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## Access to Culture Collection of good practices throughout Europe

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### EUROCITIES

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## INTRODUCTION

Culture can be a powerful instrument in promoting social inclusion and managing diversity. Participation in cultural activities offers city residents the opportunity to participate in society, with positive effects on wellbeing and self-development. Culture can support traditional ways of promoting social inclusion and social cohesion. Cities can implement a number of activities to increase access to cultural activities and to foster social inclusion through culture.

However, attendance at cultural activities is difficult for some inhabitants. There are a variety of barriers that prevent disadvantaged groups from accessing cultural events as much as other groups. These barriers are mainly social, cultural or financial.

Chaired by Riga, the EUROCITIES Access to Culture working group was created in March 2007 with the aim of defining, identifying, and comparing culture accessibility issues in cities. The working group focuses on sharing views and practices aimed at improving the accessibility of cultural spaces and services and the participation of different social groups in the local cultural life.

The working group takes all aspects of accessibility into consideration: social, cultural, intellectual, physical and financial.

This publication highlights concrete policies and initiatives implemented by cities in order to foster access to culture, thus ensuring equal opportunities for all groups.

The collection of good examples is based on the results of a questionnaire that was circulated among EUROCITIES members in spring 2010 to identify and promote information exchange and the sharing of good practices regarding access to culture.

## ANTWERP

### €2 pass

In Antwerp (480,000 inhabitants), like in other metropolitan cities, a large part of the population lives in an economically disadvantaged situation. This situation can lead to a lack of knowledge of existing cultural services, due to insufficient information or being outside the relevant social networks. Reduced financial means creates a number of barriers that prevent these groups from accessing cultural services and from the opportunity to express their own cultural identity.

The €2 pass was developed by the city's culture department in the framework of the Flemish government's policy to promote the participation of disadvantaged people in cultural events.

The €2 pass is an individual reduction card for customers of the Antwerp Public Welfare Centre and people living on minimum means of subsistence.

Launched early 2009, the pass offers socially excluded people the chance to participate in events organised or coordinated by the culture centres and cultural meeting centres in all Antwerp districts. Most of the Antwerp culture centres joined the project with enthusiasm.

This initiative specifically aims to encourage disadvantaged people to book tickets at only €2 for a performance or activity and seems to be very successful.

After six months 1,670 passes were distributed. By that time a hard core of 191 customers had already ordered 1,343 tickets. The programme offered by deRoma (the most recently opened and quite centrally located theatre and concert hall) was highly appreciated and represented 50% of all tickets sold. The price threshold to other culture

centres such as Link, Ekeren and Schelde seemed to remain too high. In the long run, the €2 pass will be replaced by the A-card.

### 2009

Number of passes distributed: 1,992

Number of individual customers: 267

71% had never previously registered as visitor of an Antwerp culture centre

Number of tickets bought: 2,306

Average number of tickets bought by each customer: 8.6

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## BERGEN

### Barnas Hus (The Childrens House)

Barnas Hus is a part of the Department of Art and Culture in the city of Bergen, and is an important part of the department for cultural policy towards children. The task of the institution is to increase children's participation in art and culture.

Barnas Hus works in the 'crossroad' between art and culture in Bergen and schools and kindergardens. The central aim of the children's cultural policy is to make art and culture a part of everyday life for children.

It initiates and produces programmes on art and culture to be used by schools and kindergardens, in their own educational and pedagogical work. It produces programmes in cooperation with museums and art institutions, to 'ease' the childrens' way into the institutions.

#### Our visitors

Every week children come together with their teachers to work in Barnas Hus or on the programmes taking place in the museums.

Barnas Hus presents exhibitions, theatre performances or concerts that are specially designed for children. When presenting theatre performances and concerts, focus is put on the youngest participants, since the traditional theatre institutions or concert halls very seldom develop programmes for the smallest children. At weekends programmes are presented for families. Barnas Hus also cooperates with art and culture institutes, to design programmes that cater for families as a way of introducing and welcoming them to the arts.

Barnas Hus has just started a programme we call "Come, go with Barnas Hus". The idea is that the families visiting Barnas Hus feel at ease there, and can be invited to exciting

programmes in other cultural institutions. This will encourage them to meet a new institution, perhaps for the first time.

#### Developmental work

Barnas Hus experiments with different methods and programmes on communicating art to children. For example 'The Challenge of Contemporary Art' was a programme over three years in Bergen Kunstforening (Bergen Art Hall) that ended in 2000. About 90 teachers and 2,200 pupils followed the programme during the whole period. Barnas Hus learned how to make teachers feel comfortable when presenting contemporary art.

#### Competence

Barnas Hus wants to strengthen knowledge and competence of both teachers and people working in museums. The first group needs knowledge on art and mediating art, and the other needs knowledge on children and the way children 'exist in the world'. Barnas Hus often brings together different professional people in the development of programmes, presents seminars for teachers and workshops for children and teachers together, on themes from the whole field of aesthetics.

#### Resource center

Much of Barnas Hus work and programmes do not take place inside Barnas Hus, but in different local art institutions, the aim being that children have the possibility to meet and enjoy various museums and art institutions. Barnas Hus work is project based. An objective of Barnas Hus is that the schools and kindergardens or the cultural institutions will adopt their programmes and methods and "make them their own".

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## BOLOGNA

### Teenager workshop at Sala Borsa library

Since 2001 Sala Borsa hosts Bologna's municipal multimedia library, offering books, newspapers, magazines, videos, cd's and data banks, along with cabled and wi-fi internet connections. It is Bologna's largest library and welcomes 4,500 users of all ages every day. Sala Borsa is an historical building spread over different floors and sections inside the Palazzo d'Accursio, the ancient seat of Bologna municipality: [www.bibliotecasalaborsa.it](http://www.bibliotecasalaborsa.it)

In the future, Bologna will be the home of even more new citizens from other countries, with an increase in the population aged 0-24, and 14-18 in particular.

This age group constitutes a phase of profound redefinition of the physical, psychological, social, relational and cultural dimension of people. Bologna tried to build up shared-planning networks with different subjects involved in work with teenagers in order to cope with the problems globally and to put into effect cooperation strategies in experimenting with activities in favour of teenagers and of their families.

Attention to teenagers, especially in a multicultural context, is one of the strengths of the new Sala Borsa project, providing a specific area intended for teenagers. Its structure (services, layout and furnishing) was defined through joint-planning laboratories, which have overseen practical cooperation between young people, parents, experts and mediators, complemented by studies, researches as well as visits to some important European libraries.

