



Executive Agency, Education, Audiovisual and Culture



GUIDE

Culture guides for marginalised social groups

Final Report

Public Part

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Executive Summary

The EU member states have as a main culture policy goal to promote art and culture to the entire population, but are confronted with the recurring problem of large residual groups of non-users, especially among social marginalised such as inactive senior citizens, vulnerable families, immigrants, poor and low-skilled in areas of economic deprivation, people with special needs, and other disadvantaged and marginalised citizens..

The partnership circle, including five national umbrellas and a research organisation for voluntary arts and culture from Denmark, Holland, Slovenia, Hungary and United Kingdom, shares the view that the voluntary arts and culture can help people to a more fulfilling, enlightened and participatory life, and that they also as civil society associations have a societal responsibility to reach out to all social groups and promote “cultural sustainability” by transmitting the idea of “citizen help citizen” to practice in their field of activity.

Therefore we have planned to develop and provide new “culture guide services”, where volunteers can act as guides by introducing and helping marginalised social groups to participate in local art and culture activities.

The work programme was designed with 13 chronological work packages and 4 supporting transversal work packages. It includes four main phases (prepare, develop, deliver and valorise) and the first four partner meetings have functioned as bridges between the main project phases, and the final fifth partner meeting functioned as a bridge to sustainable activities after the end of the project.

During the 1st and 2nd phase (Oct 2010 - Dec 2014), we prepared, initiated, implemented and completed the essential local pilot work. Here, the five national umbrella associations in cooperation with local project teams and networking with local stakeholders have delivered a variety of culture guide services to different end-user groups in 2-4 municipalities in each participating country. Thereby the project consortium developed

- new approaches and methodologies for improved organisational capacity of voluntary arts and culture associations to recruit and train new volunteers and to ensure network cooperation with other stakeholders in the local communities
- new knowledge and examples of best practise in a European context by providing a series of multilateral pilot works testing a variety of culture guide offerings to different marginalised groups in different living areas.

During the 3rd and 4th project phase (Jan - Dec 2015), we

- Published five language editions of a European Handbook (EN, DK, NL, SI, HU) presenting the know-how, methodologies, and good practise of culture guide services
- Tested two pilot Grundtvig IST-courses, for facilitators to support and volunteers to become culture guides.
- Provided a sustainable valorisation of the results, including a concluding European Conference, the embedding of the culture guide activities in the participating associations, and the upstart of a European network for facilitators and volunteers engaged in culture guide services.

For more information, see the project website: www.cultureguides.eu

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1. Project Objectives

The EU member states have as a main culture policy goal to promote art and culture to the entire population, but are confronted with the recurring problem of large residual groups of non-users, especially among social marginalised groups.

The partnership circle, including five national umbrellas and a research organisation for voluntary arts and culture, shares the view that the voluntary arts and culture can help people to a more fulfilling, enlightened and participatory life, and that they also as civil society associations have a societal responsibility to reach out to all social groups and promote “cultural sustainability” by transmitting the idea of “citizen help citizen” to practice in their field of activity.

The overall aim was to develop and provide new “culture guide services”, where volunteers can act as guides by introducing and helping marginalised social groups to participate in local art and culture activities. The objectives were

1. To improve the organisational capacity of voluntary arts and culture associations to facilitate new culture guide services by recruiting and training new culture guides and developing supportive networks with main stakeholders in the local communities.
2. To develop new knowledge, methods and examples of best practise in a European context of culture guide services by implementing a series of multilateral pilot works providing varying culture guide offerings to different marginalised groups in different living areas.
3. To use the results of the pilot works to publish a European Handbook presenting innovative know-how, methodologies, and good practise of the different dimensions of the culture guide services.
4. To develop and provide new curricula for two Grundtvig in-service training courses: One for leaders and learning providers in voluntary arts and culture organisations that can facilitate new culture guide activities; and a second for volunteering culture guides that works in front-line contact with the end-users.
5. To implement a comprehensive valorisation of the results during the whole lifespan of the project, including a concluding European Conference, initiation of a sustainable European network for facilitators and volunteers engaged in culture guide services, provision of new Erasmus plus training courses, and implementation of other follow-up activities after the end of the funding period.

