



ACCESS OF YOUNG PEOPLE TO
CULTURE
FINAL REPORT

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SUMMARY

English

“Access of young people to culture as actors or users is an essential condition for their full participation in society. Access to culture can reinforce awareness of sharing a common cultural heritage and promote active citizenship open to the world. Involvement in cultural activities can allow young people to express their creative energy and contribute to their personal development and their feeling of belonging to a community” – from the Call for Tenders¹.

The study has been elaborated in 2009 through the participation of many parties. Apart from the coordinating team, five project experts and 27 national correspondents, the study has received valuable input from the European Commission, youth organisations and young people themselves. Most of the information gathered has been received from the national correspondents who elaborated extensive reports based on a questionnaire.

Scope of the study

According to the UNESCO Recommendation on Participation by the People at Large in Cultural Life and Their Contribution to it (1976), access to culture means *concrete opportunities available to everyone, in particular through the creation of appropriate socio-economic conditions, for freely obtaining information, training, knowledge and understanding, and for enjoying cultural values and cultural property.*

In this study, access in cultural life is understood as a fundamental right of young people to participate in the society as members of full rights and responsibilities. Without access to culture and participation in cultural life people do not have the same possibilities to develop the social and cultural connections that are important to maintaining a satisfactory coexistence in conditions of equality.

Within the framework of the study, the concept of culture includes all cultural and artistic activities: performing arts, visual and plastic arts, music, cultural heritage and architecture, literature.

The central target group for the study is people between 15 and 24 years; secondary attention has been given to children from 12 to 15 and young adults from 24 to 29.

The authors examine policies and legal frameworks, cultural offer and opportunities, public and private actors at national, regional, local level. The study describes current trends in youth culture in Europe, identifies obstacles of young people to access culture, names studies and statistics, and catalogues inspiring and successful examples from different countries. The richness of the field also represents one of its greatest challenges; the difficulty to compare between different structures, systems and examples. Therefore this report should not be taken as a comparative study on different countries but as a snapshot of the opportunities of young people to access culture, in particular through the analysis of existing national practices in the field of access of young people to culture.

¹ The study has been commissioned by the Youth Unit of the Executive Agency of Education, Culture and Audiovisual of the European Commission, in the framework of article 5(2) of the Youth in Action programme.

Cultural policy documents and programmes as regards “access of young people to culture” comprise the following main aspects:

- Young people as users, buyers, consumers, audiences. This is mainly related to cultural participation, aiming at facilitating access of young people to certain cultural organisations having high quality programming, and certain added value, which are less attended by young people. These are: museums, national and regional galleries, operas and drama theatre performances, symphonic orchestra concerts, libraries, etc. A commonly used policy measure is offering subsidized prices, seasonal tickets, decreased subscription schemes, or free access for young people. The responsibility for attracting young people as regular users is in the hands of policy-makers but should be also in the focus of attention of marketing and public relations specialists and departments in cultural organisations, attempting at attracting young people as an especially targeted market segment.
- Young people as active participants and creators of arts. This aspect is very tightly connected with educational policies at all levels – from the primary and secondary school to higher education, life-long learning and vocational training. There is a need for a better cooperation between players and programmes related both to cultural and educational policies and instruments in regard to arts education. Policies related to culture and arts as part of leisure time of young people include motivation of young people to be involved in amateur art forms, community art, art related to social change.

Along the years, access has changed forms. Apart from classic channels and institutions, youth culture channels are dynamic and often informal, and many times do not enjoy official recognition. The ways young people access culture as users or creators, or simply participants of a cultural experience, are various and sometimes experimental. Access to culture goes beyond accessing cultural products, attending spaces and receiving information, it is also about an experience of personal development and enjoyment.

In a 2007 Eurobarometer study, respondents were asked how many times, if at all, they had taken part in various cultural activities (cultural consumption) over the last 12 months. 82% of those aged 15-24 had gone to the cinema in the past year, compared to 24% of those aged 55 and over. A quite important gap was also to be found for other activities such as attending concerts or reading books. In general, participation in artistic activities tends to be lower than cultural consumption. Participation rates are higher amongst the youngest age groups: dancing is the most frequent activity (29% amongst those aged 15-24).

At the same time, studies indicate that disadvantaged young people also face fewer opportunities to access culture (according to their own perception, this would be mainly for lack of time, lack of money or geographical limitations).

In order to cover a vast range of subjects, the study has been structured so that each of the chapters forms an independent unit that concentrates on a specific theme. Chapter one includes the conceptual introduction and description of previous studies. Chapter two describes international and national legal provisions and specific legislations related to the access of young people to culture. Chapter three defines administrative structures, policies, actors, programmes, initiatives, processes and policy priorities. Chapter four presents youth culture tendencies and common elements

in the current European youth culture. Chapter five concentrates on obstacles to cultural participation. Chapter six classifies existing good practices. Conclusions are presented in Chapter seven and Chapter eight includes policy recommendations.

Legal background, strategies and responsibilities

The laws that would handle the issue of access of young people to culture are almost non-existent, and it might reflect that youth access to culture is still not considered one of the priority issues in youth or cultural policies.

However, the issues of access to culture or cultural participation of young people are reported as being addressed in youth policy documents and strategic plans of 11 EU countries, while youth-specific issues are reported in the Culture policy documents and strategies of 5 Member States.

Access of young people to culture is understood by cultural policy makers mainly as the need to implement policy instruments to increase the access primarily to classical and traditional forms of art and culture, such as cultural heritage sites, visual arts (museums and galleries), performing arts (theatres, opera halls, etc.), libraries, cultural and community centres, as well as all other forms of cultural supply, offered primarily by the subsidised cultural organisations, benefiting by state funding. Access to contemporary “fringe” forms of art and artistic experiments, institutionally represented mainly by non-profit organisations, as well as access to media-related art forms and entertainment (leisure) industry branches having artistic/cultural elements, are less or not at all considered by cultural policy documents and programmes. Cultural policies indeed tend to consider access of young people to culture as something related to ‘leisure’.

In most of the Member States, the official institutions in charge of developing and implementing youth policies and access to culture at national level are the Ministries of Culture and Ministries of Education. Most of the countries report that both ministries split the policies and responsibilities for youth and youth access to culture. In some of the countries, decentralisation of cultural administration and federal state administration has also given decision powers to regional governments.

- *Educational policies (formal or non-formal) include arts education.* In some cases, the Education Ministries deal with preparing young people to find appropriate work corresponding to their educational backgrounds, needs and expectations, including finding work in the arts and culture sector, corresponding to their talents and interests in the arts. Arts education is an important aspect of access to culture for young people, as it creates needs to participate and enjoy art from an early age. In the case of employment policies related to the cultural sector, joined programmes between the ministries of education and ministries of labour/social affairs are set up.
- *Cultural policies are directed towards providing wider access to cultural institutions and events,* including vulnerable groups of the population. Children and young people are often considered as one of them.

A majority of the Member States report arts and culture education as a primary focus of youth policy priorities related to access to culture.

Youth & Culture – Youth culture trends

The ways young people access culture as users or creators, or simply participants of a cultural experience, are various and include, apart from classic channels and institutions, dynamic youth culture channels.

That is why, when looking at the cultural activities in which young people are involved, the study emphasises both

- the cultural construction of youth (the ways through which cultural institutions model young peoples lives); and
- the juvenile construction of culture (the ways through which young people participate into cultural life). This includes the Youth Culture Trends (cultural phenomena experienced by young people that can become relevant for the whole generation or the surrounding society).

Current Youth culture trends in Europe can be described through the following mechanisms:

- Juvenilisation - Extension of youth lifestyles across the life cycle
- Acculturation - Extension of the concept of culture to areas that traditionally have not been considered as part of the cultural sector. Research suggests that a relative openness to cultural expressions of all types characterizes youth — perhaps even to a greater extent than it characterizes adults.
- Commercialisation - Extension of cultural products and activities through the teenage global market of commodities
- Prosumerisation - Young people being at the same time producer and consumer of culture
- Individualisation - Extension of young social categories in terms of personal identities
- Fragmentation - diversification of youth culture trends into different heterogeneous scenes and tribes
- Globalisation/localisation - Realisation of inter-dependence, decreasing of distance due to communications technology, travel and spread of new international power-blocs, combined with an emphasis on and interactions in immediate surroundings and environment.

Transculturalism - production of youth identities from the periphery and the hybridisation of youth cultures

Empowerment - Culture appears as a tool in the fight against any form of social discrimination

Digitalisation - Extension of cyberspace practices in almost all the social dimensions of everyday life of young people.

Inspiring practices

The Study lists the following typology of good practices in promoting youth access to culture:

- Economic catalysts for cultural consumption

These are examples of financial incentives provided by special cards or passes providing discounts for young people's access to cultural activities. Examples are such as the *European Youth Card* which is currently available in 24 EU Member States, free access to museums for young people under 26 in France or *one-euro* access campaign in Flanders-Belgium, *BogStart* for books and reading in Denmark, *cultural vouchers* in some regions in Spain, etc.

- Cultural institutions and young creativity

These are mainly examples of specific youth culture initiatives or centres, such as, inter alia, *The Young Tate in Liverpool* (UK) – this gallery is at the same time one of the major local centres of contemporary art and young people's own community arena, the *Youth Culture Club Siperia* (Finland), a platform for independent art and cultural action of young people, or *the Hip-hop Academy Hamburg* (Germany).

- Connecting with heritage and community

This includes projects aiming at enabling young people to access local heritage or cultural community, mostly through the use of new technologies. Examples are as diverse as *Chitalishte*, youth cultural centres, established in Bulgaria more than 100 years ago, *Museum Online*, a cooperation programme between museums and schools in Austria, or *AmuseeVous*, a Flemish and Brussels-based volunteer group bridging museums and young people in Belgium.