Various actions were implemented. A fixed workshop space was installed and furnished with books, DVDs and CDs to be used under supervision. Initial contact was established

with the visiting teenagers. Street animation activities and creative workshops were held.

The objectives of such actions were:

- To develop the library's function as a laboratory and as a transversal observation point to understand the needs and trends of teenagers, and to provide data to technicians working in the social, educational and cultural area;
- To monitor the behaviour and the dynamics of groups which use the internal and external areas of the library in an improper way;
- To exploit different professional abilities (e.g. educators and mediators) to plan and to put into effect integrated actions with the librarians;
- To improve the information and communication system about the opportunities that the town makes available to young people and to direct them to other services;
- To support the individual development of young people;
- To improve cooperation between the library, schools and other services in order to tackle school difficulties and desertion;
- To develop services capable of supporting young people in learning Italian and doing their homework;
- To provide for a multicultural approach;
- To secure a friendly atmosphere and safe use of the library.

Three groups in the 14-18 age bracket have been identified: a group of immigrant teenagers which always meets on the swivel chairs at the entrance to Piazza Coperta (wi-fi chairs); a group of female adolescent immigrants sometimes present in the morning and also during the first half of the afternoon; and a group of boys and girls attending the art secondary school, who have chosen Sala Borsa as a meeting point and as an open-air space for artistic activities. Most of them are middle-class teenagers, foreign teenagers or teenagers with social difficulties assisted by social workers.

Active contacts were made with about 215 teenagers, of whom 100 participated in the activities.

Other groups are also involved in the activities, but in an irregular or non-permanent way.

The project is part of Bologna's area plans (law 328 of 2000), which are thematic and technically coordinated initiatives that enable those who are involved to take into account the needs related to aspects of teenagers' life, to enhance cooperation between different institutions (families, schools, health boards, magistracy etc.) and with NGOs, and to carry out actions and good practices. The project involved various stakeholders: a person-oriented board for services to minors and families, the educational services, the library services, the local health unit and schools. The total budget of the action is €80,000.

The most successful outcomes of the actions are:

- Cooperation of different professional figures (educators, librarians);
- Starting up relationships with teenagers in trouble;
- Cultural and educational opportunities for teenagers, with a high integration value;
- Exchanges between teenagers of different ethnic origin; and
- Integration of different sectors and institutions of municipality and town.

Other achievements of the project include: decreased sense of insecurity for those who frequent the Sala Borsa Ragazzi library; a more serene atmosphere and improved use of the library; reduced school desertion; and creation of a place encouraging inclusive actions among teenagers with different cultural backgrounds.

Difficulties encountered were:

- Approaching teenagers who use the library in an improper way or only as a shelter, to meet friends or to disturb others;

- Building up trustful relationships between teenagers and the educators responsible for the project;
- Working on unstable relationships based on free and non-continuous access.

Advice to cities willing to develop similar actions include:

- Use a 'participative planning' method - involve potential users from the outset;
- Analyse the territory and know the needs of its young people;
- Plan cultural interventions integrated with social and educational needs;
- Build inviting places to convey the beauty of culture; and
- Avail oneself of people with different professional skills (librarians, educators, architects, psychologists, sociologists)

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## DUBLIN

### Launch of Dublin's Winter Festival

Dublin is the capital city of the Republic of Ireland. Over 1.5 million people live in the greater Dublin area; this is more than one quarter of the population of the country.

#### Launch of Dublin's Winter Festival

For many years Dublin City Council has worked very closely with the Dublin City Business Association (all of the big stores, transport companies, shopping centres and cultural institutions) to launch the programme of events for Christmas in Dublin. The events range from pantomimes to Handel's Messiah to the Lord Mayor's Christmas Carol Service.

The festival begins in November and continues until 6 January. There are three major events to start the festival, one in Henry Street (north city), one in Grafton Street (south city) and the biggest event on O'Connell Street. The highlight of these is the switching on of the Christmas lights on O'Connell Street and the unveiling of the Christmas tree by the Lord Mayor. Many thousands of people come to this free event, which features music, Christmas carols, as well as a parade of light by members of the different communities (African, Filipino, Chinese, European) in the city.

Two very important days during the winter festival are the last Monday in November which is Senior Citizen's Christmas Day and Family Day on 8 December. Both of these days have many free events to encourage people to come to the city.

During the festival, the Council engages street performers to perform on the main shopping streets.

The retailers have special events to launch the festival as well as having Santa Claus for the children.

The city is decorated with Christmas lights and banners, the banners wishing people a happy Christmas in many languages.

#### Target audience/budget:

The target audience are the people of Dublin, as well as visitors to the city from other parts of Ireland. The budget is divided between the city and the business community.

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## DUBLIN

### Dublin: One City One Book

'Dublin: One City, One Book' commenced in 2006 and has been run every April since by Dublin Public Libraries. The aim of the project is to encourage people to read the same book during the month and engage with some of the supporting events. The chosen book or its author is connected to Dublin in some way. The project is supported by a wide variety of free events over the month, with items on national broadcast media (radio and TV), on-line and print media coverage as well as street banners all over the city centre.

One key element to this project is that the majority of the events are free. In addition, the book can be borrowed from libraries for free.

Since 2006 the project has gone from strength to strength. The number of partners to this project has increased and now includes Trinity College Dublin, The Irish Times (a national newspaper), The National Library, Marsh's Library (Ireland's first public library, founded in 1701), St. Anne's Church, Bewley's Coffee House, Dublin Tourism, the Irish Film Institute and of course each of the branch libraries.

#### Target audience

Dublin: One City, One Book 2010 had in excess of 10,000 people attend the events; this was in addition to over 120 readers groups discussing the book. Many people followed the programme online on [www.dublinonecityonebook.ie](http://www.dublinonecityonebook.ie) or on Facebook and Twitter.

In addition to Dublin's citizens, the event has attracted people from the USA, the United Kingdom and mainland Europe to come to Dublin for specific events. The city has been very lucky in that the great grandson of Bram Stoker and the grandson of Oscar Wilde attended the opening of the programme in 2009 and 2010.

#### Budget and evaluation:

The budget for this project is in the region of €100,000, most of which is in kind rather than cash up front. The actual cost to Dublin City Council was €15,000. The project is evaluated each year and each year it has been judged a success.