The sector of amateur culture in the Europe Union represents the splendid diversity of the European culture. All states have a comprehensive sector of amateur art, voluntary culture and art based liberal adult education in a civil society context, where a vast number of cultural and educational associations provide learning activities for about 20 to 30 per cent of the populations.

The expected impact and thereby change of the initial situation by the project may be several:

- The question of the social responsibilities to reach-out and include social marginalised may come more in focus not only in the organisations participating in the project and

their member organisations, but also in the wider European sector of voluntary arts and culture associations.

- The culture guide services will be incorporated in the ordinary activities of the partner organisations after the funding period and to some degree also in parts of the wider European sector of art and culture associations, which have the capacity to implement culture guide activities (direct target groups for multiplication)
- The culture guide concept will be known among the diverse groups of stakeholders that have an interest in the topic, and who may promote and support the new culture guide services political, ideological or financial (indirect target groups for mainstreaming).
- And most important, the culture guide services may have helped parts of the end-users, the social marginalised to a change, where they feel lesser excluded, gain more self-esteem, experience personal development and improve their quality of life.

2. Project Approach

The forms of cooperation

The partnership circle used a participative and democratic approach, and the overall management used the principles of Situational Leadership, combining the obligations to the funding programme and the Agile principles of flexible management with focus on motivation and shared ownership.

The steering committee upheld the authority of decision-making. The decisions taken followed the frame of the budget and work programme in the application (and amendment). The decisions of adjustments and detail planning of the work programme were ordinary made at the partner meetings; however needed decisions were also made between the meetings through a written procedure (per capsulam).

The adopted rules of procedure and internal communication as well as the used ICT-tools (e-mails, mobiles, online document archive and Skype conferencing) supported an on-going and effective communication and reporting in the consortium.

The frame of the work programme

The main part of the project planning did take place before the project start with the fulfilment of the demands of the application, with a very detailed description of the objectives, content and deliverables of each part task, and the related work days and staff categories for each partner in each work package.

The work programme was designed with 13 chronological work packages and 4 supporting transversal work packages (dissemination, exploitation, evaluation and project management). It includes four main phases (prepare, develop, deliver and valorise) and the first four partner meetings functioned as bridges between the main project phases, and the final fifth meeting functioned as a bridge to sustainable activities after the end of the project.

The chronological work package model (instead of the logical model with concurrently work packages) made it easier to monitor the work progress, because each chronological work package corresponded to a main milestone, and each work package consisted of a group of part tasks, where the completion of each part task constituted a part mile stone.

The break down structure of the tasks and budget lines of each work packages gave the decisive basis for the management, coordination and cooperation among the partners. Therefore, we also entitled the project description from the application as our Project Bible.

Monitoring and reporting of project progress

The monitoring and reporting took place at the partner meetings as well as during the period of home works. The partner meetings addressed the specific needs of the project progression, and they consolidated a strong mutual understanding of the common aims of the next phase as well as the partner's specific roles and tasks. Furthermore, they were used for evaluation of the key outcomes of the terminating phase and as resource for designing the activities of the next phase, so each partner knew what to do and when.

At the end of each work package all partners filled-in evaluation questionnaires and status reports of their completed work to the partnership, and in the two work packages 5 and 6 (Feb - Dec 2014) with much pilot work, we also used interim reports. Furthermore, the financial reporting for cost refunding at the end of each work package (where the partners

filled-in a template for cost refunding, including assessments of the main tasks they had done), also implied a monitoring process with self-monitoring by the partners.

Evaluation procedures

We have, as stated in the application, conducted a Mixed Method Evaluation, combining Process Evaluation and Outcome Evaluation.

The Process Evaluation followed the plan by combining the use of process evaluation questionnaires and status reports for each work package with oral evaluation sessions at the partner meetings, reported in the minutes.

The Outcome or Impact Evaluation did provide

- During the conclusion of the 2nd phase (WP 6), where the local pilot teams have used questionnaires and interviews for representative groups of culture guides, end-users and stakeholders.
- During the preparation of the handbook (WP 9), February – March 2015, where the project teams have used questionnaires provided by VA to get feeds for the outcome of the pilot work
- During the pilot courses in Nova Gorica (WP 10), June 2015, where JSKD made evaluation of the course outcome by using questionnaires for the participants.

