ACTIVE CITIZENS EXPLORING CULTURE

Methodology Handbook
and Implementation Strategy
for Decision Makers

2020 – 1- UK01 KA 227-ADU094468
KA227 -66555BD1A

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Co-funded by the
Erasmus+ Programme
of the European Union

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Acknowledgements

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Kalkınma Derneği

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Foreword

"Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and culture and to share in scientific advancement and its benefits". *Article 27 of the Universal Declaration of Human Rights proclaimed by the General Assembly of the United Nations in 1948.* The fundamental right of all people to participate in the arts and culture and of access to heritage have become central to policies adopted by the European Union and the Council of Europe.

The idea has emerged that citizens should not only participate in cultural activities, but also actively engage in the management and curation of culture and cultural heritage. For example, conclusions drawn by the Council of the European Union (1) on participatory governance identify cultural heritage as a strategic resource for a sustainable Europe, acknowledge its social dimension and underlines the importance of activating synergies across different stakeholders to safeguard it. The policy conclusions also recognise the importance of transparent and participatory governance and participatory systems for people to whom arts and culture ultimately belong.

Those working in the arts and heritage sector often strive to be inclusive and accessible to all, accessibility being a precondition for participation. Accessibility however is a multifaceted concept: physical, intellectual, financial, social, emotional, attitudinal etc. Access, use of and even the exploitation of culture is a fundamental right of all and the need to encourage a people-centred approach are central to the research, technical and training aspect of this project. The project examines the barriers, which prevent people from participating in the arts and culture.

There are many examples in Europe where organisations have proactively taken arts and cultural programmes into communities, which they often fail to reach for example women's groups in large social housing projects, users of mental health services, BAME communities, refugees and asylum seekers, unemployed, homeless etc. Some of these have proved to be an extraordinary resource for public engagement and community involvement, making connections between the objects and individuals and groups. Unfortunately, many of these programmes are short-lived as the institutions, when economies take a downturn, will always focus on their core activities especially given arts and culture grants and resourcing is often the first to be cut in public investment in central and local government.

This transnational problem requires ultimately needs transnational solutions. Communities need to be re-connected with the value and importance of their cultural assets and empowered to better assert and celebrate their own culture in a way that builds social capital. We are living through times where cultural assets are often been challenged for what they stand for or from where they originate from the longstanding debate on where the Elgin Marbles should rest to the dismantling of colonial statues such as the tearing down of the Edward Colson statue in an anti-racism protest in Bristol. Understanding and communicating through proper curation, discourse and dialogue could help society find ways accommodating contested and non-contested cultural arenas.

The aim of ACE Culture is a re-thinking of the adult educational concepts to develop the democratic processes needed for cultural development. We will use traditional and digital learning as a gateway to effective civic participation and cultural engagement. We need to support learning institutions to devolve power to communities in a way that improves the relevance, quality and impact of adult learning and enables these learning institutions to ignite the process of community engagement in culture.

The focus of ACE is to examine how citizens can engage as consumers and practitioners of the arts and be active agents in shaping contemporary culture. This handbook explores, through articles and best practice examples, how arts and culture can become more relevant and rooted in the everyday lives of communities and not the exclusive pursuit of elites. It introduces some of the key theories, current debates and best practice around enabling citizens to access and play an active part in creating and curating arts and culture. Finally, it helps inform the other intellectual outputs that are part of the overall ACE programme including the toolkits and curriculum.

We identify a number of themes relevant to creating citizen's culture:

1. **Democratic access to culture** – in the 21st century access, resourcing and creative space for arts and culture is a fundamental democratic right akin to voting and other democratic norms.
2. **Top-down arts and culture** – ensuring that citizens can access, engage and experience traditional cultural forms such as classical theatre, museums and art galleries, ballet, poetry, and classical music. For example, our first article Participation in the Arts and Culture–A Top-Down Approach, examines this theme from the perspective of the Galleries, Libraries Archives and Museum (GLAM) sector in Europe with nine best practice examples of Museums opening their doors to maximise citizen access to their varied cultural offerings.
3. **Bottom-up creative arts and heritage** – a key focus of our work is that grassroots arts and culture are part of the overall superstructure of art and cultural expression and enjoyment. We explore this through an article that depicts a bottom-up approach to culture in an inner-city neighbourhood in Lozells, Birmingham. This captures how a whole neighbourhood can be transformed into a canvas for affirming cultural heritage. This is supported by two best practices showing how rural development can be taken forward through a community-based festival and second by illustrating how two major events can leverage investment to support cultural activity at a local level.
4. **Barriers to accessing culture** – this theme explores the impediments that stop citizens from accessing, participating in and creating arts and culture. This is explored in Simplexes' article and best practice example.
5. **Sustainable culture** – this theme looks at those ingredients that enable culture to be sustainable and to thrive in a range of contexts from a nation state, to a region or city or a set of cultural enterprises. Surdurulebilir Kalkinina Dernegi's article Towards a Sustainable Culture looks how this is being achieved in contemporary Turkey.
6. **Entrepreneurial culture** – how do producers of creative art and culture, whether they are individuals, collectives, companies, groups or bands, sustain their work. This is a key question particularly over the last two years with the impact of Covid-19 on creative industries. The article by Compass looks at this issue with some definitions and examples of entrepreneurial culture followed by a case study on two cultural entrepreneurs illustrating their approach.
7. **Technology and Story Telling** – technology is increasingly becoming a vital tool for storytelling. The article by Gryd helps bring this to life through a number of examples.

Ian Ellis, Cultural Practitioner, Birmingham, UK
Ian is a longstanding practitioner and consumer of the arts and culture in the West Midlands but also in Africa and South Asia through 12 years' experience of voluntary service overseas.

Introduction

Defining culture and democratic access to culture

Defining culture

"It is frequently the artists, experts and cultural professionals who hint at problems, spell out uncomfortable truths, speak the unspoken and make the unseen visible – using their artistic and cultural means, and creating spaces for societal debate within and beyond the mainstream bodies of political discourse (Expert Group: Jaoslav Andel, Giuliana De Francesco, Kata Krasznahorakai, Mary Ann Devlleg, Sara Whyatt and Levan Kharatishvili, 2020)".

This handbook explores the theme of democratic access to culture with an emphasis on how citizens access, engage and participate in culture. It starts with an overarching definition of culture, exploring notions of 'top-down culture' and 'bottom-up culture' followed by deliberation on the barriers inhibiting access to culture, sustainable and entrepreneurial approaches and the role of technology and storytelling.

When we think of culture, we tend to think of the opera, classical art, drama, classical painting or classical music. This is often seen as "top down" or established culture. Access to these art forms is limited to a relatively small cross section of society. For example, a recent cultural inquiry on UK cultural access has highlighted that the "wealthiest, better educated and least ethnically diverse eight percent (of the UK's population) form the most culturally active segment (The University of Warwick, 2015)". The same study found that the majority of the major funders' (Arts Council) grant programmes channelled funding into this small percentage of the population. When looked at in numbers that represents 5.3 million actives in culture from a population 67.2 million – at just under eight percent.

However, there is another take on culture where arts and cultural activity is seen as an "ordinary and not an elitist activity" with a mission for shaping a "democratic approach to the arts" (Wall, 2016). He provides a compelling analysis of Raymond Williams' bold essay 'Culture is *Ordinary* (Williams, Culture is Ordinary, 1958) which was so "decisive in the formation of cultural studies." He describes Williams' concept of culture's duality of meaning shaped by everyday life and experiences "in an anthropological sense" as well as "forms of signification (novels, films but also advertising and television)".

This approach and thinking opened up a completely new field of creative expression and activity by cultural actors. Gaining recognition and value as art and culture outside the traditional norms of so-called high art or high culture the cultural movements of the 1960s onwards have created a plethora of new creative expression from street culture and art forms to music, art, movement and dance and so on.

Top down and bottom-up culture

The table below provides a comparison of two artistic forms – dance (UMS, 2014) and art (Widewalls, 2014) with top down and bottom-up versions of each and outline strategies to democratise both.

Top Down

General definition

- High culture
- Long established culture and art forms from the opera, classical music, ballet, theatre, literature and poetry

Ballet

- Perform in a formal building for example a theatre to large audiences
- Access limited by and cultural and financial barriers – dress and costs of access
- Skills perfected over a long tenure akin to musical conservatories in ballet schools with a long history e.g. Paris Opera ballet school has operated for over 300 years
- Style linked to classical music and opera
- Influences range of dance generes including street dance
- Professional

Fine Art

- Fine arts – painting, sculpture, architecture, music and poetry
- Exhibited in musuems, art galleries and cultural insitutions or in private collections
- High culture or top down culture
- Artists trained through art schools using a formal academic studies e.g. Royal College of Art, London; University of Gothenberg , Academy of Fine Arts, Vienna
- Schools of art – classical, neoclasscial, modern and surreal

Strategies to democratise

- Increase access to the instittions providing training for the fine arts to a wider cross section of scoiety
- Reduce costs of accessing fine arts – in formal galleries, thetares, music halls
- Improve transport connectivity enabling disadvantaged communities to access cultural institions and performacne of fine art
- Encourage cross over and collaboration with creatives

Bottom Up

General division

- Culture of the masses / popular culture
- Culture and arts developed through the 20th century – jazz, rock and roll, television soap operas, comedy etc

Street Dance

- Perform in a street or in the open air
- Skills perfected in everyday contexts – developing their craft in a nightclub
- Draw on mutiple styles and influences – latin, hip hop, rock, martial arts,
- Choreography often developed by the group as a whole
- Adaptable and improvised drawing on jazz, and african musical traditions e.g. New Orleans Marching Bands
- Amateur performance

Urban Art

- Exhibited on a wall or oudoor surface
- Bottom up culture
- Self taught with peer learning
- Incorporate creative expression to refelct everydyay life
- Overt political statements – slogans
- Counter culture – art outside norms of establhsed culture

Strategies to demcratise

- Incraese funding streams available by means of grants, sponsorship and benefactors
- Incorporate street art/dance and other forms into curricala at adult and university settings
- Encourage criss over collaboration between fine art and street art forms
- Use social media and technolgy as a tool for increasing acess whilst tackling digital exclusion
- Tackle issues around legality e..g for street graffiti

Democratic access to culture

Perhaps one of the turnkey moments for rethinking the democratising of culture in Europe took place at a Council of Europe meeting in Oslo when "elected politicians began to consider culture not from the perspective of the state, or even that of the artist, but from the point of view of the citizen" (Matarasso, 2018). The original intention was to democratise by making culture more accessible but they adopted a more radical position, which in many ways, has steered the debate since. Matarasso quotes an extract of one the conference reports:

"Cultural democracy implies placing importance on creating conditions which will allow people to choose to be active participants rather than just receivers of culture". From here on democracy was not just about distributing culture more evenly but empowering citizens as active players and creators in cultural life "that everyone was able to create art, and the difference between artists and other citizens, was not of (substance) but degree".

In the UK two significant academic reports produced by the University of Warwick and Kings College published in 2015 and 2017, respectively, have created a significant impetus on the debate on democratisation of culture and wider culture policy and funding. The Warwick in- depth report (The University of Warwick, 2015) was drafted after a 12-month independent inquiry advocated for a "popular campaign.to celebrate Britain's arts ...to our cultural landscape more visible to the public and to reconnect the public with culture at national and local levels". The report was also instrumental in identifying that that investment through the Arts Council (UK's national arts and culture funding body) in producers of culture and art were serving less than ten per cent of the UK's population- the most affluent and least diverse strata of the population.