#### Is this project transferable?

Any city with a network of libraries can reproduce this project. Dublin is available to assist with advice if that is required.

The full programme for 2010 is available on the website [www.dublinonecityonebook.ie](http://www.dublinonecityonebook.ie)

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## EDINBURGH

### Access to Sport and Culture Pledges

#### Background

The City of Edinburgh Council (population 477,660) led an unparalleled consultation exercise in 2008, engaging directly with over 19,000 residents, organisations, partnerships, clubs and groups, to explore ways to increase access to and participation in culture and sport. This study was funded through a Scottish Government initiative with assistance from other partners, to evaluate the barriers which continued to prevent Edinburgh's citizens and visitors, especially minority communities, from engaging with the arts and physical activities in the city.

#### Description of the action

This consultation naturally resulted in a huge amount of data being collated, from individual accounts of difficulties with transport and ticket prices, to larger strategic issues such as organisations gaining access to schools and the lack of one-stop-shop online listings and ticketing facilities for upcoming events and outreach programmes. All of this information was distilled into a simple pledge process, which had overwhelming support from those that participated in the study - essentially asking organisations to sign up to improving their work in 7 key areas: developing and promoting joint working; improving access to facilities; improving the quality and dissemination of information; promoting participation; increasing affordability; creating sustainable provision; and responding to users' views and needs.

This simple idea has worked on all levels - every week new organisations sign up to working together in this way, including publicly funded organisations, large scale commercial operations, funding bodies, umbrella

organisations supporting voluntary groups, individuals and small community groups.

Outcomes from this process have also been substantial. The work has informed the Edinburgh Pilot Portal Project (see next page) and is reported in the city's highest level planning strategy, the 'Single Outcome Agreement'. Through hosting annual events to bring all these participants together new and lasting partnerships have been set up, which have resulted in surprising new initiatives such as a local Muslim women's association starting a jogging group affiliated with a national network; new local training facilities for the UK disabled football squad; central universities promoting opportunities for young people in outlying neighbourhoods and some larger theatres creating new programmes to engage more effectively with local charities.

This programme continues to grow and excite citizens and participants, demonstrating the will in the city for all organisations to work together to increase audiences and participants from all communities. The next step is to examine how best to engage the commercial sector and sponsors with local publicly funded organisations, to ascertain common goals and improve resource opportunities.

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## EDINBURGH

### Edinburgh Pilot Portal Project - clicket.co.uk

#### Background

Following five years of in-depth scoping, city wide consultation and research, the City of Edinburgh Council has co-ordinated the delivery and funding of a new online one-stop-shop ticketing and listings resource for Edinburgh.

#### Description of the action

This Edinburgh Portal Pilot Project (EPPP) is a collaborative project funded by the Council and our national funding agency, the Scottish Arts Council, managed by Edinburgh's audience development agency, The Audience Business. The project centres on improving access and encouraging attendance, increasing engagement with new digital technologies and developing best practice professional skills across 35 participating arts and cultural organisations in the city and beyond.

At the very heart of the project is the flagship website Clicket.co.uk - an events and ticketing website enabling users to purchase tickets for multiple events across multiple venues in one transaction, using cutting edge new technologies, with no additional hidden fees. This technology has also been rolled out to the joint Edinburgh Festivals site [www.edinburghfestivals.co.uk](http://www.edinburghfestivals.co.uk). Although simple in concept, this proposal has never yet been successfully carried out in any other city on this scale with this level of participation.

The site has been developed to facilitate ease of use for all ages, so in addition to the integrated ticketing, the site boasts a multitude of handy tools to help audiences find their perfect event. It also has itinerary builders, which map out schedules and highlight any clashes (and suggest events to fill

any gaps) as well as specific channels for children's events and the traditional arts. The city is committed to maximising the portal's impact:

on existing attendees - encouraging more visits more often to more art forms;

on potential attendees - using language and tone which commands their attention and invites their curiosity and interest;

on non-attendees - working with partners to provide a web-based information hub for first time visitors with sales promotions, venue facilities and behind the scenes information, audience feedback from peers, special events, family friendly details, and more.

This project continues to grow and engage new partners. Artlink, an organisation that supports disability arts, is working to develop additional resources within this website to enable customers with disabilities to create bespoke schedules and build relationships with venues to tailor their services to improve the experience.

Clicket is truly a landmark resource, and the first of its kind. Edinburgh prides itself on its cultural offerings, and once live, clicket.co.uk is set to become a central part of that offering.

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## GATESHEAD

### The Tyneside Womens Health Readers' Group

#### Background

Gateshead Council (population 191,000) has a history of very successful readers' groups, including a visually impaired readers' group. These groups have provided many people, including vulnerable people, who do not often engage socially with others, with the opportunity to share their love of reading in a non-threatening atmosphere with beneficial outcomes for their health and well being. The success of these groups led to the setting up of Tyneside Women's Health Readers Group.

#### Description of the action

The overall purpose was to get women with mental health problems to participate in cultural activities, by making culture more accessible to them, through addressing their specific needs.

The women in question suffered from a severe lack of confidence and did not participate in culture at all. The short and medium term aims were to encourage the women to read as a way of building their confidence and then extend their participation in other cultural activities. Library staff and staff from the Tyneside Women's Health Project set up the group, which has around 12 members, all of whom suffer from different types of mental illnesses.

At first, none of the women would read; they found it too challenging. But they kept coming back each month to talk about reading, and to listen to readings from books. Gradually they did start to read, gaining confidence each month until they have now reached the stage where they have relearned their social skills and are happy to interact with others to talk about what they read. The clear benefits of

the initiative are: increased confidence in visiting the library and other cultural venues, as well as increased attention span, evidenced by the fact that they now are able to finish reading full length novels.

Wider cultural activities, which the women are now confident in attending, include: walks in the local park; sharing poetry and visits to key cultural centres. The library service facilitates the group and the project workers reach out to new members. Members come from across the wider Tyneside area. Ages vary from 20 to 70+ and the women meet at the library, in local coffee shops and in other local cultural venues.

There is no dedicated budget. All the books are provided from existing library stock. It has taken time to establish a real rapport with members, and for staff to learn how to deal with occasional uncomfortable mental health related situations. It was vital not to give up in the early stages and to approach mental health care professionals for training on how to deal with some of the situations, which may arise when people are clinically depressed or anxious, for instance. The sensitive nature of the group means that it is not possible to undertake a formal evaluation, but rather to rely on anecdotal evidence that the women's health and well-being has benefited from participating.