Target groups

The direct target groups (primarily for embedding and multiplication) included learning providers from the European sector of amateur art and voluntary culture:

- The first direct target group was the main learning providers in the umbrella associations and their member associations referring to the organisations participating in the project.
- The second direct target group was actual and potential learning providers from the participating countries, who wish and have the abilities to initiate similar culture guide activities in their associations.
- The third direct target group included the main learning providers in the wider European community, who have the capacity to implement culture guide activities.

The indirect target groups (primarily for mainstreaming) included persons, organisations and institutions in regulated local, regional, national, and European systems, that can lead indirectly to the long term beneficiaries of the project:

- The first indirect target groups included art and culture institutions in the local communities such as theatres, concert halls, art exhibitions, culture centres, museums, cultural heritage, archives, libraries, who may provide (free) services for the end-users.
- The second indirect target groups included important contact providers to end-users such as housing associations, care homes, welfare organisations, social and humanitarian associations, who have established contact channels to the end-users.
- The third indirect target groups included private stakeholders from the local commerce associations, other private businesses and local media, that may support and sponsor the activities.
- The fourth indirect target groups included cultural/leisure time departments of the Municipalities, and other appropriate decision-makers, policy-makers, opinion-formers and funders, on a local, national, and European level, that may support the activities political, ideological and financial.

- The fifth indirect target groups included research institutions of culture and education related to the interdisciplinary subjects of adult education, art based learning and civil society empowerment, who may put focus on the topic and promote the key outcome

The long term potential beneficiaries or end-users of the project are the comprehensive groups of social marginalised citizens, who for the time being have status as non-users of the culture and arts offerings in their local communities, especially inactive senior citizens, vulnerable families, immigrants, poor and low-skilled in areas of economic deprivation, people with special needs, and other disadvantaged and marginalised citizens.

Dissemination and exploitation

To reach these target groups, the project consortium has focussed on the local and national level during the 1st and 2nd project phase (Oct 2013 - Dec 2014). We

- 1) invited, selected and established a series of local project teams from their member associations (first direct target groups) in each partner country in 2-4 municipalities; and
- 2) contacted and involved a variety of indirect target groups in the local pilot projects, located end-users and developed contact strategies, prepared and completed culture guide courses;
- 3) provided a multilateral series of varying culture guide offerings to several marginalised groups in different living areas with the aim to develop new knowledge, methods and examples of best practise in a European context;
- 4) completed a series of bilateral peer mentoring visits by involved culture guides;
- 5) initiated in cooperation with the local project teams local evaluation processes to assess the process, results and impact with the aim to secure a sustainable continuation of the culture guide activities.

The project consortium has during the 3rd and 4th phase (Feb – Dec 2015) increased the focus on the European level. We

- 6) Promoted, completed and disseminated results from the two pilot Grundtvig IST-courses in Nova Gorica, 7 – 13 June 2015 for respectively facilitators and volunteer guides from the area of amateur art and voluntary culture;
- 7) Published the European Handbook, the English 1st edition, Primo June 2015 and the final 2nd edition, primo Aug 2015 and the succeeding four national editions (DK. NL. SI and HU) ultimo Sept – Oct 2015, and it has been distributed to a wide range of local, national and European target groups;
- 8) Promoted, completed and disseminated the European Conference, 5- 6 Oct 2015 in Budapest by presenting the project results for own participants, and other participants from the direct and indirect target groups.
- 9) Incorporated the culture guide activity in the ordinary task plans of the involved organisations including plans for national funding strategies to gain a sustainable impact of the projects goals after the conclusion of the project.
- 10) Exploited the results to appropriate decision-makers, multipliers, opinion-formers and policy-makers in regulated local, regional, national and European systems) to achieve their sustainable promotion and support, where we can mention that the Danish Ministry of Culture in 2015 established a new funding programme, inspired by the Culture Guide project and promoted by talks between the stab of the former Culture Minister and the Secretary General of Cultural Councils in Denmark.