The report also identified "cultural creativity outside of the professional arts and profitable creative industries" and in particular "provid(ing) new opportunities for members of the public to exercise their own creativity". It categorised this (exclusive access from a narrow stratum of society and increasing new unfunded activity outside of the established realm of culture and the arts) as a "deficit model".

On the negative side, there is a debate that in the pursuit of cultural democracy we can belittle the role and appreciation of the arts. However, the Kings College report (College, 2017) argues the opposite and that it "creates the potential for building bigger, more diverse, and more committed audiences – as well as enabling a more widely-engaged and diverse community of artists".

In terms of defining democratic access to culture the Kings College report succinctly summarises it as "when people have the substantive freedom to make their own versions of culture". Others such as Adams and Goldbard from the United States see three components to cultural democracy including the coexistence of many cultural traditions (see our article on sustainable culture in Turkey), a cultural life where everyone can participate and the oversight of cultural life by measures of democratic control. Matarasso concludes, "If cultural democracy has an ideal, it is not some distant heaven towards which we are guided by a priesthood, but the quality of what we are doing. Sharing, living now. It is about making sense of where we are, through creative and artistic interaction with others."

Increasingly the debate and political discourse around this is becoming increasingly polarised and contested in what has been framed as culture wars first popularised as a concept in James Davison Hunter's book 'Culture Wars: The struggle to define America', (New York Basic Books, 1991). This is particularly evident in cultural discourses at a political and sociological level in the UK and may become a growing feature of cultural debates in other countries across the ACE

partnership reflecting national dynamics in each country. A number of flash-points in the UK have shaped the debate:

- The murder of George Floyd, USA – this affected beyond the US globally not just in the UK but also in Europe at large.
- The Rhodes statue at Oxford University, UK – this was seen as a provocative symbol of British imperialism and white supremacy.
- The Edward Coulston, Bristol Salver, UK – this was pulled down by protestors and thrown in Bristol Harbour and was subject to a court case where those caught were found not guilty .

Whist these debates are front of centre of the wider political discourse, regardless of the positions being taken in the debate on culture and the goal of increasing access and democratising are made more difficult when culture is being seen as a battleground. This is something that practitioners and policy makers at least should have an awareness of.

Finally, the table below outlines national policy frameworks that support and enable culture. What is common in all is that there is an absence of a defined 'bill of rights' that enshrines culture in their wider democratic frameworks.

Country	Legislation / policy
Sweden	2009 Government Bill on culture decentralised state support of arts and culture both in terms of cultural policy and the distribution of funding, Objectives include ensuring "Culture should be dynamic, challenging (and) independent force based on freedom of expression. Everyone should be able to participate in cultural life. Creativity, diversity and artistic quality should mark society's development...cultural policy should promote everyone's opportunity to cultural experiences, cultural education and to develop their creative capabilities, promote quality and artistic renewal, promote a living cultural heritage... promote international and intercultural exchange and cooperation...note the right to culture of children and the young", (Tobias Harding, Country Profile; http:www.cultural policies.net/web/sweden.php), accessed 1/2/22.
UK	The most recent policy statement and national framework was set out in The Culture White Paper published in 2016. It makes a commitment to increasing participation culture, particularly from excluded groups and across the country, bringing together current funders of arts and culture.
France	2016 law on freedom of creation, architecture and heritage sought to "assert and guarantee the freedom of creation and cultural diversity, advocate for the role of artists within society, foster a better and wider and wider cultural access and reinforce and modernise heritage protection" (Compendium cultural policies and trends, France, culturalpolicies.net).
Turkey	Protection of culture has a constitutional status with protections for artistic freedoms.

Portugal	Law No. 46/2006. It prohibits and punishes discrimination based on disability and the existence of aggravated health risk. Decree-Law No. 163/2006. Defines the accessibility conditions to be met in the design and construction of public spaces, collective facilities and public and housing buildings. Law No. 67/2007. Approves the State's non-contractual civil liability regime. Resolution of the Council of Ministers no. 9/2007. Approves the National Plan for the Promotion of Accessibility (PNPA). Resolution of the Assembly of the Republic No. 56/2009. Approves the Convention on the Rights of Persons with Disabilities, adopted in New York on March 30, 2007. Resolution of the Assembly of the Republic No. 131 and 132/2012. Recommends to the Government a strategy to promote accessible tourism in Portugal. Resolution of the Council of Ministers no. 24/2013. Approves the revision of the National Strategic Plan for Tourism (PENT) for 2013-2015. Resolution of the Council of Ministers No. 4/2020. Creates the Mission Framework for Promoting Accessibilities. Order No. 2183/2020. Creates the Working Group to develop and present the National Strategy for Promoting Accessibility and Inclusion of Museums, Monuments and Palaces under the Directorate-General for Cultural Heritage and the Regional Directorates of Culture.
Greece	Cultural and heritage policy is directed the Ministry of Culture and Tourism, which also includes sport. The Greek Parliament has a key role in cultural affairs. Current policies are seeking to consolidate governance and transparency on the allocation of public funds to art and culture, despite obvious constraints that austerity measures have had on the level of funding. EU funding plays a role in funding culture related initiatives.

Part 1

Article 1

Participation in the Arts and Culture
A Top-Down Approach, Elderberry

This essay will look at examples of accessibility and outreach for the public and specific groups within the Galleries, Libraries Archives and Museum (GLAM) sector in Europe to highlight some good examples of where culture is being made accessible by a top-down approach with reference to Education, Public Engagement, Accessibility and Outreach.
Much evidence suggests that cultural participation helps communities' engagement; it enables better well-being and broadens social and cultural diversity. If outreach is embedded in the core of organisations, rather than provided by project funding with a limited life, it will create sustainable power. Instead of relegating participation to the margins of the strategic development, this is an opportunity to mainstream the work and refocus on longer-term impact and solutions.

What is the role of GLAM organisations in the context of outreach and access to culture? According to ICOM - International Council of Museums "A museum is a permanent institution *in the service of society and of its development,* open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment, for the purposes of education, study and enjoyment. "From this statement, we can see that a museum should engage with society and its development. In a European context, we were aware that the context, meaning and development of society differs throughout Europe and this influences the state of Outreach in Museums.

The English word "museum" comes from the Latin word, and is pluralised as "museums". It is originally from the Greek "Mouseion" which denotes a place or temple dedicated to the Muses - the female, patron divinities in Greek mythology, the guardians of the arts and culture. Museums can be seen as the guardian angels of the stories, ideas, concepts and objects that a society decides to preserve for posterity. However, some institutions, perhaps inadvertently, instead become the security guards of the arts and culture, removed from parts of society and many of its citizens. Many citizens are in fact excluded from the arts and culture represented in GLAM organisations and therefore many organisations have recognised the need for educational and outreach programmes. Many have taken this further and actively target groups in society that are most at risk of exclusion from art and culture.

The first museum/library is often considered to be the one of Plato in Athens. Many of Europe's nobility collected curiosity cabinets to house objects for the education of their sons, such as the Ausburg cabinet now held at Uppsala Museum in Sweden. The first "modern" museum is often considered to be the British Museum established in 1753, originally for the education of 'gentlemen' and somewhat later opened to the public. From the mid 1800's onwards, galleries and museums reflected the development of the Nation State. Large" national" museums became important in major cities and capitals

throughout the unification periods of Europe. For example, in Germany and Italy, as a way of creating a unifying identity of the young nations. The European colonial powers-built museums to house artefacts from their empires.

From the 1890's onward museums were increasingly coupled with the education of the working classes, whom with increasing industrialisation moved to the cities and had free time on their hands. It became fashionable amongst the upper classes to idealise the "lost" heritage of the countryside and thereafter house it in museums. From the mid-20th century onwards, some museums began to work with social and political issues and in some cases began as advocates for change in society rather than solely reflecting the past. GLAM organisations became more engaged with education, society and education. A great development in European museums came with mass tourism from the early 1970s and cheap weekend flights brought a sudden influx of visitors and cash.

The purpose of a contemporary GLAM organisation is to enable people to explore collections for inspiration, learning and enjoyment, but with a recognition that many are excluded. They are institutions that collect, safeguard and make accessible artefacts and specimens, which they hold in trust for society. The purpose depends upon the context of the visitor: A family looking for a fun and enlightening way to spend the day. A city leader, who wants to show the economic power and health of the local community. Museum purposes vary from institution to institution. Some favour education over conservation, some exhibitions over education. In the context of the history and development of museums and galleries outreach and inclusion were somewhat of a latecomer.

The level of outreach will therefore depend upon where in this process of development the museum or gallery finds itself and more importantly which type of society or community the museum represents. Museums are meeting places between the expert and the public, where a dialogue is presented from collections where curators select material for display. We have to ask ourselves what influences these constructions and who is included and excluded from such? In curating an exhibition or programme museums and galleries construct certain narratives (stories). The visitor on the other hand reads the display or participates in the programme and in so doing makes meaning (knowledge) using certain reference points. Such meetings can often be exclusive, reaching only a part of the public who for various reasons visit or participate in museum activities. Research shows that this has traditionally been restricted to only parts of society and excludes many people in the community. Museums and galleries in Europe are part of a democratic society and therefore should reflect the whole nature of that society. Museums are institutions of citizenship in action. Museums are constructed texts that need to be read critically – but can we all read them, as interpretation is an act of informed active citizenship?

Outreach is linked closely to accessibility, public engagement and education in museums. Outreach may start with a review of the displays and collections of the museums to find out what exactly has been collected and exhibited and for whom. It may start with supplying texts written in a suitable level (only 10% of museum texts are ever read according to ICOM research). Reading Museums and Galleries like any other type of media can be read as texts. Such texts are complex and multi-layered and include; artefacts, images, sounds, words. The narratives may be logical, linear, ordered or random and spontaneous.

In order to begin to understand the concept of Outreach we could ask:

- Who 'wrote' the museum or gallery?
- Whom did they 'write' it for?
- Why did they 'write' it?
- Who 'reads' it now?

When having read the museum as a text you could then ask:

- Did I find myself represented?

This belies the final question: What if you do not ever visit a museum, gallery or use cultural institutions?

As society differs in the countries of Europe, we should also note that concepts of outreach and accessibility might differ throughout Europe. However, outreach may have a common goal - Museums can help us understand the place where we live and take active responsibility for its development. For a museum or gallery in a small provincial village, run mainly by volunteers, outreach may simply mean trying to make the museum or gallery accessible through better texts or a small educational programme for schools. For a large state museum in a major city, outreach may mean a specially designed programme or exhibition reaching out to groups who may, for various reasons, be excluded from the museum: the disabled, the socially disadvantaged, the elderly, the homeless, the unemployed, immigrants etc.

We can identify examples of a top-down approach to accessibility and active cultural engagement from GLAM organisations in Europe including various forms of outreach:

- Accessibility – making the museum accessible physically for specific groups – disability access, braille panels etc.
- The GLAM organisation takes its traditional programmes, exhibits and workshops to the community– i.e., Fado Museum with walking musical tours of Lisbon, city tours, community workshops, The Vasa Museum sends a sea-man's chest on a train, travelling exhibitions from national museums etc.
- A GLAM organisation with a focus on specific "minority" groups – GAIA Museum in Denmark giving access to outsider artists.
- The GLAM organisation makes specific programmes or workshops for specific groups within the community; who are disabled, have mental health problems, are elderly, unemployed, disengaged etc. Bethlem Gallery UK.
- Examples for people with learning disabilities, people with mental health issues, elderly people with health problems and dementia, ethnic minorities – non-native speakers and homeless people.