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## GENOVA

### ‘From School to City’ - Citizenship backpack

### ‘I’m living in Genoa - my own City’

#### Background

The municipality of Genoa promotes activities encouraging participation in cultural opportunities by all citizens - including schoolchildren, elderly and disabled people, youngsters, new citizens and tourists - through methods, instruments and approaches designed to improve information and promote a welcoming environment, and also through urban mobility, entrance fees adjustment, and the requalification of various degraded areas identified as being of cultural interest.

In recent years the number of foreign students attending Genoese secondary schools has increased, and for this reason, specific programmes have been established to support the integration of both the students and their families. This initiative features in the framework of the political guidelines of the municipality of Genoa, concerning access to culture. The main bodies involved in the project are the municipality of Genoa’s Culture and Innovation Department, the ‘Fondazione per la Scuola della Compagnia di San Paolo- Genova’, and the ‘Palazzo Ducale - Fondazione per la Cultura’.

This intercultural educational project was developed specifically through collaboration between the Genoese Museums and ‘Palazzo Ducale - Fondazione per la Cultura’. It was aimed at Genoese secondary schools with a high number of immigrants, the intention being to promote better integration between Italian and foreign students, and to introduce new instruments and methods to improve the quality of teaching and learning in our city.

With a budget of €50,000, the project, named

‘Mi trovo a Genova La mia Città’ (I’m living in Genoa - my own City), started in January 2009. Aimed at secondary school teachers and students, it was designed to offer activities and events for Italian and foreign students to encourage integration, through widening their knowledge of the cultural and artistic heritage of the city.

Through courses conceived ad hoc by the civic museums, the students and teachers from technical and vocational schools met and learnt from each other through informal exchanges of experiences. All participants were given a ‘kit’ of benefits, including books about the City of Genoa, a musical CD and a card for free admission to the museums.

Over 20% of the 789 students participating in the project were from foreign countries. Forty classes from eight schools were involved. The activities took place in six civic museums. The new courses established by the museums will continue in the form of a didactic proposal addressed to schools.

‘Mi trovo a Genova La mia Città’ ended in November 2009, culminating in a special event to share the results of the project with all concerned, and which also involved the students’ families.

Although there is no dedicated website for the project, there is a link in YouTube featuring the final event (24/11/2009):

<http://www.youtube.com/user/GenoaMunicipality#p/a/u/1/5qCIA5-L60U>

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## GENOA

### CULTURA3 - cultural opportunities for the third age

A statistical survey of the municipality of Genoa (2004) highlighted that approximately 60% of Genoese citizens do not usually engage in the civic cultural offer, and that it is more difficult for vulnerable and elderly people to access cultural opportunities.

Cultura3 is a response to the strategic objective of the municipality: "To promote the inclusion and participation of the citizens and of the territory, in the cultural civic life".

During 2006 the Culture and Innovation Department established a course for 'participative planning' together with cultural institutions (museums, libraries, theatres) and also with associations for elderly people (Auser, Anteas, Ada, Unitre), in order to define a shared working plan, agree pilot actions, facilities and instruments and in doing so improve access to culture.

Around 157,000 people over the age of 65 live within the Genoese municipal territory (Statistics Office). Approximately 80,000 elderly people are members of cultural institutions, and another 30,000 are members of the associations involved in the CULTURA3 project.

The shared working plan for CULTURA3 involved the following stages:

Agreement was reached between the municipality of Genoa, the cultural institutions and the associations for the elderly people;

A working group was established, consisting of representatives from the municipality, the cultural institutions and the associations.

The Cultura3 Project was implemented to oversee the application of a joint package of cultural initiatives, designed to meet the tastes and needs expressed by the associations, including widespread information in the town centre and suburbs, the lowest admittance fees and a joint and free transport service. Agreement was reached with the association on the particular approach to be taken.

Agreement was also reached between the municipality and the Province of Genoa regarding the involvement of neighbouring municipalities.

The budget for the project was €10,000 from the municipality and €8,500 from sponsors. Altogether around 4,500 people from the city centre and five of the nine districts participated in the project between October 2009 and May 2010.

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## HELSINKI

### Cinematic experiences for all

Cinema remains one of the dominant forms of popular culture. However, opportunities to experience other than current mainstream films in cinemas can be limited. This is the situation in Helsinki where in the past 10 years several smaller and art house film theatres have closed down, narrowing the repertoire of films shown in the city. One of the ways the City of Helsinki Cultural Office promotes accessibility is by working to enrich the city's film culture and providing citizens opportunities to see and experience varied forms of cinema.

Apart from supporting film festivals and events by granting funds, the Cultural Office shows films in its own venues and has a comprehensive program of film education. Children and young people are a special priority. Work is done on a long-term basis: different age groups from toddlers to high schoolers have their own film series. Through these series they gain access to films which they most likely wouldn't otherwise see: smaller films from the Nordic countries and beyond, older classics, short films. All the shows are free and held in easy to reach venues. Thus the series provides equal opportunities for children and young people from different social and economic backgrounds to see films on a big screen, together with others as a shared experience. An important goal is to increase their knowledge and skills about the world of cinema. This is done with workshops, lectures and complementary articles. Schools are naturally important partners and there is also frequent co-operation with the National Audiovisual Archive, film festivals and organisations promoting media literacy.

The series Naperokino (Kids Cinema) and Elokuvaklassikot - sarja lukiolaisille (Classic Films - a series for high schoolers) are other

examples of the Cultural Office's film education program.

Naperokino, held once a week in central Helsinki at Annantalo arts centre for children and young people, is a very popular series for 0-3 year olds and their parents or nannies. The program features Finnish and foreign children's short films. The atmosphere is relaxed and safe, one can come and see a few films or stay longer. The goals of the series are, firstly, to show quality films to children and, secondly, to provide an opportunity to prepare them for watching longer films in a theatre.

At the other end of the Cultural Office's film education arch is Elokuvaklassikot - sarja lukiolaisille. This series, organised together with the National Audiovisual Archive and HIFF - Helsinki International Film Festival - offers high school youths opportunities to see classic films from different countries. The program is built on themes stemming from today's young people's own lives and current societal issues. The theme for autumn 2010 is 'stardom' while spring season 2011 will feature films about media and power. There are five films in each season, shown weekly in March and October at one of the oldest cinemas in downtown Helsinki, Bio Rex. The goal of the series is to deepen young people's understanding of film by introducing them to film history, works and filmmakers that continue to influence popular culture. The series also aims to encourage them to seek out and experience films outside the mainstream. Each season of films is accompanied by a lecture as well as a book featuring specialist articles on the films. Teachers are welcomed to incorporate the films in to their curriculum.