- Mobility and cooperation

This includes networking activities either for providing young people's cultural services, or for connecting young artists. Examples are such as *Valhalla* (Nordic Council of Ministers' Portal for children and youth culture), or *EUnetART*, the European Network of Art Organisations for children and young people, based in Amsterdam.

- Interdisciplinary cultural / art forms and expressions

This kind of initiative tries to provide shared spaces for new forms of cultural interactions and interdisciplinary expression of young people. For instance, *Unidos por el Flow* is an association in Barcelona (Spain) for young people involved in the gangs and street life. The initiative tries to promote cultural dialogue between different youth communities through hip-hop, dance and theatre. Other examples are *Stanica*, a railway station used also as a cultural centre and a meeting point in Slovakia, or *Kultuuritehas* (Culture Factory) in Tallinn, Estonia.

- Engaging young people from diverse backgrounds

This encompasses activities to foster access to and participation in culture of young people from disadvantaged background, or young migrants. One could mention, for instance, the *Programs of multicultural education*, in the Czech Republic, the campaign *La jeunesse [ça] se cultive* by the NGO Jeunesse Ouvrière Chrétienne in France, or C:NTACT in Denmark (this project works through theatre, media, writing, and education units, where young professionals guide young people from different cultural backgrounds to tell their stories).

- Art and creativity in education

These are examples of initiatives on culture and creativity within the educational curriculum. Inspiring examples include *The Creative Partnerships programme* in the UK.

- New technologies

These projects are using new technologies, particularly internet, to promote access and cultural participation. Examples are such as the *Library for Youth* in Spain, or the multimedia tool *Treasure Quest* in Bulgaria.

- Young people as cultural producers and consumers

These kinds of initiatives promote intercultural exchange and mobility of young people; give them the opportunity to show their capacities in cultural and artistic activities. Examples include the *StrangersFestival* for young video makers in the Netherlands, 'Youth Initiatives' Project in Cyprus, the possibility for young people aged 16-27 to apply for a *year-long voluntary internship* in cultural institutions in Germany, or the *Arts Award* (UK) which supports young people to develop as artists and arts leaders.

Main Conclusions

- Young people are not a homogeneous group and need differentiated, coordinated and long-term policies for accessing culture, even if the same trends can be observed in most of the countries.

There are differences between young people in urban environment and in rural environment, differences between young people in interactive, cosmopolitan and diverse urban environments and young people in more homogenous and closed urban environments. There are also differences between countries where youth culture is more marked by the 'new comers' – recent immigration – and countries where there is a longer tradition of cultural diversity.

- Access of young people to culture is attracting a growing interest at all policy-making levels (international, European, national, regional and local)

Besides EU level recent works, cultural policies carried out in the Member States include more and more actions related to youth access to culture, and the potential of culture in overcoming discrimination, enhancing social cohesion and creating opportunities is increasingly recognised by policy-makers. The actions undertaken are particularly strong in areas related to heritage, employment, mobility, cultural consumption and participation, arts education, amateur arts, preservation of minority cultures and social cohesion whereas they tend to reply less to contemporary and media-related forms even though new technologies and digitalisation are on the rise of the priority list.

- Money, geographical constraints and time, remain the main obstacles in terms of access of young people to culture

Young people's access to culture does not only depend on resources and funding but it helps. The national reports show that as regards access to cultural life, major obstacles are money constraints, attitudes (not only of the public in general but of young people themselves), geographical limitations (dichotomy between urban and rural environments, lack of physical access such as transport), time (at least in the perception of young people), social environment, and also what is on offer meaning

that the offer does not always meet with the needs and necessities of the young public.

- Family and social environment are fundamental elements in encouraging cultural participation

Social relations, family/social environment and school have an essential importance in building young people's access to culture. The studies also show a link between cultural upbringing and participation.

- Digitalisation can be used as a motor of cultural participation

Creativity and innovation, related to the life and the future of young people, are strongly connected to the new technology, the creative use of Internet, and the way young people accumulate, analyse and disseminate information and knowledge. The digital cultural environment is a key factor in today's youth culture and its impact is still largely not exploited.

- Better knowledge on youth participation and access to culture should be developed

There seems to be a lack of information and research on various issues related to our theme, despite of the existence of national research centres in several countries, aiming at increasing the understanding and knowledge of youth policies, youth culture, lifestyle, preferences, needs and trends.

- More specifically, there is a need to evaluate what young people themselves consider important in terms of access to culture and cultural offer, as well as what their expectations for the future are

There is still little information available on the evaluation of young people themselves of the cultural offer, structures and opportunities, and their expectations on the required support for participation in cultural activities.

- The media image of young people should be improved

Young people are probably one of the most visible groups in the society. However, the media image of youth culture and young people is often negative. Young people in different countries seem to require more visibility as youth itself and youth culture in general, as well as access to cultural knowledge of other cultures.

- Access to information should be further explored

Access to information seems to be a crucial theme in many countries; information tends to be disperse and hard to localise. The same problem seems to bother the dissemination of successful experiences; there are several experiences in Member States but they tend to be very local and in a local language. Therefore it is difficult to obtain information on them. A portal of European successful experiences could be a useful tool.

- Volunteering is an important part of cultural participation

As regards the actors in the field at regional and local level there exists a wide panorama of cultural organisations and voluntary associations that are working to promote culture for young people. Even if not explicitly asked in the questionnaire, the national correspondents underlined that volunteering is an important part of cultural participation. There are a number of strong networks for children and youth culture that are promoting cooperation and sharing experiences in the field.

- Relationships with civil society and role of the private sector are to be explored
The private funding in the youth field is largely a non-explored field and can give quite interesting results as in countries such as Germany where private donations form a big part of investment.

Recommendations

I. Proposals to the European Institutions

The European institutions should act in the following areas:

1. Exchanges of information

- ▶ Facilitate exchange and visibility of good practices between the Member States in order to raise awareness on the issue
- ▶ Set up a European pool of successful examples and mechanisms involving young people in diverse cultural activities

2. Involvement of EU stakeholders

- ▶ Encourage European networks in the fields of culture & arts and of youth to take on board issues related to young people's access to culture and to create partnerships between youth and culture fields

3. Access to other cultures

- ▶ Encourage young people's knowledge about cultures and cultural heritage in other European countries eventually through new technologies and educational and exchange programmes

4. Better knowledge

- ▶ Support EU level research in the field of youth cultures, creativity, cultural citizenship and the role of culture in social cohesion
- ▶ Develop data collection and statistics on youth access to culture within the EU.

II. Proposals to the Member States (national, regional or local levels)

1. Include "access to culture" as one of the important priorities in all policies regarding young people

Access to culture is strongly connected with education, youth, employment, cultural and media policies. Access of young people to culture is better promoted if young people's perspectives are included in the cultural policies and access of young people to culture in youth policies, and if partnership is pursued between different fields.

Therefore, the Member States, regional and local administrations should

- ▶ Look for synergies and cooperation between different policies and programmes in the above-mentioned action fields and include young people as a priority group in all future policies, programmes and actions in the fields of culture and media policies, with special attention given to young people in vulnerable situations.
- ▶ Further develop and strengthen existing bodies and structures through partnerships, revision of policies and programmes, setting up goals and planning.

2. Develop normative and legislative tools on the access of young people to culture

The legislation related to access of young people is still underdeveloped and does not reflect the developments within the culture and youth field. The legal framework of the Member States is in great part in a need of updating and specification.

Therefore, the Member States should:

- ▶ Open legislative processes for normative tools on fostering the access of young people to culture.
- ▶ Develop systems for the follow-up of existing legislation.
- ▶ Put special attention to the legal framework related to the access of young people from vulnerable groups (young people with disabilities, minorities, immigrant groups).

3. Develop sustainable and long term policies related to youth access to culture

There is a need for constructive dialogue between all key actors and stakeholders at all levels in a synchronised and collaborative manner in order to plan strategic approaches and future challenges.

Therefore, the Member States should:

- ▶ Survey the needs and necessities of young people as regards cultural offer and equipments.
- ▶ Provide access to spaces for gathering, creativity, peer-learning and cultural activities for meaningful leisure time
- ▶ Promote involvement in community work and volunteering services in relation with the access of young people to culture
- ▶ Initiate dialogue and cooperation with the private sector through common strategies.
- ▶ Facilitate communication between cultural institutions and young people, and promote programmes on cultural contents adjusted to the expectations of young people.
- ▶ Develop differentiated policies and programmes for different youth groups.
- ▶ Envisage fiscal benefits for private institutions that work actively to develop youth access to culture and invest on research on the involvement of the private sector.

4. Take affirmative action in reducing obstacles for young people to access culture

In the national reports elaborated for this study several elements have been identified to be related to time and money constraints, attitudes, lack of transport, geographical disadvantages and the incompatibility between cultural offer and the interests of young people.

Therefore, Member States should:

- ▶ Survey the main obstacles for young people to access culture in the given country / region.
- ▶ Set up strategies to lower entrance costs for cultural institutions and more youth-friendly informal environment of cultural offer.
- ▶ Adjust timetables, cost and security of public transportation to facilitate the access of young people to cultural institutions and services.
- ▶ Promote self-generated organised activities for young people instead of 'top-down' structures.
- ▶ Involve young people in decision-making processes to the extent possible.
- ▶ Encourage dialogue between school and local authorities to make local cultural offer adjust to the needs of young people.
- ▶ Encourage cultural participation of young people in disadvantaged geographical areas (rural, economically challenged, islands, etc.) through new technologies, specific programmes and displacement of cultural activities to remote or disadvantaged areas.
- ▶ Promote family activities in order to engage young people in cultural activities from an early age, and family policies on cultural understanding, information, gender equality and cultural diversity
- ▶ Strengthen information channels both on existing cultural offer and on eventual discounts/reductions available for young people.