References

'*Whose cake is it anyway?*'

A report commissioned by the Paul Hamlyn Foundation, concludes that outreach and participation exist on the fringes of the sector's activities, rather than at its core, and suggests that decades of investment in participation-related activity, funded on a project-by-project basis, have not only failed to embed participatory practices in museums and galleries, but appear to have been instrumental in keeping this part of their work on the periphery. As a result, communities do not feel a true sense of ownership of their museums and galleries, and consider themselves to be 'beneficiaries' rather than active partners of their work (Arts Professional, Issue no 238, 2011, UK).

Art into Life: gallery workshops for older adults

A report from SLAM measured significant positive impact on mental well-being on older adults with mental health problems and dementia who participated in inclusive and interactive gallery workshops at Tate Modern, Art into Life. Having access to a positively regarded and prestigious shared public space, and participants experiencing the freedom of an open space where different kinds of interaction and engagement took place was beneficial. This also raised comparisons with how people felt about the ward environment, which was perceived as less therapeutic. The activities enabled people to get involved in group activities, express their views, make connections with their "life stories" and feel a sense of belonging and connection to the gallery.

Article 2

Lozells Case Study: A Bottom-up Approach to Arts and Heritage, Compass Support

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The Downlow initiative is part of the Gallery 37 North, which is a creative development, programme investing in Birmingham and its creative artists through Masterclasses, hyper-local commissions, residencies and workshops. Gallery 37 North will be transforming areas of North Birmingham with commissioned artists, and arts-led organisations, who will deliver public art projects and engage with local communities. The programmes' focus is to co design art initiatives at a hyper local level and work with those who are often left behind. Downlow is a Lozells-based programme bridging multiple locations through participatory creative activities and social action. G37 is funded by Arts Council England and being powered by Saathi House in collaboration with Punch.

At its heart Downlow is a mural art trail of brand-new illustrations featuring untold stories, quotes and thought-provoking activism. Local street artist Mr Bunny Bread from the internationally respected art collective **CREATENOTDESTROY** designed, illustrated and installed outdoor art murals in the Lozells area, to promote community cohesion, culture and a collective voice. Downlow were commissioned as a part of Gallery37, a creative development programme investing in North Birmingham.

Mural Trail

This was about the local community and beyond seeing and exploring Lozells and discovering untold stories with friends and families. Each mural had its own QR code that directed people across the trail and able to hear from street artist, Bunny Bread about why he has created each of these murals, in his own words.

Skate Park, Georges Park

Located in the heart of Georges Park, this is a skate park to be safe, skate, play and enjoy

To Raise a Child, 1 George St

"The African proverb 'It Takes a Village To Raise a Child' is to reflect the very nature of Lozells and the community that lives within it"

Muslim Skating Girl, 250 George St / Lozells Rd

"Yes, a skater girl! Let's represent the young, active women within the community who do cool things too!"

Windrush / NHS, 15 Heathfield Rd

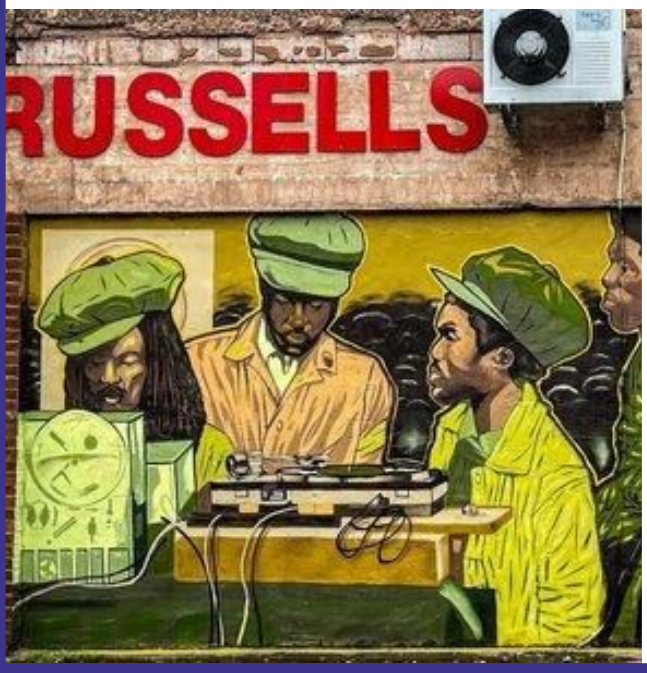
"There is no better time to celebrate the NHS nurses who swooped in during Windrush and became the backbone to a failing structure at the time. Thank you!

Muhammad Ali, 64 Lozells Rd

"A tribute to Muhammad Ali when he came to Lozells in 1982."

Sound System Culture, 56B Lozells Rd

"What is Handsworth and Lozells without Sound System Culture? Shout out Siffa Sound System, performing at Handsworth Carnival 1983 (Original taken by Vanley Burke)"

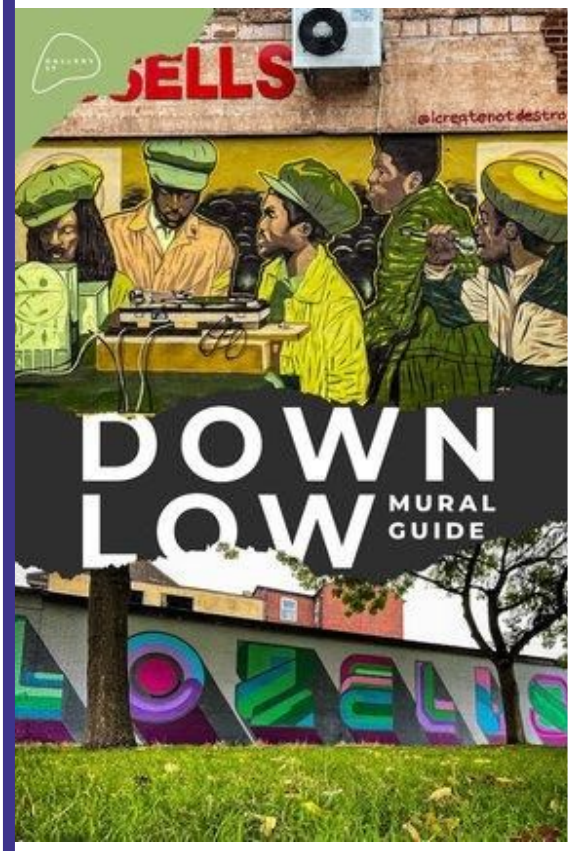


Abstract Art, 24 Lozells Rd & 1 Guildford St

"SKN Building inspired by the buildings company colours and architecture and the SKN Building back wall is to resemble therapy in colours"

Welcome to Lozells, 1 Lozells Rd

"Last but definitely not least, a massive Welcome to Lozells to greet any and everybody that visits!"



Article 3

The Barriers to Accessing to Culture, Symplexis

1 Understanding the Barriers to Accessibility

The ACE partnership aims to raise the awareness of the importance of providing equal access for all to culture in Europe. In doing so, the ACE Project – through research and training - focuses on all aspects of society with emphasis on vulnerable groups.

“Our heritage is a common good, remote or on site, it should be accessible to the target groups and their needs.” Use the broad spectrum of methods and techniques available for developing the heritage experience.

Accessibility for all suggests that we are all concerned about this concept, regardless of our profile, as S. Martinez states. Thus, whether some of us are visually impaired or have motor issues or are simply older or have none of the above, accessibility represents a goal for all of us to reach.

In an attempt to define ‘barriers to accessibility’, the first and most common approach could be the one that follows: “barriers to access are conditions or obstacles that prevent individuals with disabilities from using or accessing knowledge and resources as effectively as individuals without disabilities.”

A broader definition may be: “Accessibility is the degree to which a product, device, service, environment, or facility is usable by as many people as possible, including by persons with disabilities.” or “when everyone has access to everything”. It occurs when obstacles are removed.

Therefore, at this point we will analyse which could be the barriers to accessibility for all and make our best to design an inclusive training program that helps lift all types of barriers so that people with all abilities can participate and (re)shape the cultural life of Europe.

The below categorization of barriers to accessibility for persons with disabilities will be broadened and applied to people of all abilities and used as a starting point for the inclusive and universal design of the ACE Handbook.
At this point, it is interesting to mention that the theory of ‘Universal Design’ describes exactly the complete access of

different people to different services and products and that process means 'Design for all'. The goal of universal design is accessibility for all, accessibility to buildings, structures, the classroom, and internet. The application of the principles of universal design minimizes the use of assistive technologies and results in the production of products compatible with assistive technology that can be used by many groups of people, not just people with disabilities.

The six most common areas of barriers in society can be listed as follows:

1. Attitudinal,
2. Organizational or systemic,
3. Architectural or physical,
4. Information or communications,
5. Social,
6. Technological.

When talking about attitudinal barriers, people's perceptions are one of the most foundational barriers. Stigma, stereotyping, discrimination, and prejudice are some examples of attitudes that can make it difficult for someone with a disability, a special need or diverse ability to be able to participate in everyday life. These barriers often emerge from a lack of understanding, which can lead people to ignore, to judge, or have misconceptions about persons with diverse abilities or needs.

Examples can be when making a person feel as though you are doing them a "special favour" by providing their accommodations or forming ideas about a person due to lack of knowledge or neglect (a failure to give due care or attention).

Organisational or systemic barriers are “policies, procedures or practices that unfairly discriminate and can prevent individuals from participating fully in a situation”. Organizational or systemic barriers are often put into place unintentionally. Many times, these barriers are physical barriers, too.

Examples of organizational or systemic barriers can include office or visiting hours conducted in person only, not allowing people to access information or service by phone, e-mail or other means of communication.

Architectural or physical barriers are elements of buildings or outdoor spaces that create barriers to persons with disabilities. These barriers relate to elements such as the design of a building’s stairs or doorways, the layout of rooms, or the width of halls and sidewalks.

Living in isolated rural areas, mountain villages, islands, or “not easily reachable” venue locations can also be considered as physical barriers to participate in social and cultural life.

Some examples of architectural or physical barriers include:

- Not providing accessibility to the building for parents with little children in carriers, elderly people or people in wheelchairs.
- Sidewalks, doorways that are too narrow or too high for a wheelchair, scooter, child carriers or walker or there is no lift to upper floors.
- Unsuitable furniture, such as desks that are too high for a person who is using a wheelchair or other mobility device.
- Poor lighting can also make it difficult to see for a person with low vision or a person who lip-reads.

Information or communication barriers occur when “sensory disabilities, such as hearing, seeing or learning disabilities, have not been considered”, as well as when the person does not understand the language of communication, or the channels of communication are not suitable or accessible to all. It is important to mention that communication barriers can be and many times are also systemic barriers: people providing services may ignore people in need, or withdraw or refuse giving information. These barriers relate to both the sending and receiving of information and result in the exclusion of people with diverse abilities or illiteracy or speakers of foreign languages.

Some characteristic examples of information or communications barriers - besides in person (non)communication – can be electronic documents that are not properly formatted and/ or cannot be read by a screen reader, poorly organized services or described instructions to services, language that is not clear or understandable, and bad quality prints.