3. Project Outcomes & Results

The work programme consisted of four project phases (prepare, develop, deliver, valorise):

The 1st project phase (Oct 2013 - Jan 2014) was preparatory, and it included WP 1: Start-up; WP 2: First partner meeting in Copenhagen; and WP 3: Initiating of the local pilot work.

The 2nd project phase (Feb - Dec 2014) developed the local pilot work with culture guide services, and it included WP 4: Second partner meeting in Liverpool; WP 5: Provide local guide teams and recruit and train new culture guide volunteers; WP 6: Pilot the culture guide offerings to end-users; and WP 7: Bilateral peer mentoring visits.

The 3rd project phase (Jan - June 2015) delivered multilateral results, and it included WP 8: Third partner meeting in Utrecht; WP 9: Publish the Handbook on culture Guide activities; and WP 10: Complete two pilot Grundtvig IST-courses in Ljubljana.

The 4th and final project phase (June - Nov 2015) valorised the results, and included WP 11: Fourth partner meeting in Ljubljana; WP 12: The European Conference in Budapest; and WP 13: The fifth and final partner meeting in Budapest.

Major achievements and results of the 1st and 2nd phase (Oct 2013 – Dec 2014)

During the start-up and kick-off meeting (WP 1 and WP 2) we

- clarified the main legal, financial, management and dissemination issues, such as the Partner Agreement, with annexes regarding Rules of Procedures, Rules of Financial Management, Guidelines of Monitoring and Evaluation, Guidelines of Valorisation, and Guidelines of internal Documentation and Communication.
- presented the culture guide baselines for the involved organisations
- provided the first drafts of the local plans for piloting specific culture guide services to specific groups of social marginalised in 2 - 4 selected municipalities.

During WP 3, 5, 6 and 7 (Nov 2013-Dec 2014) the back-bone of the project was initiated, implemented and completed, namely the local pilot work delivered by each of the five national umbrella associations in cooperation with their 2-4 local project teams and the networking with main local stakeholders. Thereby the project consortium :

1. Developed new approaches and methodologies for improved organisational capacity of voluntary arts and culture associations to recruit and train new volunteers and to facilitate the culture guide services, and to ensure network cooperation with other stakeholders in the local communities.
2. Developed new knowledge and examples of best practise in a European context of culture guide services by implementing a series of multilateral pilot works providing varying culture guide offerings to different marginalised groups in different living areas.
3. Completed bilateral peer-to-peer mentoring visits, where each partner send a group of visitors to another partner and was host for visits from this partner; thereby strengthening the multilateral in-depth exchange of experiences and evaluations.
4. Intensified the valorisation of the preliminary results, especially on local/ regional level.

Key activities and results of the local pilot work (Nov 2013 - Dec 2014)

(KSD) The national Association of Cultural Councils in Denmark had two pilot works in respectively Halsnæs and Køge municipality.

- The end-user groups were marginalised children and young people from all the schools in Køge and Halsnæs municipalities (and thereby typically also their social marginalised families, parents and grandparents).
- The main stakeholders were the local cultural councils and their member associations, the schools in the municipalities and the Culture department of the municipalities.
- The culture guide courses had 32 participants in Halsnæs and 25 participants in Køge.
- The volunteering guides came from the local associations of voluntary arts and cultural heritage, with 9 guides in Halsnæs and 11 in Køge.
- The activity consisted in guest teaching by the guides of a variety of school classes, the number of receivers were in total 725 pupils and 40 teachers, In some activities, especially the concluding events the parents and grandparents also participated. The whole class participated and not only the minor group of social marginalised from each class, because such an separation would just reinforce the marginalisation.
- The content of activity was for example: "Weaving Circle, where pupils made a "season wheel", "Mathematics in Art, where pupils worked with mathematical figures in visual art works"; "World War 2 in Halsnæs, about the local resistant movement"; "Architecture in the town, select the most worth preserving buildings"

(LKCA) The Dutch National Centre of Expertise for Cultural Education and Amateur Arts has four pilot works in respectively Assen / Drenthe; Lelystad; Arnhem; and Amsterdam.

