cultural offer. The magazines are on the second place but I see cultural supplements in daily papers a asset. They reach people, who are not necessarily interested in culture, what creates an opportunity to become interested in culture without any occasion by so called accident.

In my opinion, youth affairs are the significant matter in the Polish policy, especially in the space of last years. However, my impression is that the one main stereotype exists: "young people are passive". It is a wrong way of thinking! Many interesting cultural events are organised by the youth, even without a help of much more experienced adults.

I know that there are many youth organisations or organisations focused on youth affairs but I can\'t mention any of them. However, it is not a problem to find them via the Internet.

Youth culture in my country is very varied and rich. It is impossible to describe it briefly. There are so many youth initiatives, festivals, clubs etc. However, they are usually local, independent and alternative ones, for example: zines and websites created by young people. I am also fond of small cafe-clubs. They provide the space for both, social life and concrete cultural activities events." *(Male, 22)*

"First of all, there is no large need for culture in my country. People understand culture in a superficial way (as entertainment). Culture is rather disseminated among people and not through societal means. The information about cultural events is mainly spread by a word of mouth; it is rare that one finds out about cultural events through radio, television, etc. It is great that there are increasingly more of cultured clubs, attended by the youth who is interested in serious music that has lasting value.

In my view, too small financing prevents the spreading of culture. Probably there is not so little money allocated, but it goes not into dissemination of culture, but into the organisation of grandiose events, which contain little of culture… It is not really culture [in the grandiose events – E.R.], it is rather a test of alertness, as one has to watch not to be pushed into nearby puddle.

Another obstacle for the spread of culture in Lithuania is misunderstanding between young and elder people. There is an opinion shared by the Lithuanian elder people that youth is not interested at all in culture and only cares about fun entertainment. Culture would spread much faster if only elder people would understand that there are really many of creative and curious people among the youth. The youth would get an opportunity to get out of the underground and share their creation with the society; meanwhile currently the elder people who have authority treat the youth with suspicion. They limit themselves with the artists who have not changed for years and who are not interesting for the young people or even are not known at all among the youth. It would be a good idea to let young artists who are interesting for the youth into their circle (such as theatre director Gytis Ivanauskas, www.giteatras.lt) and this by itself would liven up culture in Lithuania and people would be more interested in it.

Another thing which has to be mentioned is the rising ticket prices for events. The tickets are too expensive. Now the young people choose not those events into which they would like to go, but those which they can afford to attend. Therefore I would like to see more free or at least cheap events. It is true that there are traditional annual events which most often are cheap and very useful for the dissemination of culture in Lithuania (The informant referred to these events: Siauliai Days, Virus Festival of fashion, Tindi Rindis festival of short films, Vilnius Days, the Street Musicians Day)". *(Male, 18)*

To offer more of a perspective, I quote below some responses by young people between 15 and 20 from an interview project initiated by Kulturelle Projekte Berlin in October 2008 in Berlin. A full report from this peer-to-peer interview project is to be published in April 2009.

"The offers for young people from cultural institutions are like in a closed chewing gum bubble, even if they were really good, you couldn't reach them."

"Not everyone has families, who go with their children to the theatre or the museum. We didn't often go to museums."

"Of course there are good things out there, but so much is made to look 'young', so odd, that just doesn't work."

"It would be good if young people could be there, when programmes are made."

"There should be a platform in internet, just like berlin.de, where young people could do the editing, with their advice, their critique, something you could rely on and where they have events made by young people themselves."

"Why do young people always have to go back to the internet when they want to show something, e.g. YouTube and such, all only virtual, in the web. Why aren't there any real places, where we can just show something sometimes."

"Generally, public space becomes increasingly smaller for us. Z.B. at the Mauerpark, we used to meet and do things together. But now, since there are always families, and people picnicking, the police always appear immediately. At 10pm, it's all over."

"Why should we go to posh culture palaces, when important places like the [self-organized artists' collective] Tacheles are simply closed down."

"We have with our school a mentoring partnership with the Gorillas, a gallery, that's really good and they show us what they really do in a gallery."