Social inequality is considered a huge barrier by our consortium and should not be an obstacle for participation in community cultural life. Of course, inequality at all levels and areas of society is directly connected to systemic societal barriers. When creating an inclusive program, it is crucial to mention that services with (high) fees cannot be used by people with low income. Other barriers, such as lack of equipment, skills, capacity building programs are also common for people with lower income or living in poverty.

Identity based inequalities can also be detected in all partner countries. Many people are excluded or marginalized in society based on their diverse identities, such as race, religion, sexual orientation, gender, age, ethnicity, nationality, etc.

Implementing community based, free of charge and inclusive initiatives are a must for combating inequalities, allowing everyone to participate actively in their communities’ cultural life.

Technological barriers occur when a device or technological platform is not accessible to its intended audience and cannot be used with an assistive device. These types of barriers are often related to information and communications barriers, or social barriers.

Examples of technological barriers include electronic documents without accessibility features, such as alternative text (Alt Text), which screen readers read to describe an image, or more commonly, a material that is available only in hard copies, a website that does not meet accessibility standards.

Much evidence suggests that cultural participation helps communities’ engagement; it enables better well-being and broadens social and cultural diversity. If outreach is embedded in the core of organisations, rather than provided by project funding with a limited life, it will create sustainable power. Instead of relegated participation at the margin of the strategic development, this is an opportunity to mainstream the work and refocus on longer-term impact and solutions. Outreach Europe has mapped and researched into how museums, galleries and cultural institutions across Europe engage with an audience beyond the traditional means of outreach. Outreach Europe looked at how best to work with groups that are often overlooked in outreach, inclusion and volunteering opportunities, including:

- Disabled people (physical disability as well as mental health issues)
- Elderly people with health problems and dementia
- Ethnic minorities – non-native speakers
- Homeless people

http://outreach-europe.eu/wp-content/uploads/Survey.report.Outreach.s3.pdf

Article 4

Towards a Sustainable Culture: A National Case Study, Surdurulebilir Kalkinina Dernegi

1 Defining Turkish Culture

Historical and cultural heritage provide a wide range of opportunities and benefits to communities. For example, they provide a country with a strong identity both intrernationally and nationally and strengthen peoples' sense of belonging and social trust. Equally, heritage and culture brings economic benefits and resilience to local, regional and national economies and enhance the quality of life of local communities. Turkish heritage and culture builds on this context but also has a number of unique elements as it is founded on a rich tapestry of various cultures drawn from the Eastern Mediterranean, Western Asian, Central Asian, Middle Eastern, Eastern European and Caucasian traditions.

These multifaceted influences have played an essential role in defining modern Turkish identity, with a fusion of the cultures, art and traditions of the West and East creating a unique range of religious and historical values. Turkish art, music, and literature are great examples of this blend of cultural influences. They incorporate many elements blending in different genres from arabesque to hip-hop. Turkish literature in particualr has been heavily influenced by Arabic and Persian literature starting with the history of the Ottoman period leading up to the contempory period.

Additionally, the architectural elements found in Turkey are also evidence of the unique blend of traditions that have dominated the region for centuries. With the perfect combination of local and Islamic cultures, numerous works of later Ottoman architecture have been discovered throughout the country and in many ancient sites of the Ottoman Empire. Cultural heritages such as Divriği Great Mosque and Hospital, Hattusa, the old capital of the Hittites, Mount Nemrut and Xanthos-Letoon ruins, Safranbolu city, Troy archaeological site are all a part of this unique Culture. In addition, UNESCO's designation of the Göreme National Park region, Cappadocia Rocky Areas, and Hierapolis-Pamukkale works of cultural and natural importance in Turkey as cultural heritage proves that there are beauties worth protecting in Turkey.

Furthermore, there are many artifacts from the Byzantines in many parts of Turkey. Since the eighteenth century, Turkish architecture has been influenced by a Western-style. This is especially evident in Istanbul, where buildings such as the Blue Mosque and Dolmabahçe Palace have many modern skyscrapers representing different traditions. As a result, the products created by the Turks in fields such as state organization, language, art, and literature in their thousands of years of history are indicators that they have reached a prosperous and deep-rooted level of culture and civilization.

2 Distinctive Features of Turkish Culture

Culture in Turkey contains some unique elements because it is located in a geography that has multiple cultures within its boundaries. As a consequence, Turkish is both varied and widespread with layer upon layer of cultural artefacts and numerous works belonging to different historical civilizations. Turkish cultural policy aims to share its civil architectural structures, art products, collections, all products of the cultural heritage that are a part of its cultural identity with everyone. It achieves this goal by creating cultural tourism opportunities.

Promoting the nature, history, cultural richness, and diversity of the Anatolian geography to the whole world through cultural tourism is essential for preserving and developing Turkey's cultural heritage.

To ensure the sustainability of Turkish Culture and Tourism, The Ministry of Culture and Tourism in Turkey aims to protect and develop the country's regional and local attractions, which are sources of tourism. And to ensure sustainable tourism in the country, mutual coordination is secured between the tourism industry and the public, and a high-quality experience is provided for visitors. Cultural tourism includes seeing culturally diverse regions, observing increasingly disappearing lifestyles, and visiting historical artifacts from past cultures.

This continuity is maintained by organising artistic events such as festivals, folklore, theatre, and exhibitions in Turkey every year. While tourism in Turkey meets the needs of today's tourists and our local society, it also allows protectionism to be kept at the forefront for the future. In the provision of sustainable tourism, the needs of future generations and the needs of society should be taken into consideration. At this point, the Ministry of Tourism and local governments support and determine strategies to ensure the balanced development of the region in terms of tourism. With the awareness of tourism in Turkey, a new and robust destination image is created, which is accepted as a crucial step for the continuation and sustainability of cultural tourism activities.

Culturally, as in many other fields, Turkey sits between East and West, taking elements from both to produce its unique blend. The region that now forms the republic has been subject to a striking array of cultural influences with a rich cultural heritage from the civilizations of classical Europe and the Islamic Middle East. For example, the historical areas around Istanbul, the old Hittite capital of Hattusha, the Divriği Mosque and Hospital, the ruins in Nemrut Mountain, and the Safranbolu city Xanthos-Letoon and the Troy archaeological site are examples of rich cultural heritage.

Ruins of ancient site of Xanthos, Turkey

In addition to these, the Göreme National Park region, which has two interesting features in UNESCO Turkey, and the Cappadocia Rocky Areas, known for their dramatic structure and traces of Byzantine art, are among Turkey's cultural heritages. Known for its rocky landscape and terraced basins of unique mineral formations and petrified waterfalls, Hierapolis-Pamukkale is an example of Turkey's cultural richness, with the thermal bath and temple ruins built here in the second century BC.

Hot air baloon sunrise in Goreme National Park, Cappadocia

It is important to note that cultural practices, social attitudes, and lifestyles differ significantly. Significant differences exist between localities (rural/urban), regions, socioeconomic status, ethnicity and education levels. However, Turks are often united by a solid national identity. They also share certain core cultural values such as dignity, hospitality, and neighborliness.

3 Cultural preservation at the heart of the national cultural policy agenda

The aim of the Ministry of Tourism and Culture is this universal cultural and natural promoting and protection of our values to the world making use of international resources to best pass on to future generations. For this reason, the Ministrys' priority is to sustain and promote our country's universal cultural, artistic, and tourism values by ensuring sustainable protection, facilitating access to information in the formation of social awareness, and increasing the share of our country in world tourism. The importance of culture in Turkey is stated in its 11th development plan. The development plan Target 11.4 for natural and cultural heritage protection is referenced in the Presidency of Strategy and Budget's Sustainable Development Goals Evaluation Report. The Ministry of Culture and Tourism's preservation of cultural assets and sustainable tourism projects is at the forefront of this purpose. Furthermore, Law No. 2863 on the Protection of Cultural and Natural Assets has highly detailed requirements for safeguarding cultural and natural world heritage.

In the legislation; determining the definitions of movable and immovable cultural and natural assets that need to be protected, arranging the actions and activities to be carried out, the preparation and control of development plans to preserve the cultural heritage, and the planning, research, management, and supervision of the protection zones. In addition to all these, the target of using Turkey's natural, cultural, historical, and geographical values in a balance of protection and use, and solving infrastructure and environmental problems with the contributions of local governments and the private sector, is included in the 2023 Action Plan of Turkey's Tourism Strategy.

In summary, we can comprehend that Turkey has come a long way in terms of what should be done by the state by signing international documents on the protection of cultural heritage, making legal arrangements similar to European countries, and establishing authorized and responsible organizations. In the upcoming period, Turkey will produce new cultural policies and cultural heritage preservation. Therefore, culture and the protection of culture in Turkey are higher in the hierarchy of national priorities.

4 Cultural Entrepreneurship in Turkey

Cultural entrepreneurship is a cornerstone that can be legitimized by investors, competitors, and consumers by providing access to new capital and market opportunities. There are two successful examples of Cultural Entrepreneurship in Turkey. One of these studies is the entrepreneurship project created by the Nar Women's Environment Culture and Business Cooperative. The other one is the Troy Culture Route Project.

Nar Women's Environment Culture and Business Cooperative, which has reached 16 partners with the gathering of seven entrepreneur women in Edremit District of Balıkesir and then with the participation of nine women, opened a "Gourmet House" to promote the local dishes of the neighborhood and bring them to Turkey. Thus, they created the opportunity to promote the rich food culture of the region nationally. It was built to highlight, brand, and support the gourmet tourism of local flavors made with olive oil in the Edremit District of Balıkesir. Personal and professional development training was given to 40 women in the region on entrepreneurship, hygiene, communication, competitiveness, olive oil usage methods, transforming the local products they produce into a tourism product and setting an example for sustainability in tourism.

The Troy Culture Route Project is carried out by the Çanakkale History and Culture Foundation (ÇATKAV) and the Governorship of Çanakkale. It aims to preserve cultural identity and history and strengthen ties between site visitors and people nearby. The project is supported within the scope of the Future is in Tourism Program carried out in partnership with the Turkish Ministry of Culture and Tourism, United Nations Development Program (UNDP), and Anadolu Efes. The purposes of this project are to implement the 120 km route, which includes the ancient paths between Çanakkale and Assos, within the framework of sustainable tourism, to deliver it to walkers and cyclists, and thus to bring social and economic development to the villages on its way.

The task is to keep the cultural history alive along the walking path passing through Çanakkale's Ezine and Ayvacık districts and villages. In this region, marking and painting works have been completed, environmental and street preparations have been made by taking protection measures, and a detailed tour map has been drawn up. Çanakkale, Çubuk Village, Yeniköy, Kumburnu, Çamoba, Kalafat, Dalyan Village Ancient Harbor, Tavaklı, Babadere, Kösedere, Tuzla, Gülpınar, Kocaköy, Bademli, Koyunevi, Balabanlı, Bektaş, Kuruoba, Korubaşı, Behramkale, Assos ancient port route. Sustainable tourism, which will be put into operation, covers a wide area such as home boarding, souvenirs, legislation, protection of historical, cultural, and natural values in the surrounding area.