- The end-user groups are in Assen / Drenthe vulnerable elder people in rural areas; in Lelystad mentally ill persons; in Arnhem primarily elder vulnerable people ; In Amsterdam primarily people with Korsakoff's syndrome.
- The main local partners LKCA cooperates with are in
 - Assen/Drenthe: "Kunst en Cultuur Drenthe" runs the programme "Coloured Grey";
 - Lelystad: "Kwintes Lelystad", an organisation for welfare and psychiatric illness as well as "Kubus", the Centre of Arts and education Lelystad;
 - Arnhem: "Kunstbedrijf Arnhem" and "KOM Gelderland";
 - Amsterdam: "Amsta Amsterdam Laurie Kuijpers" an organisation for welfare and health of elderly people.
- LKCA has organised one common 2 days guide course for 30 volunteers from all four areas as well as special sessions for minor groups from each area.
- The culture guide activity for the end-users has been visits to different sorts of arts exhibitions and amateur arts activities.

(JSKD) "The Republic of Slovenia Public Fund for Cultural Activities" established seven local teams - three groups from the west region of Slovenia (Goriška region), two groups from Ljubljana and one from Velenje and Grosuplje

- The end-user groups are: Deaf, Drug addicts, Roma, Retired mine workers, Unprivileged children, and Emigrants.
- The main local partners were local culture houses, the advisory committee of mayors in the involved municipalities, and the Association of Cultural societies of Slovenia.
- The 3-days culture guide course had 18 volunteers. .
- The culture guide activity for the end-users are visits to cultural heritage places, arts exhibitions and different sorts of amateur arts activities.

(MNT) "The Hungarian Folk High School Society" has implemented pilot work in relation to the annual vintage festival in the two rural municipalities, Mindszent-kálla and Szentbékálla in the Balaton region.

- The end-user groups are unemployed young people and other ordinary people in these rural municipalities.
- The aim is to involve the end-users proactively in the preparation of the events by exploring the traditions of this artistic masquerade; reinforcing old and new traditions of songs, dances, sayings, speeches, and rhymes dealing with wine festival; and to involve artists, artistic ensembles, schools which create a whole year "training" activity
- The main local partners MNT cooperate with are amateur artistic groups, schools, local governments, wine festival organisers, and the regional library and museum of Veszprem.
- The 3-days culture guide course, June 2014 had 15 volunteers.
- The culture guide activities include collection of songs, dances, sayings, speeches, and rhymes dealing with wine festival; prepare and train amateur arts features, such as new songs, dances, speeches; production of costumes and events; making an exhibition about the vintage festival traditions and the old tools and traditions of vine production.

(VA) "Voluntary Arts Network" of England, Wales, Scotland, Northern Ireland and the Republic of Ireland had implemented pilot work in four areas, respectively Wrexham (in North of Wales), Torfaen (in South Wales), St Helens (in Merseyside, North West England) and Faversham (in South East England).

- The end-user groups for all areas are mental health service users, older people incl. those with dementia, disabled people, faith communities, and people in areas of economic deprivation
- The local partners VA cooperates with are in
 - Wrexham: Wrexham Borough Council, Oriel Wrecsam, Mind Cymru, and Diverse Cymru;
 - Torfaen: Torfaen Borough Council, Llantarnam Grange Arts Centre, Theatre Ffynon, Ancient Cwmbran Society, and Congress Theatre;
 - St Helens: Library Network, Hope Centre, Helena Partnerships, and Leonard Cheshire Disability;
 - Faversham: Ideas Test – Creative People and Places consortium for Swale and Medway, and Medway Queen
- The 2-days culture guide course took place in Birmingham, 22 - 23 July June 2014 with 18 volunteers, recruited across the four regions
- The topic of culture activities are in Wrexham to encourage people to cross boundaries into artistic spaces, both figuratively in opening themselves up to a different experiences and literally, cross the thresholds of galleries, theatres and other arts venues; in Torfaen to link people with their built heritage through arts participation activities; in St Helens a variety of topics; and in Faversham the topic is traditional maritime crafts.