5. Encourage and support education, training and capacity-building

The educational sector is one of the main allies in fostering access of young people to culture. For the young people to be able to access culture, it is crucial to encourage cultural and art education, training and capacity- building for all young people at formal, non-formal, in-school and out-of-school levels.

Therefore, Member States should:

- ▶ Promote specialised training for teachers, youth workers and culture professionals in youth cultures, new technologies, intercultural competences, arts education, cultural rights and cultural awareness with special emphasis on access to culture.
- ▶ Develop channels and opportunities for young people to enlarge their cultural and creative expressions and development, in or outside of school.
- ▶ Increase opportunities for young people to work in the cultural sector starting, for example, with volunteering or internships, thereby promoting safe and inspiring spaces for the development of creativity.
- ▶ Involve public institutions, cultural organisations and civil society actors in the process of building bridges between education/skills and employment of young people and, fostering therefore young people's active citizenship.

- ▶ Set up employment programmes, social entrepreneurship schemes and small funding programmes for young creators, artists and cultural professionals, as well as youth associations and organisations.

6. Promote visibility and knowledge of youth cultures

The national reports elaborated for this study show that, even if young people are one of the most visible members of a society, their image is often processed as unfavourable, negative and problem-filled. For young people to be able to participate in the society as members of full rights and responsibilities, and feel themselves recognised and respected, there is a need for a change in this projection.

Therefore, Member States should:

- ▶ Promote information on youth cultures, creativity and expression.
- ▶ Set up specific channels for young people to display their creative material in public (festivals, TV programmes, and other channels).
- ▶ Promote partnership between youth groups, creative sectors and youth workers.

7. Promote access to culture as part of strategies of social inclusion, anti-discrimination and equality

Regardless of growing multiculturalism in Europe there is a need for more strategies where cultural policies and actions can be seen as an important element of anti-discrimination policies and concrete practices against racism and inequality. The actions in this field should be long-term, systemic and structurally promote access. Actions in this field foster understanding and respect for cultural diversity, develop intercultural skills and, stimulate passive and disadvantaged young people to participate in cultural experiences.

Therefore, Member States should:

- ▶ Implement programmes and strategies to support access to culture for young people from vulnerable groups (culture networks, educational programmes, intercultural working groups, etc.), thereby promoting social cohesion.
- ▶ Set up specific programmes for people and organisations that work with young people on themes such as access, cultural rights, programming, marketing, awareness-raising and creativity.
- ▶ Encourage the participation of young people from vulnerable groups in arts and culture education and creative entrepreneurship.
- ▶ Promote the visibility of minority youth in public media.
- ▶ Encourage young people's knowledge about cultures and cultural heritage in other European countries eventually through new technologies and educational and exchange programmes.
- ▶ Encourage language tuition and learning at all levels

8. Promote the use of ICT and new technologies for cultural purposes among all young people

The digital environment is a key factor in today's youth culture; it can be used as a vector of cultural participation.

Therefore, Member States should:

- ▶ Facilitate access to new technologies for all young people in order for them to develop their cultural, creative and expressive skills.
- ▶ Encourage the communication and media literacy skills of young people, also in their role of arts creators online.
- ▶ Develop a critical approach to the quality of online information, always taking into account safety aspects regarding internet use.
- ▶ Foster information on intellectual property, proper use of Internet and social responsibility.
- ▶ Promote creative use of ICT through programmes and specific tools.

9. Support research, knowledge building and information exchange

Research and information is needed from different areas in order to build a knowledge base for policies and strategic planning.

Therefore, Member States should:

- ▶ Support research in the field of youth cultures, creativity, cultural citizenship and the role of culture in social cohesion.
- ▶ Develop a set of indicators and follow-up systems to measure the access of young people to cultural institutions, activities, equipments, education, cooperation and intercultural communication.
- ▶ Identify themes for further research together with research professionals and young people.

III. Proposals for the civil society

1. Cultural institutions should help providing access to enabling and supportive environments for young people to access culture and creative expression

- ▶ Carry a more proactive role in issues related to young people's access to culture.
- ▶ Develop initiatives where young people are involved in all levels of decision-making (planning of programmes, management of budget, maintenance, marketing, design of activities, etc.).
- ▶ Engage in specific communication towards young people regarding their activities, in particular through digital educational instruments, other methods of new technologies and specific programmes on cultural contents adjusted to the expectations of young people
- ▶ Participate in public efforts for reducing obstacles for young people to access culture
- ▶ Contact private foundations and donors in order to engage them in working in favour of youth access to culture
- ▶ Adjust timetables of cultural activities addressed to young people in order to synchronise with the daily lives of the young people.

- ▶ Promote self-generated organised activities for young people

2. Youth organisations and those active with young people should also play an active role in promoting youth access to culture.

- ▶ Develop partnerships with creative sectors
- ▶ Encourage culture related-projects for young people in their activities.

Résumé - Français

«L'accès des jeunes à la culture en tant qu'acteurs ou utilisateurs est une condition essentielle de leur pleine participation à la société. L'accès à la culture peut renforcer la conscience de partager un patrimoine culturel commun et promouvoir une citoyenneté active et ouverte sur le monde. Participer aux activités culturelles peut permettre aux jeunes d'exprimer leur énergie créative et contribuer à leur développement personnel et à leur sentiment d'appartenance à une communauté »- extrait de l'Appel d'Offres².

L'étude a été élaborée en 2009 grâce à la participation de nombreux intervenants. Outre l'équipe coordinatrice, cinq experts de projets et 27 correspondants nationaux, l'étude a bénéficié des apports de grand intérêt de la Commission européenne, des organisations de jeunes et des jeunes eux-mêmes. La plupart des informations recueillies proviennent des correspondants nationaux chargés d'élaborer des rapports détaillés à partir d'un questionnaire.

Portée de l'étude

D'après la Recommandation de l'UNESCO concernant la participation et la contribution des masses populaires à la vie culturelle (1976), l'accès à la culture signifie *fournir des opportunités concrètes à tous d'avoir accès librement à l'information, à la formation, aux connaissances et à la compréhension, en particulier par la création de conditions socio-économiques appropriées, et de jouir des valeurs et des biens culturels.*

Dans cette étude, l'accès à la vie culturelle est perçu comme un droit fondamental des jeunes à participer à la société en tant que sujets de droits et de devoirs. Sans l'accès à la culture et la participation à la vie culturelle les individus n'ont pas les mêmes possibilités de développer des relations sociales et culturelles lesquelles sont fondamentales pour maintenir une coexistence satisfaisante dans des conditions d'égalité.

Dans le cadre de l'étude, le concept de la culture recouvre toutes les activités culturelles et artistiques: arts scéniques, arts visuels et plastiques, musique, patrimoine culturel, architecture et littérature.

Le groupe de population principalement ciblé par l'étude sont les personnes ayant entre 15 et 24 ans; sachant qu'une attention secondaire a été portée aux enfants de 12 à 15 ans et aux jeunes adultes de 24 à 29 ans.

Les auteurs ont examiné les politiques et les cadres juridiques, l'offre et les possibilités culturelles, les acteurs publics et privés aux niveaux nationaux, régional, local. L'étude décrit les tendances actuelles de la culture des jeunes en Europe, identifie les obstacles limitant l'accès des jeunes à la culture, cite des études et des statistiques, et répertorie des exemples inspirateurs et réussis de différents pays. La richesse du domaine couvert par l'étude représente également un de ses plus grands défis; la difficulté de comparer les différentes structures, systèmes et exemples. Par conséquent, ce rapport ne doit pas être vu comme une étude comparative entre différents pays, mais comme un instantané des possibilités des jeunes d'avoir accès à

² L'étude a été commanditée par l'Unité Jeunesse de l'Agence Exécutive « Education, Audiovisuel et Culture » de la Commission Européenne dans le cadre de l'article 5(2) du programme Jeunesse en action.

la culture, en particulier grâce à l'analyse des pratiques nationales existantes dans le domaine de l'accès des jeunes à la culture.

Les documents et les programmes de politique culturelle concernant « l'accès des jeunes à la culture » comprennent les principaux aspects suivants:

- Les jeunes en tant qu'utilisateurs, acheteurs, consommateurs, publics. Cet aspect fait principalement allusion à la participation culturelle, en vue de faciliter l'accès des jeunes à certaines organisations culturelles disposant d'une programmation de qualité, et offrant une valeur ajoutée, moins fréquentées par les jeunes. Il s'agit des musées, des galeries nationales et régionales, des opéras et des spectacles de théâtre, des concerts d'orchestre symphonique, des bibliothèques, etc. Une mesure politique couramment utilisée consiste à proposer des tarifs subventionnés, des billets saisonniers, des systèmes d'abonnement à tarif réduit, ou l'accès gratuit aux jeunes. Même si la responsabilité d'attirer les jeunes en tant qu'utilisateurs réguliers incombe aux décideurs politiques, elle doit aussi être objet de l'attention des spécialistes et des départements du marketing et des relations publiques des organisations culturelles, qui tentent d'attirer les jeunes considérés comme un segment de marché particulier à cibler.
- Les jeunes en tant que participants actifs et créateurs des arts. Cet aspect est étroitement lié aux politiques éducatives à tous les niveaux - de l'école primaire et secondaire à l'enseignement supérieur, en passant par la formation continue et la formation professionnelle. Pour ce faire, il faut améliorer la coopération entre les acteurs et les programmes liés aux politiques et aux instruments culturels ainsi qu'aux politiques et instruments éducatifs dans le domaine de l'éducation artistique. Les politiques liées à la culture et aux arts dans le cadre du temps de loisir des jeunes font référence au fait d'inciter les jeunes à s'impliquer dans des formes d'art amateur, à l'art communautaire et à l'art lié au changement social.