Article 5

The role of entrepenural culture: case of two cultural entrepeneurs, Compass Support

Defining cultural entepenurship

"Cultural entrepreneurs are cultural change agents and resourceful visionaries who organise cultural, financial, social and human capital, to generate revenue and or interest from a cultural activity. Their innovative solutions result in economically sustainable cultural enterprises that enhance livelihoods and create cultural value and wealth for themselves and enhance their communities/ neighbourhoods" (Culent – Laapodi, 2013).

A cultural entrepreneur: "A cultural entrepreneur, simply put, is an entrepreneur who creates a business that is grounded in the arts, creatively inclined and/or is relevant to the cultural heritage of a specific community. The goal of their business ventures is to address social problems by shifting belief systems and attitudes. Cultural entrepreneurship has been characterized as a sub-set of social entrepreneurships." In other words, cultural entrepreneurs are business visionaries that want to transform the world for the better with creative and scalable business practices.

Cultural entrepreneurship is defined as businesses or activities aimed primarily at the commercialisation/marketing of goods and services of cultural and artistic nature that are connected with the cultural or historical heritage of a region/neighbourhood. They build economically sustainable enterprises that create cultural value and wealth for both producers and consumers of cultural services and products.

Portrait of two entrepreneurial artists – finding a self-sustainable lifestyle as modern-day creatives.

"I believe there is creative potential in all of us – and some people may not want to go down that route, they're happy doing the jobs they are. But we must have that belief in ourselves, that we can all be creative." (Tracey Thorne, photographer & photo artist)

The 'struggling artist' is a romantic image from a bygone age, from forlorn poets wondering the hillsides of Italy, to the laws of sedition that spurred William Blake to write his epic poem 'Milton' (1) – anguish was almost a badge of honour. To be truly creative, you must first suffer for your art.

However, history is often the reflection of a future we yearn for, one perhaps just beyond our grasp but still firmly in our sights. Moreover, these days the creative industry is just that – creative, but an industry. We live in a new era, a new renaissance, where artists can work on a full stomach, with both earlobes attached, and apply for home insurance and mortgages (2).

The UK's creative industries generated £111.7 billion to the UK in 2018, equivalent to £306 million every day – growing at a rate five times faster than the rest of the economy (3). From fine artist to graphic designer, today's creatives leave a strong thumbprint on the nation's GDP.

But even in the age of digital technology, handheld studios, and the most ubiquitous sales platform in history, many people and peers still see art as only a hobby – the words 'proper job' being shouted in both attack or defence.
Tracey Thorne established Ghost Streets CIC, a community interest company, in 2017, leaving behind over two decades in public health and social care to focus on her photography full time.

Having exhibited in Birmingham and Cornwall, with a growing portfolio focusing on 'ephemeral landscapes, found objects and photo activism', Tracey has been living as a self-sustained artist ever since – currently working on projects in the UK and Jamaica.

However, even as a woman highly regarded in her field, who managed teams, established projects, and issued multi-million-pound healthcare contacts, Tracey was still subject to the same suspicion when she left mainstreams employment to work as an artist.

"Interestingly when I worked for the National Health Service no one really understood what I did," explained Tracey, "but they still thought I was 'successful' and functioning well as an adult – because I had this great job with a pension. But when I became an artist, they really didn't understand how I was going to survive."

However, the two paths were not as far apart as people may have thought, with Tracey's life as an artist beginning when she worked as a Neighbourhood Manager for Birmingham City Council – being sent into Handsworth with a social engagement and regeneration agenda.

"I literally had a map of the area and was told to go out and explore all of these streets, see what there is there and think about it differently. I guess I got this from my public health experiences but there is something wonderful, beautiful, and interesting to be found everywhere.

"The idea was to act as a Regeneration Co-ordinator between the public sector organisations, managing the grant funding that we were given. It was the end of the Labour government and there was money for neighbourhood renewal funding."
Tracey began empowering people across Handsworth to make a jump she had not yet made, issuing grants from £5k to £10 for community projects, which often had art at their core. Nevertheless, this would be the subtle segue for her own leap of creative faith a few years later.

"We could do environmental projects, cultural projects, and stuff about crime and safety," told Tracey. "I did a lot of really creative projects, so that's where the artist in me started to come out.

"We did a citizen journalist Handsworth magazine, called Hands on Handsworth, and I was going round taking photographs – and paying for other people to train people up as citizen journalists.

"We also did a heritage map, and I started to use my photography a lot then at work – because I was able to. I started taking photographs for my 'day job'."

Nevertheless, it would be a labour of love for Birmingham Conservation Trust (BCT) that gave birth to the titular project of Tracey's CIC, Ghost Streets, when she was asked to take photos of the city for their weekly newsletter. What started as one picture per week, turned into a long running documentary project that has taken Tracey halfway around the World.

Photo: by Tracey Thorne, with permission: Ghost Signs, Birmingham

"One of the photos I took was of a ghost sign in Kings Heath," ghost signs are the colloquial term for the faded, hand painted advertising still visible in many urban conurbations (4), "and I wondered what other signs there are around Birmingham.

"My work in Handsworth had taught me to just go and walk around neighbourhoods. I thought, naively, there might only be a few in Birmingham, but it turned into this really big project that has lasted years.

"I was really interested in what was written on the walls. Growing up in the 80's I was into all the break dance movement and hip-hop, and graffiti is a big part of that. Therefore, when I first started walking the streets and photographing, I would take pictures of graffiti and street art.

"But I really like the ghost signs too, and the way the old and the new would sometimes clash together on the streets and what it tells us. It is about the stories on the street. I find it very accessible; it's like the stories for the people on the walls." The final push for Tracey came a few years later, when constant restructuring within the NHS left her "in a horrible job that I didn't want to do." There was a decision to make, to keep plugging away in a capricious healthcare sector or take her first steps as a professional artist.

Balancing the books of money and mental health, it soon became clear to Tracey a change was needed in her life, one that "opened up a new world" but not without its own fear and anxiety.

"I was worried about the financial aspect," admitted Tracey, "and I think that is a barrier for people – I want to do this, but how can I make it work?

"I had a mortgage and things like that, so it was somehow developing the confidence and getting to a point where I was able to say I'm letting go of my job, with a pension, but that's not actually serving me emotionally. I realised it just wasn't what I wanted to do with my life."

Tracey's online shop is a smorgasbord of photographic and handmade prints, alongside a series of limited-edition zines that present her passion for ghost signs and the cultures that inspire her.

You can own a piece of Tracey Thorne from as little as £8, buying one of her short run zines on Jamaican Dance Hall signs (5). Or you can hang one of three Monochrome screen-prints of a ghost sign for the New Palladium on Soho Hill in Hockley, Birmingham, on your wall for £350, even signed by the artist (6). Presented in a clear and accessible 'shop' on her website, for Tracey shifting even a few units a month and the maths starts to make sense.

Photo by Tracey Thorne, with permission: Jamaican Handpainted Signs

But Tracey's experience assessing grant applications and redesigning services, alongside her love of research and analysis, turned out to be the perfect foundation for arts funding – helping her access further support available from Arts Council England.

"I think the Arts Council's strategy is good, saying 'we believe art should happen everywhere and everybody has creative potential.' I was on that journey.

"I was quite arty when I was younger, but you get lost from that, because a lot of our jobs don't allow us to.

"But doing that job in Handsworth it unleashed that again. And because we do have the opportunity for Arts Council funding in the UK, if you can line everything else up then you can actually take that leap."

Jayne Murray founded her CIC, Place Prospectors, back in 2011, when the charity-cum-limited company business models "were very new at the time... based on a not for profit model that specifically works with a community."

Through collaborations and public outreach projects, Place Prospectors 'specialises in working creatively with communities to develop and represent ideas and projects' and has been leading on a multi-faceted and funded programme in Druids Heath called *A Level Playing Field*, since 2018.

"Photography or art forms more generally can have a hugely positive impact on a community," explained Jayne. "This can be the community as a whole, or individuals.

"It might seem obvious, but visual representation makes a community more visible, which for some communities and places who have been overlooked is really important. It can be a way of creating or reaffirming or connecting an identity for people."

Photograph by Jayne Murray, Druids Heath Residents Alliance

Entering the world of art from education, having embraced photography at both diploma and degree level, Jayne's journey into the creative industries was a direct route from academia. But the land she arrived at is familiar to Tracey Thorne's, a place of "recognising opportunities... where my work would be useful or strike a chord for people," and finding the money to make it happen.

"I think that because I was always interested in an idea of a 'public' and wanted to locate my work there, and engage with people through it, it meant I learnt a lot about other organisations working in public places and went out of my way to connect with them. It is an ongoing process as society is always changing in some way.

"Likewise learning about and keeping up with funding was essential, because if you can gain funding, you are able to initiate projects as well as responding to briefs and it's an upward circle."

Place Prospectors has secured funding from various bodies to deliver the now perennial *A Level Playing Field*, connecting to young and old across Druids Heath through photography, social archives, arts-based clubs, and even a 'People's Museum' of the old Baverstock secondary school.

A Level Playing Field is now commissioning the celebrated 'street artist' Mohammad Ali MBE to design and deliver *A Mural for Druids Heath*, using a combination of Lottery funding, local donations, and crowdfunding from The Active Well Being Society (7).

Photograph by Jayme Murray, Graffiti, Druids Heath

A *Level Playing Field* is now commissioning the celebrated 'street artist' Mohammad Ali MBE to design and deliver *A Mural for Druids Heath*, using a combination of Lottery funding, local donations, and crowdfunding from The Active Well Being Society (7).

"Be relevant," concluded Jayne. "One of the reasons the company and myself as an artist are able to make a living is due to engagement. We are concerned with the issues that affect people and communities, which is often, termed socially engaged practice.

"We key into initiatives and create our own that will make a contribution to places being better, are seen as having value, and are thus funded.

"We would not be able to operate successfully if we were practicing in a studio and disconnected from what was happening in the world."

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Article 6

Technology and Story Telling, Gryd

Throughout human history, storytelling has played a vital role in understanding the world around us and for communicating new ideas. For thousands of years these stories were communicated only through the oral tradition of speech or song. Whilst the art of storytelling has remained unchanged, the methods by which humans tell stories has consistently evolved alongside technology. In changing the method, each technical innovation has also influenced the stories being told, who is telling them and to whom.

The pace of evolution in communications technology is at its fastest in human history and is speeding up. The printing press, photography, radio, cinema, television, computers, the internet, mobile phones, smartphones, tablets and high-speed broadband; all of these technologies have helped to increase the number of stories being recorded and the amount of people able to create and share them. In addition, the cost to access these technologies is constantly reducing, resulting now in billions of people around the world having a device in their pocket, which can record, edit, curate and share their story. Something we could not have imagined only decades ago.

Mass media and social media increasingly focus on the personal story - talent show performers are framed within a personal story to build empathy with the viewer; TV advertisements try to sell their products or creator's story to consumers; and social media posts are built into mini-stories. In recent years, all of the most popular social platforms have created stories feature where users curate media from their device and present this collection of artefacts as a story.

'Anybody' can be the writer, director, producer and publicist of a story and share it cheaply across the world. The same human desire to create cave drawings, to impart knowledge and allow others to understand our communities, and us drives the creation of Instagram Stories, TikTok videos, Facebook Stories, and YouTube vlogs.

This democratisation of storytelling should result in more diverse stories being shared by a wider audience but with affordability and accessibility still a barrier for many, we need to ensure we do not miss the stories of these people and communities.We must create tools and techniques to allow all community members to document and share their stories.