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## KRAKOW

### KRAKOW NIGHTS

According to statistics, the most popular forms of cultural participation are watching TV (99.2%) or DVDs (57.5%) and reading books (37.2%). For years the city of Krakow has tried to activate the community with a year-round catalogue of artistic and cultural events to attract crowds of Krakow inhabitants and tourists from all over the world.

The 'Krakow Nights' project is a special initiative aimed at increasing active participation in culture.

Apart from the Museum Night (May), generally known and hugely popular in Europe, Krakow has initiated three other events: Theatre Night (June), Jazz Night (July), and Cracovia Sacra Night (August). Together, they add new quality brands to the Krakow Nights series.

Night-time concerts and sightseeing primarily offer the exploration of venues that are not available every day: to the recesses of Krakow's theatre stages and museums and sacred buildings, such as the libraries and treasuries in monasteries and churches. The series enables free participation in the city's theatrical life; performances and shows are frequently prepared for this very night both in traditional spaces and in the open air. It also includes magical jazz concerts in public spaces and clubs located in historical cellars.

The nights are organised during tourist season, which promotes Krakow and its creative potential.

In 2009 the Krakow Nights series were granted co-financing from the European Funds under the Małopolska Regional Operational Programme for the years 2007-2013. The project was evaluated as a strong brand product promoting the Małopolska Region, and received the requested co-financing of 50% of total task costs, that is PLN 981,200.

One element which is vital to greater public

participation in these events is the five-hour online transmission every night, at [www.krakowskienoc.pl](http://www.krakowskienoc.pl). In addition, coverage of each night is prepared in DVD form in four languages: Polish, English, German and Russian.

The project was distinguished in the 'Great exploration of Małopolska' booklet of *Gazeta Krakowska* and the Polish Tourist Organisation. Furthermore, as a result of Polish market research conducted in 2009 by the Institute of Industrial Design, the 'Museum Night' qualified for the 'Dobry Wzór' (Good Design) 2010 Competition for the best designed products and services on the Polish market.

#### Museum Night

Modelled on the 'Lange Nacht der Museen' in Berlin, the event was first organised in Krakow in 2004. The idea behind it is to make museum premises available one night during the month of May. The organisers prepare special attractions for this night, such as visits to usually unavailable areas, concerts, workshops, knights' tournaments, etc. The number of institutions and visitors participating in subsequent editions has grown over the years (12 institutions in 2004, and 27 cultural institutions in 2009). In 2004, approx. 60,000 people participated in Museum Night, while in 2009 the figures exceeded 136,000 visitors.

So far, the entrance ticket to all museums has been a specialty minted commemorative coin for the symbolic price of PLN 1 that grants unlimited access to all museums participating in the project. In 2009 admission to museums was free (entrance cards for sightseeing were distributed at the entrance to museums), and visitors could buy the coin as a souvenir for PLN 1 in the museums.

#### Theatre night

This venture has been organised since 2007. The programme envisages presentation of the most interesting theatrical performances of the season, dance theatres and street

performances, as well as theatrical workshops. It also includes meetings with actors, multimedia presentations about the history and operation of institutions. It brings together theatrical circles, public institutions, non-governmental organisations and entrepreneurs who produce theatrical performances.

The performances are held on all the stages of institutional and non-institutional theatres (stages, halls, cellars, gardens) and in the open air. Most open-air projects are non-verbal or musical shows for the benefit of foreign tourists. In 2009 the third edition of Theatre Night involved 11 institutional theatres and 25 non-institutional theatrical groups. Altogether 70 performances, viewed by approx. 200,000 people (that is approx. 5,000 people more than in 2008), took place. In 2010 (on the night of the 18 June) the project will include 41 theatres and theatrical groups.

### Jazz night

Inaugurated on the 750<sup>th</sup> anniversary of the City of Krakow, in 2007, this unique night gathers the most distinguished representatives of young jazz and traditional jazz. For the 3<sup>rd</sup> edition of the Jazz Night in 2009, about 70 artists from Poland, Germany, Austria, USA, Brazil, Sweden, Cyprus and England gave performances, attracting an audience of nearly 10,000 people. The 4<sup>th</sup> edition of the Jazz Night in 2010 will be dominated by the music of Chopin.

### Cracovia Sacra Night

The 1<sup>st</sup> edition of the Sacrum Night took place in 2008 on Assumption Day (15 August). On this night the most beautiful churches and monasteries in Krakow and its vicinity admitted visitors to see their monuments, learn about monastic life and admire monastic treasures that are normally off-limits to the public. The programme also routinely includes exhibitions and numerous sacral music concerts. The concerts attracted about 16,030 people, while about 34,960 people visited the exhibitions.

The 3<sup>rd</sup> edition of the Cracovia Sacra Night project - aimed at showcasing the city's religious phenomena - will take place on the 14-15 August 2010. This year's project is to present distinguished figures of Krakow's saints and those blessed or honoured by special cults, and whose earthly remains rest in Krakow churches, forming the "saints' trail". Apart from numerous concerts and verbal and music shows performed by distinguished Krakowian and foreign artists, the programme involves visits to the most beautiful churches in Krakow and its vicinity.

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## LEIPZIG

### ‘Close Encounters’ - a day in Leipzig for the able and disabled

‘Close Encounters’ is an event aimed at people with and without disabilities and has become an important tradition in Leipzig.

Leipzig Society for the Disabled (Behindertenverband Leipzig e.V.) organised the event for the first time in 1992. Leipzig City Council has been in charge since 1995, with the society playing a major role in organising the cultural aspects of the programme.

The event is an opportunity for the society to present their projects in public and to offer advice and support to those affected by disability, as well as to their families. The event also gives other cultural institutions from around the city the chance to introduce themselves and present their own projects and courses. The guest list includes people and organisations whose work focuses on disability.

The office for youth, social welfare, health and education has the task of setting up the event, under the direction of the social services department. There is also an organisation team, which includes members from a range of institutions: the cultural affairs office, the social services department, the press, media and public relations department, Leipzig Society for the Disabled, as well as the head of one of Leipzig’s special schools.