Au fil des ans les formes d'accès se sont modifiées. Au-delà des canaux et institutions classiques, la culture des jeunes est véhiculée par des canaux dynamiques, souvent informels et, en général, qui ne sont pas officiellement reconnus. Les façons dont les jeunes ont accès à la culture en tant qu'utilisateurs ou créateurs, ou simples participants d'une expérience culturelle, sont diverses et parfois expérimentales. L'accès à la culture va au-delà de l'accès aux produits culturels, de la fréquentation des lieux et de la réception d'informations, il s'agit également d'une expérience de développement personnel et de plaisir.

Dans une étude Eurobaromètre réalisée en 2007, on demandait aux répondants combien de fois, ou aucune le cas échéant, ils avaient pris part à différentes activités culturelles (consommation culturelle) au cours des 12 derniers mois. Ainsi, 82% des 15-24 ans ont déclaré être allés au cinéma durant l'année écoulée, contre 24% des plus de 55 ans. Un écart assez important a également été constaté pour d'autres activités comme assister à des concerts ou lire des livres. En général, la participation à des activités artistiques a tendance à être inférieure à la consommation culturelle. Les taux de participation sont plus élevés parmi les groupes les plus jeunes: la danse est l'activité la plus pratiquée (29% des 15-24).

En même temps, des études indiquent que les jeunes défavorisés ont aussi moins de possibilités d'avoir accès à la culture (en fonction de leur propre perception, ce serait surtout dû au manque de temps, d'argent ou à des contraintes géographiques).

Afin de couvrir une vaste gamme de sujets, l'étude a été structurée de façon à ce que chaque chapitre constitue une unité indépendante centrée sur un thème spécifique. Le premier chapitre contient une introduction conceptuelle et une description des études existantes. Le deuxième chapitre décrit les dispositions juridiques internationales et nationales et les législations spécifiques relatives à l'accès des jeunes à la culture. Le troisième chapitre définit les structures administratives, les politiques, les acteurs, les programmes, les initiatives, les processus et les priorités politiques. Le quatrième chapitre présente les tendances de la culture des jeunes et des éléments communs dans la culture actuelle des jeunes Européens. Le cinquième chapitre se concentre sur les obstacles à la participation culturelle. Le sixième chapitre classe les bonnes pratiques existantes. Les conclusions sont présentées dans le septième chapitre et le huitième chapitre contient des recommandations politiques.

Cadre légal, stratégies et responsabilités

Les lois qui pourraient aborder la question de l'accès des jeunes à la culture sont pratiquement inexistantes, et cela pourrait refléter le fait que l'accès des jeunes à la culture n'est pas encore considéré comme une question prioritaire dans les politiques de jeunesse ou culturelles.

Toutefois, il a été signalé que les questions d'accès à la culture ou de participation culturelle des jeunes figurent dans les documents de politique de jeunesse et les plans stratégiques de 11 pays de l'UE, tandis que les questions spécifiques liées à la jeunesse sont abordées dans les documents et stratégies de politique culturelle de 5 États membres.

L'accès des jeunes à la culture est en grande partie interprété par les décideurs culturels comme le besoin de mettre en œuvre des instruments politiques visant à accroître l'accès essentiellement aux formes classiques et traditionnelles d'art et de culture, telles que les sites du patrimoine culturel, les arts visuels (musées et galeries d'art), les arts scéniques (théâtres, salles d'opéra, etc.), les bibliothèques, les centres culturels et communautaires, ainsi que toutes les autres formes d'offre culturelle, fournies principalement par les organisations culturelles subventionnées bénéficiant de financements publics. L'accès à des formes d'art contemporaines et à des expériences artistiques "marginales", en général représentées au niveau institutionnel par des organisations à but non lucratif, et l'accès aux formes d'art liées aux médias et aux branches de l'industrie du divertissement (loisirs) contenant des éléments artistiques / culturels, sont moins ou nullement pris en considération dans les documents et programmes de politique culturelle. En effet, les politiques culturelles ont tendance à considérer l'accès des jeunes à la culture comme un élément se rapportant aux «loisirs».

Dans la plupart des États membres, les institutions officielles en charge de développer et mettre en œuvre les politiques de la jeunesse et l'accès à la culture au niveau national sont les ministères de la Culture et les ministères de l'Éducation. Dans la plupart des pays les deux ministères se partagent les politiques et les responsabilités concernant les jeunes et l'accès des jeunes à la culture. Dans certains pays, la décentralisation de l'administration culturelle et de l'administration de l'État fédéral a également contribué à conférer des pouvoirs de décision aux gouvernements régionaux.

- *Les politiques d'éducation (formelle ou non formelle) englobent l'éducation artistique.* Dans certains cas, les ministères de l'Éducation s'occupent de

préparer les jeunes à trouver un travail approprié à leur formation scolaire, leurs besoins et leurs attentes, y compris à obtenir un emploi dans le secteur des arts et la culture, correspondant à leur talent et à leur intérêt pour le domaine artistique. L'éducation artistique est un aspect important de l'accès à la culture des jeunes, car elle crée le besoin de participer et de jouir de l'art dès le plus jeune âge. Dans le cadre des politiques de l'emploi liées au secteur culturel, des programmes conjoints entre les ministères de l'Education et les ministères du Travail / des Affaires sociales sont parfois mis en place.

- *Les politiques culturelles visent à élargir l'accès aux institutions et aux événements culturels, y compris des groupes de population vulnérables. Les enfants et les jeunes sont souvent considérés comme un de ces groupes.*

Dans la majorité des Etats membres l'éducation culturelle et artistique est au cœur des priorités des politiques de jeunesse liées à l'accès à la culture.

Jeunesse et Culture - tendances de la culture de la jeunesse

Les façons dont les jeunes ont accès à la culture en tant qu'utilisateurs ou créateurs, ou simples participants d'une expérience culturelle, sont diverses ; en effet, outre les canaux et les institutions classiques, la culture des jeunes est véhiculée par des canaux dynamiques.

C'est pourquoi, quand on regarde les activités culturelles dans lesquelles les jeunes sont impliqués, l'étude met l'accent à la fois sur :

- la construction culturelle de la jeunesse (les façons dont les institutions culturelles modèlent la vie des jeunes), et
- la construction juvénile de la culture (manières dont les jeunes participent à la vie culturelle). Cet aspect englobe les tendances de la culture des jeunes (phénomènes culturels vécus par les jeunes, lesquels peuvent devenir pertinents pour une génération entière ou pour la société environnante).

Les tendances actuelles de la culture des jeunes en Europe peuvent être décrites par les mécanismes suivants:

- Juvénilisation - Extension des modes de vie des jeunes tout au long du cycle de la vie
- Acculturation - Extension de la notion de culture dans des domaines traditionnellement non considérés comme faisant partie du secteur culturel. Les recherches suggèrent que les jeunes se caractérisent par une relative ouverture à tous types d'expressions culturelles - probablement même plus marquée que dans le cas des adultes.
- Commercialisation - Extension des produits et activités culturelles par le biais du marché mondial des articles destinés aux adolescents
- Prosommation - Les jeunes sont à la fois producteurs et consommateurs de culture
- Individualisation - Extension des catégories sociales de jeunes en termes d'identités personnelles
- Fragmentation - Diversification des tendances culturelles des jeunes suivant un éventail de lieux et tribus hétérogènes
- Mondialisation / localisation - Concrétisation de l'interdépendance, réduction des distances grâce aux technologies de communication, au voyage et à la propagation de

nouvelles puissances internationale, combinées à une accentuation du et des interactions avec le cadre et le milieu environnants.

- Transculturalisme - Production des identités des jeunes de la périphérie et hybridation des cultures des jeunes
- Renfort des capacités (empowerment) – La culture apparaît comme un outil dans la lutte contre toutes les formes de discrimination sociale.
- Numérisation - Extension des pratiques liées au cyberspace dans presque toutes les dimensions sociales de la vie quotidienne des jeunes.

Pratiques inspiratrices

L'étude établit la typologie suivante de bonnes pratiques de promotion de l'accès des jeunes à la culture:

- Catalyseurs économique de la consommation culturelle

Ce sont des exemples d'incitations financières sous la forme de cartes ou de passes spéciaux donnant droit à des rabais afin de favoriser l'accès des jeunes aux activités culturelles. A titre d'exemple il faut citer la *carte européenne de la jeunesse* actuellement disponible dans 24 États membres de l'UE, l'accès gratuit aux musées pour les jeunes de moins de 26 ans en France ou la campagne d'accès à *un euro* en Flandre-Belgique, *BogStart* pour les livres et la lecture au Danemark, les bons culturels dans certaines régions de l'Espagne, etc.

- Les institutions culturelles et la créativité des jeunes

Ce sont principalement des exemples d'initiatives ou de centres culturels de jeunes spécifiques tels que, entre autres, la *Tate Young* à Liverpool (Royaume-Uni) - cette galerie est à la fois un des principaux centres locaux d'art contemporain et le lieu communautaire des jeunes par excellence, le *Club de la Culture des Jeunes Siperia* (Finlande), plate-forme pour l'art indépendant et l'action culturelle des jeunes, ou l'*Académie de Hip-hop d'Hambourg* (Allemagne).