All communities have stories to share, both to others in that community and to the wider world. Interesting and impactful stories are contained in the museums, archives, libraries and individual's homes in communities large and small.

The *ACE Culture Community Curation Platform* enables Cultural Mediators to share rich media artefacts and stories created and curated by members of the local community. The aim is to give them a space, and the tools and skills necessary, to engage with and share the stories of their community via photos, audio, video, maps, timelines and 3D objects collected from community museums or community members.

Via the multilingual platform, users can easily create individual artefacts and share these alongside some introductory text and descriptive tags. The aim is for it to contain an ever-expanding archive of user-generated rich media.

These individual artefacts can be grouped together into collections to tell a particular story.All artefacts and collections are easily searchable and augmented with a QR code, which can be printed and placed in physical locations related to that artefact/story. This enables members of the community to easily interact with the media artefacts and stories of the community whilst out and about.

Artefacts and Collections can be used as an augmented tour, with community members travelling in the physical world and using the QR codes to consume the online stories for each location. QR codes also enable the content to be 'taken away' by scanning on a mobile device when viewing the platform on a computer, perhaps in a community centre or local heritage site.

The platform brings together different types of media, normally in separate places across the world web wide, into one collaborative platform focussed on the sharing of local community stories of culture.

Examples of the types of user generated community culture include:

- **Audio**: Retelling of local stories, discussions, and audio documentaries.
- **Video:** Different generations interviewing each other to gather the stories of the community
- **3D models:** 3D scans of objects from family collections or museums/archives can be made using simple mobile apps
- **Embedded maps:** Online collaborative maps can be created showing places of interest as pins with additional cultural stories added.
- **Timelines:** Interactive rich media timelines can be created to record important dates, with linked material
- **Photographs:** gathered from family collections or local heritage organisations and community centres.

Media Technologies

- **Comparative images of then and now:** community members can find old images of the community in their family collections or community centres, then take a photo in the same position now and use the easy slider function on the platform to compare then and now.

The platform is supported by a series of guides, which explain in simple terms how each type of media can be created and shared. These include text to explain how to use the app or website to create media, video tutorials, text to explain how to share each type of media into the platform, and links to download or access the app or website.

Toolkits include:

- Creating and editing video on a mobile device and sharing through YouTube or Vimeo
- 3D scanning of physical objects with a mobile device using Qlone or TRNIO
- Making collaborative maps with Google My Maps.
- Curating timelines using Timeline JS

Stories are fundamental to the human experience, and the good ones have the power to affect us at an emotional level. From the Neolithic period to the modern era, many stories have been lost to history.Technology now allows us to record and share 'all' stories for future generations. We simply must decide which stories we want to immortalise and how to catalogue and share them to ensure the widest possible audience consuming our local community stories of culture.

Part 2

Best practice case studies

Introduction

The second part of the handbook presents best practices, which are designed to bring to life the six articles in part one covering core areas of our overall approach to ACE. We have at least one best practice feature for each theme covered in our articles around

1. **Top-down culture**
2. **Democratic access to culture, including bottom-up culture**
3. **Sustainable culture**
4. **Removing barriers to culture**
5. **Entrepreneurial culture**
6. **Storytelling and technology**

Theme 1: Top-down culture

1

Target groups

Introduction

Museum Jamtli Östersund, Sweden
Website: www.jamtli.com

Health and disability (physical and learning disability, mental health issues, addiction, wellbeing), Elderly people, Ethnic minorities, Immigrants, Refugees, Homeless people/unemployed people/disengaged young people.

Programmes Reminiscence in cooperation with local care homes, we receive people with early stages of dementia. Our staff has a special programme for them in a cottage from the time of their youth, where they can listen to music, eat food, bake cakes, drink coffee, have a fire in the stove and look at objects and pictures from that timeframe. They have different themes each time (such as life as a forester, going to a dance, gardening etc.).

Swedish for immigrants.
We cooperate with different schools, which teach Swedish for immigrants. They come to the museum with groups, and we arrange sessions around different themes and look at the exhibitions. We try to find things, which make them feel a connection between their culture and traditions and ours. We have had nomads who appreciate learning about the Sami people in our region (also nomads). We also bake bread in a traditional bread oven, which always make them discuss how they make their bread etc. Recognising similarities and differences make many of them want to tell, get them engaged, which is a good way of learning the language.

Refugees
We work indirectly with refugees. We have a programme for 15-year-olds that all the children in the municipality attend. It is a role-play where the children are given the role of a refugee (based on interviews we have made), and we have several staff playing many other roles. They are then taken by smugglers through the open-air museum (which then is the scene of several countries and obstacles they have to face – such as running across Borders with someone shooting at you, hiding in a basement, almost being forced to become a prostitute in order to pay your fees to the smuggler).

Eventually they arrive in their new country, everyone speaks a language you do not understand, the interpreter does not translate what you are saying properly and you have to wait and wait until your application for asylum is denied (for most of them) or granted (for some of them). This programme gives the children a very strong feeling of what it might be like to be a refugee, all the horrible things you have to go through and the strangeness of a new country.

Unemployed people
The government has different programmes for people who have been unemployed for a long time. We cooperate with them and accept people on different work placements or internships, many times this will give the unemployed person confidence back and increase that persons self-esteem. We try to provide an appreciative environment, being supportive.

Disabilities
In cooperation with other authorities we provide employment for people with mental and physical disabilities, who are not able to carry out ordinary work. We try to find and adapt tasks, which are suitable for them. Often the municipality or the health care sector provides a supervisor or assistant for a group of people with disabilities so that they get the support they need.

Outcomes

We feel that the museum is an important part of society and that we want to create a better society. We want the museum to be for everyone, and we cannot truly be for everyone unless we reach out and try to engage people who might think that museums are not for them. We believe that social cohesion is important in a society – we know that such societies have higher wellbeing and less crime – so of course we want to contribute to that!

2

Estonian National Museum Tartu, Estonia
Website: www.erm.ee

Target groups

Homeless people/unemployed people/disengaged young people

Introduction and outcome

For unemployed people programme; "Back to work through handicraft".

To help unemployed people to find skills and knowledge in how to develop their handicraft business, the programme included lectures with the use of museum collections, how to find inspiration to start their own product marketing, how to develop skills,

	how to produce handicrafts. Impact on target group Half of the participants were founding smaller companies and started to offer different handicraft .
Recommendation / top tips!	The projects need good project management, communication and dedication of the museum.

	Gastraonomy Museum Prague Prague, Czech Republic Website: www.muzeumgastronomie.cz
Target groups	Health and disability (physical and learning disability, mental health issues, addiction, wellbeing) Programme Gastronomy Museum Prague is cooperating with schools in educating visually impaired and/or students with learning disabilities including children with autism.
Introduction	Gastronomy Museum Prague is depicting an entire history of cooking and food preparation from the early days of humanity, through stone age, medieval smoke kitchen, the renaissance and baroque palace kitchens, origin of different foods and forms of beer brewing, story of distillates and list of famous chefs in the history of Culinary Arts. All together it is the great tribute to human ingenuity, respect to the environment and to other people. We recommend checking with TripAdvisor.com. Outcome Avoiding feeling of social exclusion by broadening their abilities to handle daily issues like shopping, cooking and knowing terms related to gastronomy in general. Impact on target group The museum has a unique opportunity for students to interact with the public in a variety of settings. By customising our guided tours per particular group, we have managed to pay special attention to individual members.
Recommendation / top tips!	In the case of the museum, the most important is to make the majority of artefacts accessible, present them in the form of workshops, not only touch and feel but maximize the possibility of practical use. We are avoiding glass vitrines as much as possible and it works with general visitors as well.

3	**Kvindemuseet (The Women's Museum) Aarhus, Denmark** Website: www.kvindemuseet.dk
Target groups	Ethnic minorities, immigrants, refugees, Others (including gender, sexuality and religion)
Introduction	The Women's Museum is a national museum specialised in researching and communicating the lives and work of women in Danish history. Since it was founded as a part of the women's movement in 1984 the museum has been situated in a 19th century building in the centre of Aarhus. It has brought together an impressive collection of historical objects that describe the traditional and modern lives of Danish women. Besides the permanent

collection, the museum is offering a great variety of special exhibitions on historical and topical themes and art exhibitions with female artists. Over the years, the Women's Museum has carried out different research and study programmes for women within vocational education and training to learn about the culture-historical development and current conditions of women in Denmark. One of these programmes is the so-called 'Cultural Meetings of the Women's Museum' which is an established mentor network for women with refugee and immigrant backgrounds and female mentees with a sound footing in the Danish society.

Within the framework of the museum, the non-ethnic Danish women are paired with mentors in one-to-one relationships in order to strengthen their opportunities to enter the labour market. The museum provides a training resource for the mentors as well as the mentees on how to make contact and offer their support in getting familiar with the Danish culture and mentality, the 'unwritten' rules of the labour market, the ways to approach the Danish authorities, etc. By doing so, the museum provides a shared platform where learning goes both ways; the immigrants and the mentors meet, discuss and get familiar with their different cultural backgrounds and learn to understand each other's ways of thinking and living. These one-to-one relationships have turned out to be a great success in the integration of women with immigrant background in the Danish communities. The Cultural Meetings of the Women's Museum's network now has more than 800 members.

4

Museo CajaGRANADA Granada, Spain

Website: www.cajagranadafundacion.es

Target groups

Offenders, prisoners

Introduction

Museum CajaGRANADA offers activities for many groups. The museum has an intensive activity for all types of public and it is focused specially on marginalised communities. The museum won the Special Commendation of EMYA (European Museum Year Award 2011) for its work. Outcome For the Programme "Expanded from Prison Reflections", the project arising from the collaboration between a correctional institution (Albolote Penitentiary), a university (Faculty of Fine Arts of the University of Granada) and a museum (Museo CajaGRANADA). The three organisations joined in this project with a social objective that has allowed women inmates in prison to reflect on their own experiences and express themselves through artistic creation. Impact on target group Women inmates in prison could reflect on their own experiences and express themselves through artistic creation.

Recommendation / top tips!

It were very important to work and design the project with all the agents implicated

5

Museum Slaskie (The Silesian Museum) Katowice, Poland
Website: http://www.muzeumslaskie.pl/en/

Target groups

Health and disability (physical and learning disability, mental health issues, addiction, wellbeing)

Introduction

Activities for students with mild to moderate intellectual disabilities, in cooperation with special schools. Interactive activities, combined with visiting the exhibitions, tailored to the needs of young people with autism. "What is painting?" Workshops presenting the world of visual arts for blind and visually impaired children. Touch tour for the blind entitled: "Art by touch". Such presentation of collections – making the collection of paintings available to visually impaired individual visitors – allows one to explore the visual arts (especially painting) by means of touch and carefully prepared descriptions, as well as the museum itself. Selected paintings have been reproduced in the form of freestanding reliefs made from high quality plastic. Each visitor has the opportunity to use the audio guide and the headset. Outcome: Most of those people visited the museum for the first time; it was a new experience for them. It was an occasion for them to learn something new.

Recommendation / top tips!

Institutions should consult their programmes with experts and representatives of communities for whom they want to work.