Major achievements and results of the 3rd and 4th phase (Jan – Dec 2015)

During WP 8, 9 and 10 (Jan – June/Oct 2015) the multilateral results were delivered. The project team :

1. Edited, translated, and published the European Handbook for Culture Guides in five language editions (English, Danish, Dutch, Slovenian and Hungarian), partly as PDF-publications and partly as paper editions with 500 English editions and 100 editions of the other four languages. The English version, 1st edition was part of the course materials to the two pilot courses, June 2015 in Slovenia. The final English version was part of the conference material to the European conference, Oct 2015 in Budapest, and the distribution of the five language editions were main parts of the concluding dissemination and exploitation activities.
2. Prepared the curricula and programmes for the two 6-day pilot Grundtvig IST-courses, promoted and completed them 7 – 13 June 2015 in Nova Gorica, SI with 35 participants, and made extensive follow-up dissemination of the outcome.
3. Prepared, promoted and completed the concluding European 2-day conference, 5 – 6 Oct 2015 in Budapest with 46 participants from 8 European countries.

The dissemination activities

During the 1st project phase, Oct 2013-Jan 2014, we provided the visual design, the project website, lists of national and transnational target groups, developed social media sites, distributed the first news-mails and press releases, prepared leaflets, had some general presentations of the project at meetings in own organisations and in other events.

During the 2nd phase (Feb-Dec 2014) we delivered a variety of awareness rising products, such as Culture Guide T-shirts, bags and pens using the visual identity of the project. They distributed news-mails in different context, used social media, distributed leaflets and other materials, and continued to inform about the project progress at own and other meetings.

During the 3rd and 4th phase, Jan – Dec 2015 we increased the dissemination, especially at the national and European level, when we had multilateral results to present with the completion of the pilot courses and the publishing of the five language editions of the Handbook. We promoted the European conference, distributed news-mails, used social media, and continued to inform about the project progress at own and other meetings.

The exploitation activities

The local exploitation was an important part of the pilot work in the 1st and 2nd project phases (Oct 2013 - Dec 2014), which implied a high degree of networking with a variety of local stakeholders, such as involvement of local arts and culture providers (institutions and associations), organisations with contact channels to the end-users (care homes, welfare associations), culture departments of the Municipalities, and local media.

During the 3rd and 4th project phases (Jan–Dec 2015) the exploitation, especially to national decision-makers and policy-makers were intensified. Overall the national project teams have managed to involve a variety of local, regional and national stakeholders and they got a lot of positive feedbacks and interests in the project idea of using volunteering culture guides to engage social marginal groups in culture and arts experiences.

The project idea is to a high degree embedded in the participating associations, and they have all planned to continue the Culture Guide activities as a new dimension of their associations' ordinary activity plans. It can be mentioned that the Danish Ministry of Culture in 2015 established a new funding programme, inspired by the Culture Guide project and promoted by talks between the staff of the former Culture Minister and the Secretary General of Cultural Councils in Denmark.

More information

See the projects website for further information: www.cultureguides.eu

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P3: LKCA

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P6: VA

Voluntary Arts

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4. Partnerships

The partnership circle shares the view that the voluntary arts and culture can help people to a more fulfilling and enlightened life, and they have also as civil society associations a societal responsibility to reach out to all social groups and promote “cultural sustainability” by transmitting the idea of “citizen help citizen” to practise in their field of activity.

The strength of the Consortium lies in its being made up of both umbrella organisations and a research organisation operating in the area of amateur art and voluntary culture at local, regional, national and international level.

Furthermore, the partnership circle has a multilateral composition. The issues addressed have benefitted from the collaboration of partners from different areas of amateur art, voluntary culture and liberal adult education. Even though the partners all share a common interests in the topics and objectives of the project, they at the same time represent different backgrounds and approaches and can involve diverse competencies, skills, experiences and networks in the field. These differences have pulled together brought more knowledge and experiences of the common European challenges as well as a more comprehensive approach to the work programme of the project.

Not at least, because the concept of Culture Guide services in the context of voluntary arts and culture associations is new and innovative. We do not have former experiences to build on; therefore new knowledge, methodologies and results must be developed in the European sector of voluntary arts and culture by strong associations with the capacity

- 1) to set-up different local pilot work together with direct target groups, and to develop network and support from indirect target groups,
- 2) to recruit new volunteers and develop relevant curricula and training courses for the volunteer guides as well as the facilitators from the involved organisations,
- 3) to complete pilot work with many different culture guide offerings to a variety of social marginalised groups in different living areas,
- 4) to analyse the outcome and provide multilateral results as the European handbook and Grundtvig IST-courses, and
- 5) to implement a strong and sustainable valorisation.