An agency is contracted to carry out administration and technical work, and is responsible for tasks such as setting up presentation stands for the various associations and societies, constructing the stage, cooperating with catering companies, obtaining any permits required etc. The agency also sets up meetings for participants,

where they can discuss and organise the work they need to do.

Different working groups are set up to deal with planning the actual programme, working out the exact content and planning overall coordination for the day

- Society/Association/Institution Working Group;
- Public Relations Working Group; and
- Cultural Affairs Working Group.

‘Close Encounters’ is financed by the City of Leipzig and the Federal State of Saxony. The annually budget is about €20,500.

The Society for the Disabled receives funds from the cultural affairs office to cover the costs of professionals and expenses incurred by other groups taking part. Unfortunately, it is not usually possible to find sponsors for this kind of event.

‘Close Encounters’ always has a slogan, for example, ‘Disability and Family’, ‘Cooperation Starts with Children’, ‘Sport Breaks Down Barriers’, ‘Culture - Courage and Joy of Life’, or ‘Overcome All Hurdles’.

The number of people and organisations wishing to take part in this special day has always been great and this is still true now. Participants take advantage of the opportunity to exchange experience and ideas freely.

Presentations and events also address members of the public who are not necessarily that well-informed on the issue of disability. The idea behind this is to make people less afraid of contact with the disabled, teach them more about the issue of disability and promote communication and dialogue.

Societies and associations taking part get the opportunity to present their work and cultural efforts to a larger audience on stage. There is music, dancing, singing and theatre. And there is certainly no lack of participants - for many, this is the only opportunity they get to show

the public just what they can do. The focus is not on professionalism, but rather on celebrating the joy and success of each individual. The show is hosted by well-known presenters who take the opportunity to present various organisations and their work.

The motto for the 13th 'Close Encounters' event in 2005 was 'Discover the City Hall With All Your Senses' and the venue was Leipzig's New City Hall. The aim of the 'City Hall Rally' was to get children and teenagers interested in the work city authorities actually do. The rally was a treasure hunt and the answers were hidden in different parts of the building. There were small prizes for successful treasure hunters and the generally curious.

The Lord Mayor and Mayor were also there to answer questions from the public. The encounter was rounded off by a range of workshops in various City Hall offices, discussions with city council employees, including city planners, on topics such as disabled friendly construction, and a small exhibition by disabled artists.

The venue for the 14th 'Close Encounters' event in 2007 was a place of particular importance. The slogan was, 'The Museum Experience' and the venue was the Grassi Museum, which had been recently refurbished. The museum actually houses three separate museums: the Museum of Applied Arts, the Museum of Ethnography and the Museum of Musical Instruments. Enthusiastic museum employees showed numerous visitors around the building and gave them an insight into the institution's extensive collections.

About 550 people were actively involved in the programme and the 'Market of Opportunities'. 390 schoolchildren helped out with a range of interactive activities. The number of visitors was not recorded. The decision to hold 'Close Encounters' at such a significant venue met with considerable approval. The advantage for a cultural institution in hosting an event like this is that many people who wouldn't really think about going to such a place actually do

make it there. Unfortunately, many disabled people don't regard a visit to cultural institutions in the city as something they can do just like that.

The last 'Close Encounters' took place in Zoo-Park in September 2009. It was a great success with about 3.000 participants, among them private people, 40 schools and 70 associations.

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## MALMO

### Access, Diversity and Inclusion Plan

In the spring of 2007, the Culture Committee adopted an *Access, Diversity and Inclusion Plan for Malmo's cultural activities*. Starting from the primary objective of encouraging more people of various backgrounds to experience and practise cultural activities, the plan states that in its activities, the Department of Culture shall take advantage of the diversity that exists in the city. The starting point was creating opportunities for more people, regardless of their social, cultural and economic situations or physical or other disabilities, to participate in cultural life. The aim is to reach larger groups and to reach groups other than those who are currently participating in the cultural scene in Malmo.

The plan, which ran from 2007 to 2009, stated that the Department of Culture focuses on two main areas: *audience development* and *skills development/capacity building*. A first prerequisite for the work is that diversity will be regarded as a strength to be recognised and encouraged, and not as a threat to entrenched power structures, so that we can make contact with users through an intercultural dialogue and on equal terms. For this to become a reality, it is important that the Department of Culture strives for diversity in all aspects of its activities.

In 2006, Year of Cultural Diversity in Sweden, the Department of Culture implemented a study on how the public cultural institutions and the independent cultural bodies work with diversity, in order to identify areas for improvement. The work resulted in a report entitled *Diversity in Malmo's cultural life*. Among other things, the report reveals that the majority of cultural users (audience) in Malmö are Swedish-born, highly educated individuals with Swedish-born parents and that most of them reside in the city centre or in

areas of single-family homes. The study had four parts:

- A survey of the public cultural institutions and the independent cultural bodies to see who their users were;
- Interviews with managers and other staff about their opinions on working with diversity from perspectives like ethnicity, gender, class and age. The greatest weight was given to ethnicity;
- A qualitative study of a test group's experiences of and questions about cultural visits (kinds of cultural programmes offered, language and accessibility); and
- Training and skills enhancement.

From 2007 to 2009 the Department of Culture developed, implemented and tested operational methods to increase the opportunities for more people to participate in cultural activities both as users and practitioners. The work was implemented in two focus areas: audience development and capacity building to increase knowledge and thereby change attitudes, approaches, and behaviour patterns. Within these two areas there were a number of action points:

1. In-depth action plan - activities were developed between 2007 to 2009 both at the departmental level and at each institution.
2. Self-assessment and policy documents for access, diversity and inclusion - the developers studied lessons learned from similar projects in countries such as the UK and the USA about exclusive and inclusive processes and work methods.

3. Action plan for Access, Diversity and Inclusion at the institutions - it is important that in all areas of activities, the user and their needs are placed at the centre of attention. In order to do this in the best possible way an action plan for each institution, designed to suit each activity's specific conditions and linked to the Department's objectives was developed, so that they form an integrated part of the prevailing operational plan. The work included discussions about the definition of common concepts.

4. Strategic plan for diversity communication - communication and marketing are important development areas from an accessibility perspective. Surveys of audience habits are a method within the field of diversity communication.

5. Skills development and capacity building - the objectives were that both managers and other staff would be given the opportunity for skills development in order to establish the conditions necessary for working with issues such as accessibility, equality and representation. This was done through seminars and training days for managers and staff.