- Rapprocher le patrimoine de la communauté.

Cette rubrique comprend des projets visant à permettre aux jeunes d'avoir accès au patrimoine local ou à la communauté culturelle, principalement grâce à l'utilisation des nouvelles technologies. Les exemples sont aussi variés que *Chitalische*, centres culturels de jeunes établis en Bulgarie depuis plus de 100 ans, *Museum online*, programme de coopération entre les musées et les écoles en Autriche, ou *AmuseeVous*, groupe de bénévoles flamands et bruxellois visant à réconcilier les jeunes avec les musées en Belgique.

- Mobilité et coopération

Il s'agit d'activités de mise en réseau, soit pour fournir des services culturels aux jeunes, soit pour mettre en contact les jeunes artistes. Quelques exemples sont *Valhalla* (Portail Internet du Conseil nordique des ministres pour la culture des enfants et des jeunes), ou *EUnetART*, Réseau européen des organisations artistiques pour les enfants et les jeunes, basée à Amsterdam.

- Formes et expressions culturelles et artistiques interdisciplinaires

Ce genre d'initiative tente de fournir des espaces partagés pour les nouvelles formes d'interactions culturelles et d'expression interdisciplinaire des jeunes. Par exemple,

Unidos por el Flow est une association barcelonaise (Espagne) visant les jeunes impliqués dans les gangs et la vie dans la rue. L'initiative cherche à promouvoir le dialogue culturel entre les différentes communautés de jeunes à travers du hip-hop, de la danse et du théâtre. D'autres exemples sont *Stanica*, station de chemin de fer utilisée également comme centre culturel et point de rencontre en Slovaquie, ou *Kultuuritehas* (Usine de la culture), à Tallinn, en Estonie.

- Impliquer des jeunes de divers horizons

Il s'agit d'activités visant à favoriser l'accès et la participation à la culture de jeunes issus de milieux défavorisés, ou de jeunes migrants. On peut citer, par exemple, les *Programmes d'éducation multiculturelle*, en République tchèque, la campagne *La jeunesse [ça] se cultive* de l'ONG Jeunesse Ouvrière Chrétienne en France, ou C:NTACT au Danemark (ce projet fonctionne à travers du théâtre, des médias, de l'écriture, et d'unités d'enseignement, au cours desquelles de jeunes professionnels incitent des jeunes de différentes origines culturelles à raconter leur histoire).

- L'art et la créativité dans l'éducation

Ce sont des exemples d'initiatives en matière de culture et de créativité dans les programmes scolaires. Parmi les exemples inspirants se trouve le programme *The Creative Partnerships* au Royaume-Uni.

- Les nouvelles technologies

Ces projets utilisent les nouvelles technologies, notamment Internet, pour promouvoir l'accès et la participation culturelle. Quelques exemples sont la *Bibliothèque pour la jeunesse* en Espagne, ou l'outil multimédia *Treasure Quest* en Bulgarie.

- Les jeunes en tant que producteurs et consommateurs culturels

Ce genre d'initiatives favorise l'échange interculturel et la mobilité des jeunes en leur donnant l'occasion de montrer leurs aptitudes à travers d'activités culturelles et artistiques. Parmi les exemples figurent *Strangers Festival* pour jeunes vidéastes aux Pays-Bas, *Youth Initiatives' Project* à Chypre, la possibilité pour les jeunes âgés de 16 à 27 ans de postuler pour effectuer un stage volontaire d'un an dans les établissements culturels en Allemagne, ou le Prix des Arts (Royaume-Uni) qui soutient les jeunes pour se développer en tant qu'artistes et créateurs.

Principales conclusions

- Les jeunes ne sont pas un groupe homogène et ont besoin de politiques différenciées, coordonnées et à long terme pour avoir accès à la culture, même si on peut observer des tendances similaires dans la plupart des pays.

Il existe des différences entre les jeunes de milieu urbain et de milieu rural, entre les jeunes d'environnements urbains interactifs, cosmopolites et diversifiés et les jeunes d'environnements urbains plus homogènes et fermés. Il existe également des différences entre les pays où la culture des jeunes est davantage marquée par les «nouveaux venus» - d'immigration récente - et les pays ayant une tradition de diversité culturelle plus ancienne.

- L'accès des jeunes à la culture suscite un intérêt croissant à tous les niveaux politiques (international, européen, national, régional et local)

Outre les travaux récents au niveau de l'UE, les politiques culturelles menées dans les États membres comportent des actions de plus en plus liées à l'accès des

jeunes à la culture. Ainsi, le potentiel de la culture pour lutter contre la discrimination, renforcer la cohésion sociale et créer des opportunités est de plus en plus reconnu par les décideurs politiques. Dans les domaines liés au patrimoine, à l'emploi, la mobilité, la consommation culturelle et la participation, l'éducation artistique, les arts amateurs, la préservation des cultures des minorités et la cohésion sociale, les actions entreprises sont particulièrement dynamiques tandis qu'elles répondent généralement moins aux formes contemporaines et à celles liées aux médias, malgré que les nouvelles technologies et la numérisation se trouvent en tête de liste des priorités.

- L'argent et les contraintes géographiques et temporelles demeurent les principaux obstacles en termes d'accès des jeunes à la culture

L'accès des jeunes à la culture ne dépend pas seulement des ressources et du financement, mais cela y contribue. Les rapports nationaux montrent qu'en ce qui concerne l'accès à la vie culturelle, les principaux obstacles sont les contraintes d'argent, les attitudes (de la population en général, mais aussi des jeunes eux-mêmes), les limites géographiques (dichotomie entre les milieux urbain et rural, absence d'accès physique tel que le transport), le temps (du moins selon la perception des jeunes), le milieu social, ainsi que l'offre proposée ce qui signifie que l'offre ne répond pas toujours aux besoins et aux nécessités du public jeune.

- Les milieux familial et social sont des éléments fondamentaux pour encourager la participation culturelle

Les relations sociales, les milieux familial et social et l'école ont une importance capitale dans la construction de l'accès des jeunes à la culture. Par ailleurs les études établissent un lien entre l'éducation culturelle et la participation.

- La numérisation peut être utilisée comme moteur de la participation culturelle

La créativité et l'innovation, rattachées à la vie et à l'avenir des jeunes, sont étroitement liées aux nouvelles technologies, à l'utilisation créative d'Internet, et à la façon dont les jeunes accumulent, analysent et diffusent les informations et les connaissances. L'environnement culturel numérique est un facteur clé dans la culture des jeunes d'aujourd'hui et son impact reste largement inexploité.

- Une meilleure connaissance de la participation et de l'accès des jeunes à la culture devrait être développée

Il semble y avoir un manque d'information et de recherche sur diverses questions liées au thème qui nous occupe, et ce, en dépit de l'existence de centres de recherche nationaux dans plusieurs pays visant à accroître la compréhension et la connaissance des politiques de la jeunesse, de la culture, des modes de vie, des préférences, des besoins et des tendances des jeunes.

- Plus précisément, il est nécessaire d'évaluer ce que les jeunes eux-mêmes jugent important en termes d'accès à la culture et d'offre culturelle, ainsi que leurs attentes pour l'avenir

On dispose encore de peu d'informations sur l'évaluation des jeunes eux-mêmes de l'offre culturelle, des structures et des possibilités, et sur leurs attentes vis-à-vis du soutien demandé pour participer à des activités culturelles.

- L'image médiatique des jeunes doit être améliorée

Les jeunes sont probablement un des groupes les plus visibles dans la société. Toutefois, l'image médiatique des jeunes et de leur culture est souvent négative.

Dans différents pays les jeunes semblent exiger une plus grande visibilité des jeunes en tant que tels et de leur culture en général, ainsi qu'un accès facilité à la connaissance d'autres cultures.

➤ L'accès à l'information doit être davantage exploré

L'accès à l'information semble être un thème important dans de nombreux pays, où l'information a tendance à être dispersée et difficile à localiser. Le même problème semble rendre difficile la diffusion des expériences réussies ; ainsi il existe une multitude d'expériences dans les États membres, mais celles-ci sont généralement localisées et en langue locale. Il est donc difficile d'obtenir des informations sur ces expériences. Un portail d'expériences européennes réussies serait un outil utile.

➤ Le bénévolat joue un rôle important dans la participation culturelle

En ce qui concerne les acteurs du secteur au niveau régional et local, il existe un large éventail d'organisations culturelles et d'associations de bénévoles actives dans le but de promouvoir la culture pour les jeunes. Même si cela n'a pas été explicitement demandé dans le questionnaire, les correspondants nationaux ont souligné que le bénévolat est un élément important en faveur de la participation culturelle. Ainsi, on recense de nombreux réseaux puissants œuvrant pour la culture des enfants et des jeunes visant à promouvoir la coopération et le partage d'expériences dans ce domaine.

➤ Les relations avec la société civile et le rôle du secteur privé doivent être envisagées

Le financement privé dans le secteur de la jeunesse est un domaine majoritairement non exploré alors qu'il peut aboutir à des résultats tout à fait intéressants dans certains pays comme l'Allemagne, où les dons privés représentent une part importante des investissements.

Recommandations

I. Propositions aux institutions européennes

Les institutions européennes devraient agir dans les domaines suivants:

1. Echanges d'informations

- ▶ Faciliter les échanges et la visibilité des bonnes pratiques entre les États membres afin d'augmenter la sensibilisation sur le sujet
- ▶ Mettre en place un pool européen d'exemples et de mécanismes réussis de participation des jeunes à diverses activités culturelles.