6

Tate Modern London, UK
Website: www.tate.org.uk

Target groups

Health and disability (physical and learning disability, mental health issues, addiction, wellbeing), Elderly people, Ethnic minorities, Immigrants, Refugees, Homeless people/unemployed people/disengaged young people, Offenders, Prisoners, Others (including gender, sexuality and religion)

Introduction

Programmes 'Art into Life' Weekly free gallery workshops at Tate Modern and Tate Britain for adult community groups. Public workshops and seminars exploring interdisciplinary approaches to social justice and cultural rights. Peer led gallery programme for older adults, 50 years + Annual London Arts and Health lecture in conjunction with London wide- Creativity and Wellbeing Week Annual public event celebrating World Mental Health Day .

Recommendation / top tips!

Get to know your local, national and international neighbours! Invite yourself to festivals, libraries, hospitals etc. where different, or not, art forms take place. Listen, ask questions and share practice internationally. Think about why your institution is involved in this work, do you use the social model of disability? Does your director know what this is? Be generous in sharing and asking for experience and opinions.

7

Museum of Byzantine Culture Thessaloniki, Greece
Website: www.mbp.gr

Target groups

Health and disability (physical and learning disability, mental health issues, addiction, well-being), Ethnic minorities, immigrants, refugees

Outcome

We aim to open the Museum to as many different groups of people as possible. Considering also the problems in visiting the Museum by minorities or people with disabilities, our goal is to provide access, education and pleasure in the Museum. People became familiar with the Museum, and realised that Museums are for all and not only for a selected minority. In addition, they acquired knowledge through playing and entertainment.

Recommendation / top tips!

Define the target group. Meet with someone from the target group in order to advise you on the particular specifications of the target group. Put few and specific goals. After completion, disseminate the programme with both participants and colleagues.

8

Bethlem Gallery Beckenham, Kent, UK
Website: www.bethlemgallery.com

Target groups

Health and disability (physical and learning disability, mental health issues, addiction, wellbeing)

Introduction

The Bethlem Gallery is a professional platform for artists with mental health difficulties so our whole programme supports marginalised groups. Outcome To support the professional development of artists who have lived experience of mental health difficulties. Impact on target group We support their recovery whilst in hospital and their on-going wellbeing development beyond the hospital setting.

Recommendation / top tips!

The most important thing to remember is to put the individual at the centre of what you do. Consult with the people you want to work with before you commence and on an on-going basis to tailor what you do to the needs of the people you serve. Leave lots of room for ideas and creativity, do not be too prescriptive. Make sure that you have a variety of levels of involvement and opportunities for people to engage in a way that feels right for them. Make sure that all levels of engagement are of high quality. Document the development of your process and output, regularly reflect on this and share with others.

9

Den Gamle By Aarhus, Danmark

Website: www.dengamleby.dk

Target groups

Elderly people Programme Sessions for people with dementia.

Introduction

A group of old people together with the staff from the nursing home visits our reminiscence flat for coffee and cakes for about two hours, where they can help the "housewife" making coffee and serving cake and biscuits, they look into all the drawings and into the kitchen and the pantry. They open the wardrobe closet and try the hats, if they want to and so on. Another session takes place in the historic gardens and of course only in the summertime. We have a session at the museum on the Second World War, too. Here the guest can see and touch a lot of items from the daily life during the war while they have coffee and cakes together with staff from the museum and of course staff from the nursing home. For further information, please look at our website Learning programmes for staff, (social and Health care) working with people with dementia, learning programmes for volunteers working with people with dementia.

Outcomes

We want to offer a special visit to our guests that cannot benefit from the ordinary exhibitions and guided tours. We want to reach out to guests that are not able to benefit from the museum. And we want to work together with the municipality to create new programmes for people with dementia, and their relatives and the staff and the volunteers Impact on target group We emphasize the need for cultural events for people with dementia, we prove, that history matters even for people with dementia. We encourage and teach the staff different ways of working with history and historic settings to help the guest find their identity and personal memories.

Recommendation / top tips!

We recommend that they find the right partners to ensure the cooperation between the museum and the municipality, or private organizations or companies who in the end are going to decide if they want to buy the sessions and use the programmes. Another advice would be to visit other museums and learn from them and their experiences.

Theme 2 Bottom-up Culture
Good Practice on Local Rural Development through a Community-based Festival

Source: Bons Sons Instagram

Source: Observador

Context

Cem Soldos is a rural village in the countryside municipality of Tomar (Santarém county) located in the central region of Portugal. Rural inland areas have been facing several problems over the years, namely heavy demographic loss, few job opportunities, lack of infrastructure and services provision and low social cohesion. Cem Soldos is no exception to the rule, other than the residents' approach to cope with the reality they live in is distinct. Locals are well known for their engagement in the community arena mostly through the local cultural and recreational association called Sport Club Operário de Cem Soldos (SCOCS) using arts and culture as means to satirize and intervene in the public realm.
SCOCS was founded in 1975, after a period of dictatorship in Portugal and were legalized in 1981. Since the '60s of the past century, citizens used to meet up and would organise sports events and theatre plays to satirise politics.

Nowadays, SCOCS is devoted to the community's social, cultural, recreational and cultural well-being. Over the years, the association and the community itself has accomplished major milestones: together they protested and granted the residents access to a medical doctor in their village; to prevent the school to close due to the lack of students, together with other local entities strategized a new solution for the population, including a new educational approach. At the moment, the population is gathering efforts and resources to regenerate a central square of the village.

At this point, it is difficult to grasp where the activities put together by the association and by the community begin and end. Identity-wise, the boundaries are blurred or non-existent, actually. The identities are entangled, the community identifies together the problems and finds solutions through the association, using it as a platform for a shared governance.

Introduction

A systemic bottom-up approach used for local development operated in Cem Soldos became nationally notorious, after SCOCS decided to organise the community festival "Bons Sons", in 2006, devoted to Portuguese music and culture, led by young inhabitants. Every two years, for four days in August, the village's public places, amenities, streets and its citizens' private homes are used to make this event happen. Is experienced (rather than consumed) by the attendees, music concerts, theatre plays, exhibitions, art installations, dance and booths of national arts and crafts, keeping as bottom line the Portuguese culture, language and instruments. During this period, Cem Soldos is closed. No traffic is allowed. Some concerts happen in the church, which are coordinated with its regular activities (e.g., the mass on Sunday). The building that normally is used for indoor leisure activities for children is where catering is served to artists, the local warehouse is often the space for exhibitions. Private residences are converted into food courts with regional products or homemade special recipes. Land is lent by residents to be used as parking lots.

Bons Sons festival mobilizes the entire population to work on a voluntary-basis to provide this genuine and intimate experience to outsiders, about what it is like living in a village that embraces contemporaneity.

Every inhabitant of the community has a role to play and receives no revenue. Before the festival, the population meet and define several groups of work and distribute tasks to prepare and produce Bons Sons, from preparing the camping site, assembling the stages, selling tickets, preparing food, etc.

The elderly women make handmade mascots along the year prior to the festival, in the scope of an activity called "Grandparents and Grandchild", where the two generations meet to make together the souvenirs to be sold in Bons Sons, whose profit is for SCOCS. The Scout Group is responsible for maintaining and keeping an eye on the camping site.

These days, Bons Sons is a landmark, which attracts thousands of people. In 2019, 33.800 tickets were sold, 50 concerts and dozens of activities were organised.

As a consequence of this festival and this community's way of living, the housing market demand brutally increased as well as the real estate valuation. Cem Soldos sounds very appealing to outsiders and they want to be part of it, due to the governance model in place, the activities in regards to active ageing, educational model, lifelong learning, easy access to education and health care and empowerment were felt across all generations. Over the last years, renovation of derelict buildings and refurbishment of old houses for newcomers took place. In 2019, the Bons Sons festival had a revenue in the region of about 4.000.000€ in terms of accommodation and related expenses.

For the Cem Soldos inhabitants, the festival and the SCOCS association's work equipped the people with decisive personal, interpersonal and technical skill sets and outcomes (decision-making, respect, promotion of an active life, improvement of relationships, networking and engagement). Due to the festival, the residents learned and bear testimony to the positive

impact of one single person contribution for a collective cause for the benefit of the collective well-being and the village itself.

Stakeholders

SCOCS – Sport Club Operário de Cem Soldos
Tomar Municipality
Parish of Madalena e Beselga

Methodological Approach

The ingredients for this best practice are a reflection of shared governance, empowerment, social innovation and, lastly, culture, which is the glue that has been uniting all population for decades. (Ribeiro, 2020)

Nevertheless, other concrete factors can be considered:

1. Existence of a historical association in the territory, whose people share a collective memory about it and acknowledge the role it has played in their lives across several generations;
2. The inhabitants feel responsible for the course and future of their village;
3. Together, the inhabitants identify a given need or problem, it's presented to the association and then led by it;
4. An array of options for problems' resolution are presented for public participation and consultation;
5. Voluntary initiatives are put in place to tackle the problem, whom residents are the volunteers;
6. All the actions are decided and approved in an assembly that gathers the Cem Soldos' inhabitants.

Recommendation / top tips!

- To nurture collective proud and local roots and traditions;
- To be open to innovation and change in several dimensions, without disregarding the local identity;
- To cherish each person's talents for the development of the rural area;
- To embrace the contemporaneity.

In 2019, Bons Sons festival released a manifesto on the mission and essence of the festival and Cem Soldos, which is presented below:

1. **For contemporaneity in the countryside. We live and experience nowadays' village.** We fight for a contemporary view of the countryside, for a close and non-paternalistic look at the countryside. There are still those who think that the village is the past and the city the future. It is up to the new generations to conquer their paths in these landscapes.
2. **For a cultural platform. We are the meeting point.** We work to make known the cultural production that lives and results from a context. We limited our endeavours to projects created in Portugal, by Portuguese or foreigners, in Portuguese or another language. We created a platform that puts artists and audiences in places of understanding. We live from projects that bring novelty, acculturated and refreshing concepts.

3. **For planning the territory. We have ideas.** We know that people just want to be where things happen. The rural exodus results from the lack of prospects for the countryside. Detachment breeds ignorance. Culture must be an instrument for planning, establishing and attracting in the territory.
4. **For participatory citizenship. Doing is our power.** We defend participatory citizenship. We do not exempt institutions from responsibility, but we do not sit back.
5. **For active aging. We are a huge home.** We believe that everyone has a role in the community in which they belong. Living in a community is living in an intergenerational model, in a relationship of proximity that establishes logics of mutual help, interest, and curiosity and sharing between the various generations. Actively aging is giving everyone an opportunity to grow.
6. **For teaching in the community. We grow together with the village.** We believe that schools have a fundamental role in thinking about and activating communities and must be permeable to their interests and stimuli. It takes an entire village to raise a child.
   We defend practical, adequate and adjusted teaching models that give children a local and global dimension.
7. **For projects in the territory. We invest in people.** We believe in financing multiplier projects, creators of meaning and wealth. We are tired of projects that exist while there is funding and end as soon as the funding ends. We are tired of silo-like projects, which are detached from the territory and that do not engage local partners.
8. **For sustainable action. We are not stuck**. We need local action to act globally. Sustainability results from an evolutionary balance resulting from ecological, economic and social dynamics. We defend an evolutionary process based on the meeting of these various perspectives. In a broad sense, "Living off the land" is our motto and Cem Soldos' treasure is its people.
9. **For creating public space. We give life to the street.** We defend a public space for everyone. Increasing the sense of belonging is essential for human and territorial development. To create public spaces for socialising is to create a space for sharing and being curious about the other. It is urgent to activate, programme and inhabit the street.
10. **For popular culture.** The ownerless culture. We defend the promotion of popular culture. We want space for a participatory, inclusive and diverse culture. A culture for everyone and from everyone. We defend an artistic place for popular culture and its proper appropriation by its communities.