6. Involve target groups in the Department's activities - the key to working with access, diversity and inclusion is a user-oriented perspective: to methodically get to know the organisation and activities through the users and to adapt the activities to their needs so that what is offered is relevant and attractive to them. There are many sources of good examples for encouraging involvement: the City Library's youth guides and 'Prejudice Library', Malmo Museer's activities with 'Community guides', etc.

7. Strategic alliances, networking and international perspectives - the Department has many contacts with the world at large. This opens the door for a development that will increasingly involve external partners and a dialogue with the community.

8. Evaluation - an evaluation of the work process and objectives fulfilment is being carried out in 2010.

#### Resource requirements and budget

For the years 2008 to 2010, most of the costs for achieving the objectives of the action plan came from the institutions' operating budgets. However, special funds were allocated to the work for access, diversity and inclusion in Malmo's cultural life, for skills training, audience surveys, method development, etc. There was also one part-time coordinating function position for the three years. Some of this budget can come from 'stimulus funding', for which the institutions can apply to support the testing of new and untraditional methods.

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## MALMO

### Strategic commissioning of a series of pilot projects

Malmo City Council's Culture Department has been working strategically to widen participation in arts and culture since 2007. This has involved a change in perspective of audiences, from passive receptors to active participants. Malmo's arts and cultural organisations are working hard towards becoming insight guided decision makers - which means making decisions about how cultural offer is packaged, interpreted and marketed, based on real insights about the audiences rather than assumptions or preconceptions.

One of the most effective strategies to implement this new approach to development, is strategic commissioning. Strategic commissioning involves the commissioning of a series of pilot projects based around a set of strategic objectives. The purpose of pilot projects is to understand, primarily, the process of working in a new way, rather than the product of working in a new way. In Malmo, it has been important to understand more about how to engage and reach new audiences. It then follows that the strategic commissioning programme has sought to encourage project managers from the arts and cultural institutions to apply for grants to fund pilot projects that actively seek to involve underrepresented, or audience groups with no prior experience of the city's cultural offer, through the development of educational programmes, events and marketing strategies that are aimed at them.

To this end, over 20 new models of engagement have been trialled over two years. Each project has had a comprehensive evaluation plan attached to it that has sought to capture outcomes for everyone involved (for audiences, project managers as well as the organisations themselves), strengths and

weaknesses of the models, as well as barriers and facilitators to engagement found amongst these different audience groups.

Amongst the 20 or so projects, we find a range of good practice models, such as:

- Engaging young people with special educational needs with object handling, sensory learning and drama at Malmo Museums;
- Conducting a qualitative baseline research project with audiences at Sommarscen Malmo (free open-air performing arts offer delivered during the summer months) to find out more about who they are, their motivations for visiting, their visit plans, what they got out of visiting, previous experiences of visiting arts and cultural events, incentives for future visits and how they prefer to find out about future events; and
- Inviting a group of 5-year olds to work with arts education officers and a freelance architect to develop a hand-and-minds-on play and exploration area at Malmo's Children and Young People's Centre for Culture.

Children of many different cultural and linguistic backgrounds work with their local library and a consultancy for interactive design, to develop a playful tool for engaging with the library's collections.

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## NANTES METROPLOLE

### Collective artistic creation

Nantes is the main city of Nantes Metropole, with 750,000 inhabitants. Culture is there considered as the way to raise society's wealth, in the social and economic fields as well. Culture is clearly a means to promote inclusion and community cohesion, and values of tolerance, democracy and solidarity.

#### A new programme: 'sharing art'

In 2009 the Culture department decided to enhance cultural proximity by implementing a new programme called 'l'art en partage' ('sharing art') and, more specifically, a new device called 'creation partagée' (collective artistic creation). Organisers believe that the best way to stimulate the interest of people who have no cultural practice or background is to involve them in a real artistic project with artists: they become actors of an artistic creation, instead of being a spectator.

Inhabitants of a defined area are invited to participate to a common artistic project or take part in a creation process by working with artists and performers. The artists are subsidised by the Culture Department for one, two or three years according to the length of their stay in residence. The artists create a work of art during their stay and they have to get inhabitants of different origins and ages involved in the process of creation. The artistic and involvement process is the most important element of the action, even if the collaboration results in a quality, signed piece of artwork. The process is long: meeting with inhabitants, explaining the project, getting people involved, creating collectively...

#### Collaboration of several partners

This action is directed by the City Culture Department. A dedicated project manager oversees the cultural and educative actions. These collective creation projects are inspired or commissioned by companies and artists to the city. They can choose the areas of Nantes (necessarily deprived areas) where the creation will take place. The target groups are young people or adults, underprivileged or isolated people.

All projects are discussed by all departments of the city invested in this action: Territories (suburbs), Education, Youth, Social Affairs... Members of the Cultural Council validate the projects selected.

About ten projects are subsidised each year. The budget of this action is €190,000 annually.

This action is part of a new programme (2009), and will be assessed in 2011.

Some difficulties have been so far experienced:

- Length of stay of the artists: Artists stay in residence from 1 to 3 years. The artists need to spend time in the area to meet people, associations and cultural actors before starting the art work. But it's part of the process.
- Field of competence: sometimes some project professionals (social or sociocultural actors, artists) deviate from their role and want to investigate a different position from their usual one, in which they are not a specialist.



Two examples of collective creation started in 2009 and 2010:

*Breil Comedy Project - 2010*

The contemporary Dance company 'Ecart' proposed that the area inhabitants create a show: projection of a musical film on the front of a building in a deprived area. At the same time, professional dancers and inhabitants of the area danced in front of the 'screen'.

*The biggest fashion show of Petite Couture 2009 - 2010*

The street theatre company Cirkatomik invited the inhabitants of the Nantes North district to create funny and spectacular clothes with waste, recycling materials and everyday objects. Then they organised a fashion show to display their artwork. Cirkatomik helped people involved to collect the right materials, to get ideas of costumes and to create them (eg: the 'forkdress').

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## RIGA

### Library Goes to Reader

Riga Central Library (RCL) is the biggest municipal public library in Latvia. It is an important centre of culture, information and education in the context of other cultural institutions of Riga. RCL was founded by Riga City Council and is working under the supervision of Culture Department of Riga City Council.

RCL serves various reader groups. In 2009 it had 67,433 registered users. However, as a library, RCL carries out its services by reaching out to readers and serving them in Lending points.