2. Implication des acteurs européens

- ▶ Encourager les réseaux européens dans les domaines de la culture, des arts et de la jeunesse à s'engager dans les questions liées à l'accès des jeunes à la culture et à créer des partenariats entre les domaines de la jeunesse et de la culture.

3. Accès à d'autres cultures

- ▶ Encourager la connaissance des jeunes des cultures et du patrimoine culturel des autres pays européens notamment par le biais des nouvelles technologies et des programmes éducatifs et d'échange.

4. Une meilleure connaissance

- ▶ Soutenir la recherche au niveau de l'UE dans le domaine des cultures des jeunes, de la créativité, de la citoyenneté culturelle et du rôle de la culture dans la cohésion sociale
- ▶ Développer la collecte de données et les statistiques sur l'accès des jeunes à la culture dans l'UE.

II. Propositions aux États membres (national, régional ou local)

1. Inclure « l'accès à la culture » comme une priorité importante dans toutes les politiques concernant les jeunes

L'accès à la culture est fortement lié à l'éducation, la jeunesse, l'emploi, les politiques culturelles et les médias. L'accès des jeunes à la culture est mieux développé si les perspectives des jeunes sont prises en compte dans les politiques culturelles et l'accès des jeunes à la culture dans les politiques de la jeunesse, et si un partenariat est mené entre les différents secteurs.

Par conséquent, les États membres, les administrations régionales et locales devraient

- ▶ Rechercher des synergies et une coopération entre les différentes politiques et programmes dans les domaines d'action mentionnés ci-dessus et intégrer les jeunes comme un groupe prioritaire dans tous les futurs programmes, politiques et actions dans les domaines de la culture et des médias, avec une attention particulière accordée aux jeunes en situation de vulnérabilité
- ▶ Développer et renforcer les organes et structures existants grâce à des partenariats, la révision des politiques et des programmes, la définition d'objectifs et la planification.

2. Développer des outils normatifs et législatifs sur l'accès des jeunes à la culture

La législation relative à l'accès des jeunes est encore peu développée et ne reflète pas l'évolution dans le domaine de la culture et de la jeunesse. Le cadre juridique des États membres a grandement besoin d'être mis à jour et spécifié.

Par conséquent, les États membres devraient:

- ▶ Ouvrir des processus législatifs pour créer des instruments normatifs sur la promotion de l'accès des jeunes à la culture
- ▶ Développer des systèmes de suivi de la législation existante
- ▶ Porter une attention particulière au cadre juridique relatif à l'accès des jeunes issus des groupes vulnérables (jeunes en situation de handicap, minorités, groupes d'immigrants).

3. Développer des politiques durables et à long terme concernant l'accès des jeunes à la culture

Il existe un besoin de dialogue constructif entre tous les acteurs clés et les parties prenantes à tous les niveaux de manière synchronisée et collaborative afin de planifier les approches stratégiques et les défis futurs.

Par conséquent, les États membres devraient:

- ▶ Enquêter sur les besoins et les nécessités des jeunes en matière d'offre et d'équipements culturels
- ▶ Donner accès à des espaces de rassemblement, de créativité, d'apprentissage entre pairs et d'activités culturelles pour des loisirs riches de sens
- ▶ Promouvoir l'engagement dans des travaux communautaires et des services bénévoles en relation avec l'accès des jeunes à la culture
- ▶ Engager un dialogue et un partenariat avec le secteur privé à travers de stratégies communes
- ▶ Faciliter la communication entre les institutions culturelles et les jeunes, et promouvoir les programmes portant sur des contenus culturels adaptés aux attentes des jeunes
- ▶ Elaborer des politiques et des programmes différenciés pour les différents groupes de jeunes
- ▶ Prévoir des avantages fiscaux pour les institutions privées travaillant activement en faveur du développement de l'accès des jeunes à la culture et investir dans la recherche sur la participation du secteur privé.

4. Engager des actions positives pour réduire les obstacles empêchant les jeunes d'avoir accès à la culture

Les rapports nationaux élaborés dans le cadre de cette étude ont identifié plusieurs éléments liés au temps et aux contraintes monétaires, aux attitudes, au manque de transport, aux contraintes géographiques et à l'incompatibilité entre l'offre culturelle et les intérêts des jeunes.

Par conséquent, les États membres devraient:

- ▶ Enquêter sur les principaux obstacles empêchant les jeunes d'avoir accès à la culture dans le pays ou la région en question.
- ▶ Mettre en place des stratégies pour réduire les coûts d'entrée dans les institutions culturelles et rendre le cadre de l'offre culturelle plus informel et convivial pour les jeunes.
- ▶ Ajuster les horaires, le coût et la sûreté des transports publics pour faciliter l'accès des jeunes aux institutions et services culturels.
- ▶ Promouvoir l'organisation d'activités autoproduites par les jeunes plutôt que les structures descendantes (top-down).
- ▶ Impliquer les jeunes dans les processus de décision dans la mesure du possible.
- ▶ Encourager le dialogue entre l'école et les autorités locales afin de rendre l'offre culturelle locale adaptée aux besoins des jeunes.
- ▶ Encourager la participation culturelle des jeunes dans les zones géographiques défavorisées (zones rurales, en difficulté économique, îles, etc.) grâce aux nouvelles technologies, à des programmes spécifiques et au déplacement des activités culturelles dans les régions éloignées ou défavorisées.

- ▶ Promouvoir les activités familiales afin d'impliquer les jeunes dans des activités culturelles dès le plus jeune âge, et les politiques familiales orientées vers la compréhension culturelle, l'information, l'égalité des sexes et la diversité culturelle
- ▶ Renforcer les canaux d'information portant à la fois sur l'offre culturelle existante et sur les éventuelles remises/réductions applicables aux jeunes.

5. Encourager et soutenir l'éducation, la formation et le renforcement des capacités

Le secteur de l'éducation est l'un des principaux alliés dans la promotion de l'accès des jeunes à la culture. Pour que les jeunes puissent avoir accès à la culture, il est essentiel d'encourager la culture et l'éducation artistique, la formation et le renforcement des capacités de tous les jeunes aux niveaux formel, non formel, scolaire et extrascolaire.

Par conséquent, les États membres devraient:

- ▶ Promouvoir une formation spécialisée pour les enseignants, les travailleurs du domaine de la jeunesse et les professionnels de la culture sur les cultures des jeunes, les nouvelles technologies, les compétences interculturelles, l'éducation artistique, les droits culturels et la sensibilisation à la culture, particulièrement en ce qui concerne l'accès à la culture.
- ▶ Développer des voies et des opportunités pour les jeunes d'élargir leur expression et développement culturel et créatif, au sein ou hors de l'école.
- ▶ Augmenter les possibilités pour les jeunes de travailler dans le secteur culturel en commençant, par exemple, par du bénévolat ou des stages, favorisant ainsi des espaces sûrs et stimulants pour le développement de la créativité.
- ▶ Impliquer les institutions publiques, les organismes culturels et les acteurs de la société civile dans le processus de construction de liens entre l'éducation/les compétences et l'emploi des jeunes et, de cette façon, favoriser la citoyenneté active des jeunes.
- ▶ Mettre en place des programmes d'emploi, des régimes d'entrepreneuriat social et des microprogrammes de financement pour les jeunes créateurs, artistes et professionnels de la culture, ainsi que les associations et organisations de jeunes.

6. Promouvoir la visibilité et la connaissance des cultures des jeunes

Les rapports nationaux élaborés dans le cadre de cette étude montrent que, même si les jeunes font partie des membres les plus visibles de la société, leur image est souvent qualifiée de défavorable, négative et associée à des problèmes. Pour que les jeunes soient en mesure de participer à la société en tant que sujets à part entière de droits et de devoirs, et pour qu'ils se sentent reconnus et respectés, cette perception doit changer.

Par conséquent, les États membres devraient:

- ▶ Véhiculer des informations sur les cultures, la créativité et l'expression des jeunes.
- ▶ Mettre en place des canaux spécifiques permettant aux jeunes de présenter leur matériel créatif au public (festivals, programmes TV, et autres canaux).
- ▶ Promouvoir le partenariat entre les groupes de jeunes, les secteurs de la création et les personnes travaillant avec les jeunes.

7. Favoriser l'accès à la culture dans le cadre de stratégies d'inclusion sociale, de lutte contre la discrimination et d'égalité

Indépendamment de la croissante multiculturalité en Europe il faut disposer d'un plus grand nombre de stratégies considérant les politiques et actions culturelles comme un élément important des politiques contre la discrimination et des pratiques concrètes contre le racisme et l'inégalité. Dans ce domaine, les actions devraient être pensées sur le long terme, systémiques et favoriser l'accès de façon structurelle. Ce type d'action doit favoriser la compréhension et le respect de la diversité culturelle, développer les compétences interculturelles et, stimuler la participation des jeunes passifs et défavorisés à des expériences culturelles.

Par conséquent, les États membres devraient:

- ▶ Mettre en œuvre des programmes et stratégies pour encourager l'accès de jeunes issus de groupes vulnérables à la culture (réseaux culturels, programmes éducatifs, groupes de travail interculturels, etc.), et ainsi favoriser la cohésion sociale.
- ▶ Mettre en place des programmes spécifiques à destination des personnes et organisations qui travaillent avec les jeunes sur des thèmes tels que l'accès, les droits culturels, la programmation, le marketing, la sensibilisation et la créativité.
- ▶ Encourager l'engagement des jeunes issus de groupes vulnérables dans l'éducation artistique et culturelle et dans l'entrepreneuriat créatif.
- ▶ Promouvoir la visibilité des jeunes des minorités dans les médias publics.
- ▶ Favoriser les connaissances des jeunes des cultures et du patrimoine culturel des autres pays européens, notamment par le biais des nouvelles technologies et des programmes éducatifs et d'échange.
- ▶ Encourager les cours et l'apprentissage des langues à tous les niveaux.