The selected consortium has the needed capacities and multilateral composition:

- The Danish "National Association of Cultural Councils" (KSD) has core competences in voluntary culture, volunteering, culture policy, conference and debate activities, and valorisation strategies.
- The new Dutch "National Centre of Expertise for Cultural Education and Amateur Arts" (LKCA) is a national Knowledge centre providing research, monitoring, expertise and networking in the area of professional arts and amateur culture.
- The Slovenian "Public Fund for Cultural Activities" (JSKD) has as a governmental institution core competency in amateur art and voluntary culture, culture policy, research, training and valorisation strategies.

- The Hungarian "Folk High School Society" (MNT) has as an umbrella for more than hundred member organisations core competences in non-formal and liberal adult education and curricula planning in a broader civil society context.
- The British Voluntary Arts (VA) has as the national umbrella for voluntary arts organisations in England, Wales, Scotland, Northern Ireland and the Republic of Ireland core competences in voluntary cultural work; culture policy, volunteer policy, network activities in the voluntary cultural sector; planning of curricula and courses; culture surveys and reporting; dissemination and exploitation.
- The Danish coordinator organisation, Interfolk, Institute for Civil Society (IF) works in the area of liberal adult education and arts and culture in a civil society context and has core competences in development work, project management, culture surveys, curricula and course planning, and education and culture policy.

The project consortium represents significant umbrella organisations of amateur culture in each participating country. This implies a diverse network and wide surface of contacts. Not at least a sustainable valorisation can benefit from the European added value of the Consortium and the fact that nearly all partners are umbrella associations in the fields of the project with different networks both on a national and European level, such as Amateo and other forums with a strong valorisation potential. The joined valorisation effort can thus provide a focussed and more sustainable impact of the results of the project.

5. Plans for the Future

In general, the national project teams have managed to involve a variety of local, regional and national stakeholders and they got a lot of positive feedbacks and interests in the project idea of using volunteering culture guides to engage social marginal groups in culture and arts experiences.

The project idea is to a high degree anchored in the participating associations, and they have all planned to continue the Culture Guide activities as a new dimension of their associations' ordinary activity plans (*embedding*). It can be mentioned that the Danish Ministry of Culture in 2015 established a new funding programme, inspired by the Culture Guide project and promoted by talks between the staff of the former Culture Minister and the Secretary General of Cultural Councils in Denmark.

The partnership circle intends to continue the exploitation activities after the end of the project period to:

- 1) Involve other organisations in the sector of voluntary arts and culture on a national and European level (*multiplication*), including
 - a) promotion of the culture guide idea in our European networks for voluntary arts and culture, especially AMATEO;
 - b) promoting of a new European network for culture guide services with active from the multilateral series of pilot works, the participants in the pilot Grundtvig IST-courses, June 2015 and the European Conference, and others with an interest;
- 2) Engage important stakeholders on national and European level to improve the sustainability of the project aims after the end of the project (*mainstreaming*), including
 - a) initiating new national funding programmes and national political support for succeeding development of the culture guide activities;
 - b) initiating European funding strategies and for transnational initiatives to use and motivate the huge European sector of voluntary arts and culture to take more social responsibility to include and empower social marginalised groups as active citizens in the local communities of our member states.

6. Contribution to EU policies

First we present our priorities in the application, and secondly how we have addressed our priorities for the 1) overall LPP-objectives, 2) the specific objectives of the Grundtvig action, 3) the operational objectives of the Grundtvig action, 4) the priorities, 5) the horizontal policies, and 6) the complementarity with other policies:

Re 1: Overall LLP-objectives

Our first priority: LLP-Obj-f

"to contribute to increased participation in lifelong learning by people of all ages, including those with special needs and disadvantaged groups, regardless of their socio-economic background"

How we addressed it:

The local pilot work did introduce and help marginalised social groups to participate in local art based and cultural learning activities that can enliven their learning motivation and renew their relations to other people and the community.