Democratic Access to Culture
Coventry City of Culture 2021 and Birmingham Commonwealth Games 2022: Largescale Culture Events investing in Grass Roots Culture

Context

The West Midlands, with a population of 2.6 million is currently capitalising on the benefits of once in a lifetime national and international festivals, one cultural and one sporting.

The UK City of Culture is a national four yearly competition to host a major yearlong cultural festival. Winners receive government funding and in the case of Coventry, the city has received more than £15.5m. A further £100m has been raised through capital investment that will support cultural projects with works carried out to three major venues – the Herbert Art Gallery, Belgrade Theatre and Coventry Cathedral. The celebration of culture over a year is drawing in communities and creatives across the city, wider region and beyond.

The Birmingham Commonwealth Games is part of a four yearly international multi-sport event involving athletes from the Commonwealth of Nations and are held every four years. The games bring significant investment in sporting investment and infrastructure and like the City of Culture provide a lasting regenerative impact and legacy. The overall cost is some three quarters of a billion pounds creating world-class inclusive sporting venues including the retransformation of Alexander Stadium which after the games will be a focal point of health, wellbeing, sport, academic and community activity in a newly improved Park. A new Aquatics Centre and international pool is being built in Sandwell and will be open to the public in 2023 after the Games. The athletes' village will provide 1,400 new homes supported by investment in sustainable and active travel.

City of Coventry community benefit

"Being named UK City of Culture opens the door to a world of opportunity for local artists, freelancers and arts and cultural organisations" (culture, 2020). Outputs include:

- 470 individuals and organisations who are active – painters, faith groups and leisure and hospitality.
- Eight organisations awarded funding including £40,000 earmarked for black artists and £29,000 supporting early years creativity with recipients supported by a nominated
- A specific programme of funding to support applications from the local LGBTQ community for up to £5,000 per project
- 64 million Artists Initiative is seeking to embed co-creation and citizen-led culture through:
    - Providing training in co-creation and cultural democracy
    - Facilitating a Coventry 21 Streets Steering Group to enable them to develop a vision for cultural projects across the city's neighbourhoods
    - Co-designing and delivering the Coventry Community Connectors programme with 6 months of training and peer-support for grassroots community leaders from the cities' diverse communities
    - One to one coaching for the festival Collaborative Team producers who are producing work that create opportunities for residents and having a legacy impact

Commonwealth Games community benefit

The games wereheld between July 28th and August 8th in Birmingham. Like many international games these are competitive featuring 11 days of swimming and diving, 8 days of cricket, 5 days of gymnastics and 7 days of athletics in a range of new or refurbished venues and an athlete's village. Creating a spectacle for live viewing and televised spectators, volunteers and competitors will descend on Birmingham for a once in a lifetime opportunity for the city and region.

However, this is just one facet of the games. Critically, they are investing in a whole host of grassroots and community organisations to develop their own locally based activities as well as a legacy.

This includes over 100 grassroots organisations who are benefiting from £2m to engage 200,000 community participants in Birmingham 2022 in culture-related activities ahead of the Commonwealth Games.

Ahead of the Games, the organising committee planned to deliver a six-month cultural festival across Birmingham and the wider region from March 2022, which will promote and showcase the rich and diverse creative talent of the city and region to a global audience as well supporting the local cultural economy. It will provide an opportunity for residents across the city to come together and engage directly in activities including artworks, events and performances in highstreets, neighbourhoods, parks, waterways, venues and civic spaces.

In addition, the national sporting funding body provided £6.5m funding to invest in community sports and cultural facilities across the region. The aim is to tackle inactivity in local communities and engage underrepresented groups. This is backed up with wider investment programme provided through the National Lottery of £30m focussed on boosting community access to sport.

The Games engaged every child and young person in the Games, including all 400+ schools in the city. Young people are one of the City's greatest strengths however; they do not always get the start in life they need to prosper. The aim was to use the Games as a springboard for all of the city's children and young people, where the unique experience of being a Host City inspires and excites them in a way that feels relevant and meaningful, and gives them a voice.

A Learning Programme, delivered in partnership with the Organising Committee, provide an is a great opportunity to give every child and young person in Birmingham a chance to provide

an is a great opportunity to give every child and young person in Birmingham a chance to be involved in the Games. The City Council has provided £500,000 additional investment for enhanced activity across the city which:

- Engaged schools and community youth organisations through activities including mascot visits, athlete ambassador visits, mass participation events and educational resources
- Established four youth hubs across the city as a focal point for sports, music and arts and activities through weekly workshops, an Intercity Basketball Skills challenge and more
- Delivered a six month employability programme for 17-24 year olds at risk of becoming not in education, employment or training
- Delivered an 'Education is the Commonwealth' Programme to support understanding and appreciation of commonwealth citizenship in Birmingham
- Gave influence and voice to young people through the Youth City Board to help deliver key elements of the learning programme, the volunteer programme and mass participation events. Birmingham Children's Trust, alongside Birmingham City Council, are working to ensure children in care, care leavers and others known to the Trust are given the very best opportunities to partake in sporting and wellbeing opportunities through:
- Provided every child in care and their carer with 2 tickets to the Games
- Delivered a ship 'Unlocking the Games' programme which aims to create a range of exciting experiences and opportunities for communities, groups, families and schools
- Set up a *Bfriends* Games 2021/22 - a series of experiences, mini sporting events and volunteering opportunities taking place up to and beyond the 2022 Commonwealth Games, concluding with an award and closing ceremony for participants.

Theme 3: Barriers to accessing culture

Context

Levels of application – European Level

Levels of application – City

Review of pan European, national and city best practice

EU level:

Access City Award: An innovative competition between European cities which was launched in 2010 to promote accessibility in the urban environment for persons with disabilities and to fulfill the accessibility needs of ALL citizens. The Access City Award is open to all EU cities of over 50,000 inhabitants. In Member States with less than two such cities, urban areas composed of two or more towns may also participate if their combined population exceeds 50,000 inhabitants. The award recognises and celebrates cities, which proactively support accessibility for persons with disabilities and take exemplary steps to improve accessibility in the urban environment. Access City Award Winner 2021, Jönköping, Sweden.

The 2021 Access City Award went to the city of Jönköping for making the city more accessible to persons with disabilities. Jönköping, in the south of Sweden, made continuous improvements in both the new and old areas of the city, in collaboration with disability organisations.

The city also created a local 'Access City Award', for businesses or organisations that worked with their customers to improve accessibility. Out of 50 applications, Jönköping was designated the winner of the 11th edition of the Access City Award at the online ceremony. The city of Bremerhaven in Germany and the city of Gdynia in Poland are the second and third place winners of the 2021 Access City Award. Poznań in Poland received a special mention for accessibility of public services in times of the pandemic. Two further special mentions were awarded to Komotini in Greece for "accessibility as an opportunity for the whole city" and Florence in Italy for the "built environment".

Local best practice in Athens/ GREECE: FALTSO is a group of professional musicians teaching children music at outdoor places (parks, squares) in Athens. Children involved make outdoor mini concerts for all and free of charge. They practice after school and on weekends.

National best practice in Greece: - Every 1st Sunday of the month free entrance to state owned museums and historical/ archeological sites to all.

Theme 4: Sustainable Culture

Examples of community-based arts and cultural programs that bring communities together: Good Practice on Mainstreaming Culture for the Local Sustainable Development of the City of Gaziantep.

Context

Gaziantep was classified as one of Turkey's new local industrial nodes in 2005. This industrial growth attracted the nearby rural population, created employment opportunities, and increased rural to urban migration. Hence, Gaziantep Metropolitan Municipality has started investing in the city's infrastructural development, designing and implementing strategies and policy packages to revive tourism, and carrying out programs and projects to protect cultural heritage. Cultural heritage was a key issue because the city is rich in terms of cultural heritage sites. However, there were no protection measures for the cultural properties under pressure due to the new arrival of the population in the city. Therefore, the policy for Mainstreaming Culture for the Local Sustainable Development of the City of Gaziantep has emerged, intending to develop and protect existing cultural heritage, in parallel with local development policies aimed at assuring sustainable development and varying the income sources of the city whilst empowering people.

Introduction

Despite the existence of many tangible and intangible cultural heritage properties in Gaziantep, these properties' potential social, cultural, and economic impacts have not been sufficiently recognized, and the possible effects to be created in these areas in Gaziantep have still not been achieved. Local people were unaware of the value of cultural heritage properties. Culture, therefore, was not an essential source of local income. Later on, Gaziantep's local development policies aimed to encourage people's participation as creative performers, entrepreneurs, and visitors by designing a culture accessible to everyone in the city. The city's policies also developed a gendered understanding that encouraged women to be more active and visible in Gaziantep's social, economic, and cultural lives. Within this context, the policy's main aim is to maintain artistic perfection in gastronomy, music, and folk art to improve Gaziantep's reputation, promote the cultural heritage to make it accessible to all people, and promote social inclusion of vulnerable and disadvantaged groups by strengthening cultural links among various segments of the society of Gaziantep.

Stakeholders

- Chamber of Artisans and Handicraftsmen
- Chamber of Commerce
- Gaziantep Municipality
- Union of Historical Cities
- Representatives of tourism entrepreneurs, restaurant owners and travel agents.

Methodological Approach

Local government staff and other relevant stakeholders have significantly improved their management, planning, and implementation capacity for cultural policies. The income from the applied cultural activities has increased the city's attractiveness and its sources of revenue. Gaziantep has become a vast place to live, experience, and produce culture, creating a system where culture is a vital guider of sustainable development.

After policy implementation, more than 15.000 jobs were created, 4.000 entrepreneurs have started to sell cultural goods, and 1.000 businesses have specialised in cultural sectors. As a sector of the green economy, cultural tourism has become an essential source of income for the city. Domestic and foreign tourists have increased tenfold, reaching more than 630.000.

By positioning culture as a pillar of sustainable development with its economic, social, and environmental dimensions, a holistic approach has been revealed in the functioning of the city. People, especially vulnerable groups, have immediate and tangible effects on the city and the region. The analysis of the results serves as the triggering momentum for implementation. Hence, it is essential to note that the policy adopts an inclusive and holistic approach.

Recommendation / top tips!

Gaziantep policy aims to foster social and economic development by protecting cultural heritage sites in the city and promoting local culture to strengthen links among people in the city.

Gaziantep policy's adopted inclusive and holistic approaches created many environmental, economic, social, and cultural benefits for the people in the city:

Environmental benefits – aiming at protecting cultural heritage sites and properties requires taking various environmentally friendly actions. Each attempt to preserve cultural heritage sites and properties will therefore contribute to protecting the environment and eliminating the adverse effects of climate change by preventing potential damage to natural conditions.

Economic benefits – protecting cultural heritage sites and properties attract foreign tourists to visit the city, revives the tourism sector, and creates more employment opportunities, particularly for young people.

Social and cultural benefits – cultural heritage sites and properties prevent the loss of cultural ties. Their protection is, therefore, essential for strengthening cultural ties among the people in the city. Establishing strong cultural ties foster social inclusion and social cohesion in the town.

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Co-funded by the
Erasmus+ Programme
of the European Union

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