8. Promouvoir l'utilisation des Technologies d'Information et de Communication (TIC) et des nouvelles technologies à des fins culturelles parmi l'ensemble des jeunes

L'environnement numérique est un facteur clé dans la culture des jeunes d'aujourd'hui ; à ce titre il peut être utilisé comme vecteur de participation culturelle.

Par conséquent les États membres devraient:

- ▶ Faciliter l'accès aux nouvelles technologies pour tous les jeunes afin qu'ils soient en mesure de développer leurs compétences culturelles, créatives et d'expression.
- ▶ Encourager les compétences en matière de communication et d'utilisation des médias par les jeunes, notamment dans leur rôle de créateurs artistiques en ligne.
- ▶ Développer une approche critique de la qualité des informations en ligne, en prenant systématiquement en compte les aspects de sécurité concernant l'utilisation d'Internet.
- ▶ Favoriser l'information sur la propriété intellectuelle, l'utilisation correcte d'Internet et la responsabilité sociale.
- ▶ Promouvoir l'utilisation créative des TIC grâce à des programmes et des outils spécifiques.

9. Soutenir la recherche, le renforcement des connaissances et l'échange d'informations

Il est nécessaire de soutenir les recherches et l'information dans différents domaines afin de construire une base de connaissance pour les politiques et la planification stratégique.

Les États membres devraient:

- ▶ Soutenir la recherche dans le domaine des cultures des jeunes, la créativité, la citoyenneté culturelle et le rôle de la culture dans la cohésion sociale.
- ▶ Créer un ensemble d'indicateurs et de systèmes de suivi pour mesurer l'accès des jeunes aux institutions culturelles, aux activités, aux équipements, à l'éducation, à la coopération et à la communication interculturelle.
- ▶ Identifier des thèmes pour des recherches plus approfondies en collaboration avec les professionnels de la recherche et les jeunes.

III. Propositions pour la société civile

1. Les institutions culturelles devraient aider à fournir des cadres favorables de soutien pour l'accès des jeunes aux expressions culturelles et créatives

- ▶ Jouer un rôle plus proactif dans les questions liées à l'accès des jeunes à la culture.
- ▶ Développer des initiatives impliquant les jeunes à tous les niveaux de prise de décision (planification des programmes, gestion du budget, maintenance, marketing, conception des activités, etc.)
- ▶ Mettre en place une communication spécifique à l'égard des jeunes concernant leurs activités, en particulier grâce à des outils d'enseignement numériques, d'autres méthodes liées aux nouvelles technologies et des programmes spécifiques portant sur des contenus culturels adaptés aux attentes des jeunes
- ▶ Participer aux efforts du secteur public pour réduire les obstacles limitant l'accès des jeunes à la culture
- ▶ Contacter les fondations privées et les donateurs afin de les inciter à travailler en faveur de l'accès des jeunes à la culture
- ▶ Adapter les horaires des activités culturelles destinées aux jeunes afin de les harmoniser avec la vie quotidienne des jeunes
- ▶ Promouvoir l'organisation d'activités autoproduites par les jeunes.

2. Les organisations de jeunes et les personnes travaillant activement avec les jeunes devraient également jouer un rôle actif dans la promotion de l'accès des jeunes à la culture.

- ▶ Développer des partenariats avec les secteurs de la création
- ▶ Encourager les projets liés à la culture destinés aux jeunes dans leurs activités.

Zusammenfassung - Deutsch

“Der Zugang zu Kultur von Jugendlichen, sei es als Akteure oder als Konsumenten, ist eine entscheidende Bedingung für ihre vollwertige Mitgliedschaft in der Gesellschaft. Zugang zu Kultur kann das Bewusstsein für ein gemeinsames kulturelles Erbe stärken und ein weltoffenes, gemeinnütziges Engagement fördern. Beteiligung an kulturellen Aktivitäten ermöglicht es Jugendlichen, ihre kreative Energie auszudrücken und damit an ihrer persönlichen Entwicklung und ihrem Zugehörigkeitsgefühl in einer Gesellschaft mitzuwirken.“ – aus der Ausschreibung³.

Die Studie wurde 2009 unter Beteiligung vieler Parteien ausgearbeitet. Neben dem Koordinationsteam, fünf Projektverantwortlichen und 27 nationalen Mitarbeitern, erhielt die Studie wertvolle Beiträge von der Europäischen Kommission, Jugendorganisationen und von Jugendlichen selbst. Der Großteil der Information wurde durch nationale Mitarbeiter zusammengetragen, die ausführliche, auf einen ausgewerteten Fragebogen basierende Berichte verfassten.

Umgrenzung der Studie

Gemäß der Empfehlung der UNESCO über die Teilnahme und Mitwirkung aller Bevölkerungsschichten am kulturellen Leben (1976), bedeutet Zugang zur Kultur für jedermann, insbesondere durch Schaffung geeigneter sozioökonomischer Bedingungen, offenstehende tatsächliche Möglichkeiten, Informationen, Ausbildung, Wissen und Verständnis zu erlangen und sich kultureller Werte und Güter zu erfreuen.

In dieser Studie wird Zugang zu kulturellem Leben als fundamentales Recht von Jugendlichen verstanden, als vollwertige Inhaber von Rechten und Verantwortung an gesellschaftlichem Engagement teilzunehmen. Ohne Zugang zu Kultur und Mitwirkung in kulturellem Leben, haben Menschen nicht dieselben Möglichkeiten, soziale und kulturelle Beziehungen zu knüpfen, die so wichtig sind für die Aufrechterhaltung einer zufriedenstellenden Koexistenz unter gleichberechtigten Bedingungen. Innerhalb des Rahmens der Studie schließt das Konzept von Kultur alle kulturellen und artistischen Aktivitäten ein: darstellende Kunst, visuelle und bildende Kunst, Musik, kulturelles Erbe und Architektur, Literatur.

Die Hauptzielgruppe für die Studie waren Personen zwischen 15 und 24 Jahren; eine zweite Beachtung fanden Kinder von 12 bis 15 und junge Erwachsene von 24 bis 29 Jahren.

Die Autoren untersuchen Übereinkommen und gesetzliche Rahmenbedingungen, kulturelle Angebote und Möglichkeiten, öffentliche und private Akteure auf nationaler, regionaler, lokaler Ebene. Die Studie beschreibt gegenwärtige Trends der Jugendkultur in Europa, identifiziert Hindernisse junger Menschen im Zugang zu Kultur, benennt Studien und Statistiken und katalogisiert inspirierende und erfolgreiche Beispiele aus unterschiedlichen Ländern. In der Vielfalt des Untersuchungsfelds besteht eines seiner größten Herausforderungen; die Schwierigkeit verschiedene Strukturen, Systeme und Beispiele zu vergleichen. Deshalb sollte diese Untersuchung nicht als vergleichende Studie von verschiedenen Ländern angesehen werden, sondern als eine Momentaufnahme der Möglichkeiten für Jugendliche, Zugang zu Kultur zu erhalten,

³ Die Studie wurde im Rahmen des Artikels 5(2) des Jugend in Aktions-Programms, des Jugendreferats der Exekutivagentur Bildung, Audiovisuelles und Kultur (EACEA) in Auftrag gegeben.

insbesondere anhand bereits bestehender nationaler Praxis im Bereich des kulturellen Zugangs für Jugendliche.

Kulturpolitische Dokumente und Programme in Bezug auf „Zugang von Jugendlichen zu Kultur“ umfassen die folgenden Aspekte:

- Jugendliche als Nutzer, Käufer, Konsumenten, Zielgruppe. Dies bezieht sich vornehmlich auf kulturelle Organisationen, die einen erleichterten Zugang Jugendlicher zu bestimmten kulturellen Organisationen anstreben, die hochwertige Programmgestaltung und einen gewissen Wert einschließen, und von Jugendlichen weniger angenommen werden. Diese sind: Museen, nationale und regionale Galerien, Opern und Theatervorstellungen, Symphoniekonzerte, Bibliotheken etc. Eine gemeinhin geläufige politische Maßnahme stellen die subventionierten Preise, saisonale Tickets, ermäßigte Abonnement-Modelle oder freier Zugang für Jugendliche dar. Die Verantwortung für die Gewinnung von Jugendlichen als regelmäßige Konsumenten liegt in den Händen von kulturellen Entscheidungsträgern, sollte jedoch, beim Versuch, Jugendliche gezielt als Marktsegment zu gewinnen, auch das Hauptaugenmerk von PR-Spezialisten und -Abteilungen in kulturellen Organisationen sein.
- Jugendliche als aktive Beteiligte und Schöpfer von Kunst. Dieser Aspekt ist eng mit der Bildungspolitik auf allen Stufen verbunden – angefangen in der Grundschule und weiterführenden Schule bis zum Hochschulwesen, dem lebenslangen Lernen sowie beruflicher Fortbildung. Hier ist eine verbesserte Kooperation zwischen den Akteuren und Programmen, beide Instrumente in Bezug auf künstlerische Bildung, innerhalb der Kultur- und Erziehungspolitik notwendig. Politik in Bezug auf Kultur und Kunst, die versucht, Einfluss auf die Freizeit Jugendlicher zu nehmen, bedeutet Motivation für junge Menschen, sich als Akteure an Formen von Amateur-Kunst, gesellschaftlichen Kunstformen und an Kunst hinsichtlich eines sozialen Wandels zu beteiligen.