Inhabitants of Riga can avail of library services at RCL, at its 30 branch libraries and also at three Lending Points - at the children's hospital, the Day Centre for homeless and poor inhabitants of Riga and at Brasa prison. One of the main tasks is to provide high quality and quick services for users without age, sex and social restrictions. Special attention is given to children, youth and people with special needs and other unprotected social groups.

The first Lending Point of RCL is in the children's hospital. Since 2006 the lending point has been catering to the needs of children and their parents. Users can avail of newspapers and magazines, books, music listening facilities both in the ward and library, computer services and Internet access. Interesting activities have also been arranged such as meetings with popular musicians, actors, singers and cooks, drawing competitions, exhibitions, ingenuity competitions and even a dog exhibition.

The RCL Lending Point at the Day Centre for Homeless and Poor Inhabitants of Riga was opened in May 2009. These are people who have lost their jobs and homes due to various reasons, as well as people from the countryside who have come to Riga to look for a job.

The Lending Point is open from Mondays to Saturdays.

The library also comes to people who cannot go to the library themselves. A RCL Lending Point was opened at Brasas Severe Regime Prison in Riga in 2009. Material was developed in line with the recommendations of the 'Guidelines for Prison Libraries'. Around 2,000 books and 20 periodicals in Latvian and Russian are available to the prison inmates. The Lending Point even provides access to modern technologies.

To provide people with special needs, branch libraries have special 'Apple Shelves' with publications which can improve the quality of their life (informative materials on social help and rehabilitation, books in easy language etc.). Magnifying glasses are available at all branch libraries for people with eyesight problems. They can also receive information on the services offered by the Latvian Library of the Blinds. People with movement problems can receive individual support from several branches, including the possibility of the library coming to them in their own homes.

Visitors can read books from the RCL Repository, newspapers and magazines. People can borrow books to read at home. It is also possible to watch TV. Computers can be used free of charge as well. Visitors use the Internet to look for a job and other information. Librarians organise training courses and can provide individual users with information about e-mail and search of information in databases.

Librarians organise various information sessions such as book reviews, meetings with different specialists, as well as entertainment including concerts, national and traditional holiday celebrations. These are financed through various social funds.

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## STOCKHOLM

### Secure in Husby - film making as a tool to create a change

The project *Secure in Husby* was developed in 2009-2010 by the Culture administration of Stockholm, the Prevention Centre of the Social and Labour administration of Stockholm, the city district administration of Kista/Rinkeby and two local youth houses in Husby.

This is an initiative from the Media and Democracy centre 'Speaking Youth' at the Kulturskolan/Stockholm School of the Arts. The mission of Speaking Youth is to enhance young people's creativity and get them to tell their stories by using everyday technology. The action is part of a Culture administration initiative to reach young people in deprived areas. One of these areas is Husby in the city district Kista/Rinkeby, with a majority of immigrant citizens and high unemployment.

The starting point was a security assessment carried out by the Prevention Centre. The results showed that adults in the area of Husby felt insecure in their everyday life and especially in their encounters with young people.

Fifteen participants from multi-ethnic backgrounds, aged between 16-19 year olds were invited to a two-day creative film workshop. All of the participants had an active interest in their neighbourhood.

The purposes were to bring people of different generations together through film, to get a youth perspective of the assessment's results and to empower the participants with media skills.

The result of the workshop was several short films with messages as 'Don't expect the worst - expect the unexpected' and 'Old or young - show respect!'.

After the workshop the participants used their films in meetings with the city district administration. They discussed development in their neighbourhood, with other young people in the area to highlight the importance of local engagement. They also took part in an international conference together with young urban citizens from different parts of Europe.

Following the first workshop the participants planned and acted as co-media coaches together with Speaking Youth in two different film workshops with fifty young people from Husby.

All the actions have been carried out within the existing budgets of the different partners.

The project has been a big success and several parts of the city are planning to use film making in different actions. A key part of the success of the project was to use the tools and methods familiar to young people and to involve young people in the process.

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# VILNIUS

## The Republic of Užupis

### Background

Vilnius is one of the capital cities of Europe and is unique with its own architectural style and city spirit. It is a harbour for multicultural heritage. It features the largest old town in Eastern Europe, which is a UNESCO heritage site with one of the oldest universities in Europe. One of the old town districts called the Republic of Užupis is a unique social and cultural phenomenon, a state inside a state.

### Description of the action

Užupis is distinctive because of its unique character, where art and business, luxury and poverty mix. It occupies the area of a few square miles and has about 7,000 inhabitants. People living here are from very different social and economic status (from the City Mayor, Parliament members to people with lower incomes). Yet everybody cooperates in one creative community development. The axis of the Republic of Užupis - multiculturalism together with cultural infrastructures - helps tackle poverty and social exclusion in the area. And through 13 years of such cooperation, the district of Užupis has gone from being the most unwanted to one of the most desirable residential areas in Vilnius.

When the action started more than 13 years ago Užupis was a neighbourhood with a high crime rate and a low quality of life. Houses had no heating and often, flats had no water. Creative people started to move into this district.

The Užupis district is separated from the inner city by rivers. The new inhabitants of the area created a unique cultural model with a powerful implementation strategy and called it 'The Republic of Užupis'. On 1 April 1997 they

clearly identified their values and morality code and made this creatively known to the city by proclaiming an independent state - the Republic of Užupis. Now the world-famous Užupis is the artists 'republic', with its own constitution, flags, hymn, calendar festivals and cosmology. It has a president, prime minister, 232 ambassadors in many parts of the world and patron - the bronze angel in the main square, who meets all the guests, and symbolizes the rebirth of this area in the city.

Gradually Užupis changed from the most dismal district into the most popular and favorable space of artists and creative people to live, work and create. It has become the most popular resort of tourists and guests of the city. Užupis is now a magnet for ideas, personalities, innovations (business, technological, social), wealth, prosperity and wellbeing. Užupis is not only a physical place in the old town of Vilnius but it is a way of thinking - open, positive, active and creative.

The community of Užupis regularly arranges events that unite members of the community and support their creativity and commercialisation of the activities. The cultural life of Užupis is regulated by symbolic authorisations and agreements. It has a considerable impact on the social, cultural and even business development in the city. Naturally the cluster of creative industries continues to congregate and develop there.

More information on: [www.uzupiozinios.lt/en](http://www.uzupiozinios.lt/en)

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