Our second priority: LLP-Obj-d

"to reinforce the contribution of lifelong learning to social cohesion, active citizenship, intercultural dialogue, gender equality and personal fulfilment"

How we addressed it:

The culture guide services aims to reach out and strengthen the access for social and cultural marginalised groups to arts and culture as a gateway to personal development and social inclusion by engaging them in culturally active and inclusive environments. The key word is "cultural sustainability" meaning that active citizenship, social inclusion and cultural cohesion will be promoted by "citizens help citizens".

Re 2: Specific Objectives of the Grundtvig Action

Our first priority: GRU-SpObj-1

"To respond to the educational challenge of an ageing population in Europe"

How we addressed it:

This project targets social marginalised learners including senior citizens as well as volunteering Culture Guides, where many will be active elder citizens, who have the time and experiences to act as learning providers. An important part of the project goal of "cultural sustainability" will thus be "senior citizens helping senior citizens".

Our second priority: GRU-SpObj-2

"To help provide adults with pathways to improving their knowledge and competences"

How we addressed it:

The project's backbone is that voluntary art and culture associations develop new facilitating capacities and engage culture guide volunteers, and their joint effort shall provide culture guide services, functioning as new pathways for marginalised social groups to gain access to art based and cultural learning activities with a strong transformative potential to promote empowerment and renewed learning motivation.

Re 3: Operational Objectives of the Grundtvig Action

Our first priority: GRU-OpObj-3

"To assist people from vulnerable social groups and in marginal social contexts, in particular older people and those who have left education without basic qualifications, in order to give them alternative opportunities to access adult education"

How we addressed it:

One side of the guide services relate to the envisaged learners (end-users), and it has provided older, vulnerable and low-educated social groups alternative gateways to adult education, where experiences with art and culture can enliven and enlighten people, and motivate and empower them for renewed learning.

Our second priority: GRU-OpObj-6

"To improve pedagogical approaches and the management of adult education organisations"

How we addressed it:

The other side of the culture guide services relate to the envisaged learning providers, because they will only be possible, if the facilitators from the voluntary art and culture associations develop new methodologies, pedagogical approaches and management measures to provide the needed new framework, in which volunteers can convey art and culture at eye level with social marginalised groups in a continuous manner.

Re 4: Priorities of the programme

Our choice was "Priority 2":

"The role of adult education in strengthening social inclusion and gender equality"

How we addressed it:

We have addressed all four priorities in varying degrees, however the transverse focus for the volunteering guides has been social inclusion of marginalised groups, where gender equality is implicit.

Re 5: The LLP Horizontal policies

Our first choice was "Div"

"Promoting an awareness of the importance of cultural and linguistic diversity within Europe, as well as of the need to combat racism, prejudice and xenophobia"

How we addressed it:

The voluntary art and culture represent an important part of the cultural and linguistic diversity in Europe by providing diverse areas of high and folk culture and cultural heritage. The intention of the guide service is not to provide just one form of art and culture, but to open the windows for the many different possibilities. This openness will implicitly reject different forms of racism, prejudice and xenophobia.

Our second choice was "SpecNeed"

"Making provision for learners with special needs, and in particular by helping to promote their integration into mainstream education and training"

How we addressed it:

The local pilot works did also target different groups with special needs, having physical or mental handicap or being physically or mentally ill with chances to recuperate, and both groups can be helped to improved learning activities.

Re 6: Complementarity with other policies

Our first choice was

ET2020 - (the Education and Training 2020 Work Programme)

How we addressed it:

ET 2020 recognises that lifelong learning is a key to allowing people to participate fully in society. We will emphasise the third strategic objectives of ET2010, that promotes equity, social cohesion and active citizenship, and our project can contribute to the criteria that at least 15 % of adults (age group 25-64) participates in lifelong Learning

Our second choice was

CULTURE

How we addressed it:

The project intends to provide gateways for social marginalised to new transformative learning experiences in the area of art and culture, both as audience to professional art and culture and as participants in voluntary art and culture. This has complementarity with the objectives of the Culture Programme.



Executive Agency, Education, Audiovisual and Culture