Im Verlauf der Jahre haben die Formen des Zugangs sich verändert. Neben klassischen Kanälen und Institutionen, sind die Kanäle der Jugendkultur oft dynamisch und informell und genießen oft keine offizielle Anerkennung. Die Art, wie Jugendliche als Nutzer oder Akteure oder einfach als Teilnehmer einer kulturellen Erfahrung Zugang zu Kultur finden, sind vielfältig und manchmal experimentell. Zugang zu Kultur geht über den Zugang zu kulturellen Produkten, den Besuch von Orten und dem Erhalt von Informationen hinaus. Es handelt sich ebenso um eine individuelle Erfahrung von persönlicher Entwicklung und Freunde.

In einer Eurobarometer-Untersuchung aus dem Jahre 2007 wurde, nach der Häufigkeit von verschiedenen kulturellen Aktivitäten (kultureller Konsum) in den letzten 12 Monaten gefragt. 82% der 15 bis 24-jährigen waren im vergangenen Jahr ins Kino gegangen, verglichen mit 24% der befragten Personen ab 55 Jahren. Eine bedeutende Lücke wurde ebenso für andere Aktivitäten wie Konzertbesuche und Buchlektüre entdeckt. Im Allgemeinen kann man feststellen, dass es weniger künstlerische Aktivität als kulturellen Konsum gibt. Der Partizipationsanteil ist bei den jüngsten Gruppen höher: Tanzen ist die häufigste Aktivität (29% bei den 15 bis 24-jährigen). Gleichzeitig zeigen Studien, dass benachteiligte Jugendliche auch weniger Möglichkeiten für den Zugang zu Kultur haben (gemäß ihrer eigenen Wahrnehmung bedingt vor allem durch Zeit- und Geldmangel oder geographische Beschränkungen).

Um eine möglichst breite Auswahl an Fragen abzudecken, wurde die Studie so strukturiert, dass jedes Kapitel eine eigenständige Einheit bildet, die sich auf ein spezifisches Thema konzentriert. Das erste Kapitel beinhaltet die konzeptuelle Einleitung und Beschreibung vorangegangener Studien. Kapitel zwei beschreibt internationale und nationale rechtliche Gegebenheiten und spezifische Gesetzgebung in Bezug auf den Zugang von Jugendlichen zu Kultur. Kapitel drei definiert administrative Strukturen, Politik, Akteure, Programme, Initiativen, Prozess- und politische Prioritäten. Das vierte Kapitel präsentiert Tendenzen und gemeinsame Elemente in der gegenwärtigen Jugendkultur Europas. Kapitel fünf konzentriert sich auf die Hindernisse für kulturelle Teilnahme. In Kapitel sechs wird eine Klassifizierung existierender, guter Praktiken vorgenommen. Kapitel sieben und acht schließlich beinhalten politische Empfehlungen.

Rechtlicher Hintergrund, Strategien und Verantwortlichkeiten

Gesetze, die sich mit dem Thema des Zugangs Jugendlicher zu Kultur befassen, existieren fast nicht. Dies könnte darauf hindeuten, dass Zugang zu Kultur noch immer nicht als eines der vorrangigen Themen in der Jugend- oder Kulturpolitik angesehen wird.

Dennoch wurden der Zugang zu Kultur oder kultureller Partizipation junger Menschen als die, in jugendpolitischen Dokumenten und strategischen Plänen von 11 EU-Ländern behandelten Themen genannt, während von jugendspezifische Themen in kulturpolitischen Dokumenten und kulturpolitischen Strategien in 5 Mitgliedsstaaten berichtet wird.

Zugang Jugendlicher zu Kultur wird von kulturpolitischen Entscheidungsträgern hauptsächlich als die Notwendigkeit verstanden, politische Instrumente einzusetzen, um hauptsächlich einen Zugang zu klassischen und traditionellen Kunst- und Kulturformen zu fördern, wie Kultur-Erbstätten, visuelle Künste (Museen und Galerien), darstellende Künste (Theater, Oper, etc.), Bibliotheken, Kultur- und Gemeindezentren, aber auch zu anderen Formen kulturellen Angebots, die vor allem von staatlichen Finanzmitteln profitierend, von Kulturorganisation subventioniert werden. Zugang zu zeitgenössischen Randformen von Kunst und künstlerischen Experimenten, als Institutionen werden hauptsächlich durch Nonprofit-Organisationen repräsentiert, Zugang zu medialen Kunstformen sowie Branchen der Unterhaltungs- bzw. Freizeitindustrie mit Kunst- und Kulturelementen werden weniger oder gar nicht in kulturpolitischen Dokumenten und Programmen berücksichtigt. In der Tat tendiert Kulturpolitik dazu, den Zugang Jugendlicher zu Kultur als etwas zu erachten, das mit 'Freizeit' zu tun hat.

In den meisten Mitgliedstaaten sind die offiziellen Institutionen auf nationaler Ebene, die mit der Entwicklung und der Umsetzung von Jugendpolitik und Zugang zu Kultur beauftragt sind, die Kultus- und Bildungsministerien. Die meisten Länder berichten, dass beide Ministerien die Politik und Verantwortlichkeiten von Jugendpolitik und jugendlichen Zugang zu Kultur trennen. In manchen der Länder wurde durch die Dezentralisation von Kultur- und Bundesverwaltung auch Entscheidungskraft an Landesverwaltungen weitergegeben.

- *Bildungspolitik (formell oder informell) beinhaltet künstlerische Erziehung.* In manchen Fällen beschäftigen sich die Bildungsministerien damit, einerseits geeignete Arbeit für junge Menschen zu finden, die ihrem Bildungsstand, Bedürfnissen, und Erwartungen, sowie andererseits, im Kunst- und Kultursektor,

die ihren Talenten und Interessen entsprechen. Kunsterziehung ist ein wichtiger Aspekt für den Zugang von Jugendlichen zu Kultur, da sie von jungen Jahren an, das Bedürfnis nach Mitwirkung und Freude an Kunst vermittelt. Im Falle der Beschäftigungspolitik in Verbindung mit dem Kultursektor werden gemeinsame Programme zwischen Bildungs- und Arbeits-/Sozialministerien aufgebaut.

- *Kulturpolitik wird verstärkt ausgerichtet auf einen erleichterten Zugang zu kulturellen Institutionen und Events, die auch schutzbedürftige Bevölkerungsgruppen, als welche oft Kinder und Jugendliche angesehen werden, einschließen.*

Eine Mehrheit der Mitgliedstaaten präsentiert Kunst- und Kulturerziehung als den Mittelpunkt ihrer Jugendpolitik in Verbindung mit dem Zugang zu Kultur.

Jugend & Kultur – Trends der Jugendkultur

Die Art und Weise des Zugangs zu Kultur von Jugendlichen als Nutzer oder Schöpfer, oder einfach als Teilnehmer einer kulturellen Erfahrung sind vielfältig und beinhalten, abgesehen von klassischen Kanälen und Institutionen, auch dynamische Jugendkultur-Kanäle.

Dies ist der Grund warum die vorliegende Studie bei der Untersuchung kultureller Aktivitäten von Jugendlichen beides herausstellt

- den kulturellen Aufbau der Jugend (die Art und Weise, wie Kulturinstitutionen das Leben Jugendlicher gestalten) und;
- die jugendliche Gestaltungsweise von Kultur (die Wege, auf welchen Jugendliche am Kulturleben teilnehmen). Dies beinhaltet Jugendkultur-Trends (kulturelle Phänomene, die Jugendliche erfahren und die für die gesamte Generation oder die umgebende Gesellschaft relevant werden können).

Gegenwärtige Jugendkulturtrends in Europa können gemäß der folgenden, zu beobachtenden Mechanismen beschrieben werden:

- „Verjugendlichung“ – Ausdehnung von jugendlichem Lifestyle über alle Lebenszyklen hinweg
- Kulturelle Anpassung – Ausdehnung des Kulturkonzepts auf Gebiete die bisher traditionell nicht dem Kultursektor zugerechnet wurden. Die Wissenschaft behauptet, dass eine gewisse Offenheit in Bezug auf alle möglichen künstlerischen Ausdrucksformen Jugend charakterisiert – vielleicht sogar mehr als es bei Erwachsene der Fall ist.
- Kommerzialisierung – Verbreitung kultureller Produkte und Aktivitäten auf den globalen Warenmarkt für Jugendliche.
- „Prosumerisation“ – Jugendliche, die zur selben Zeit Kulturproduzenten und -konsumenten sind
- Individualisierung – Ausweitung sozialer Kategorien als Merkmal persönlicher Identität
- Fragmentierung – Auffächerung von Jugendkulturtrends auf verschiedene heterogene Szenen und Sippen

- Globalisierung / Lokalisierung – Umsetzung von Interdependenzen, Überwindung von Distanzen dank Kommunikationstechnologie, Reisen und der Verbreitung von neuen internationalen Machtblöcken, kombiniert mit einer Betonung auf das, und Interaktionen in dem unmittelbaren Umfeld und Milieu.
- Transkulturalismus – Schaffung von Jugendidentitäten von der Peripherie aus und Vermischung von Jugendkulturen
- Allgemeine Handlungskompetenzerweiterung – Kultur, genutzt als Mittel zur Bekämpfung sozialer Diskriminierung
- Digitalisierung – Ausdehnung der Internetpraktiken auf fast alle soziale Dimensionen des jugendlichen Alltagslebens

Inspirierende Wege

Die Studie listet die folgenden Typologien guter Wege in der Förderung des Zugangs Jugendlicher zu Kultur:

- **Ökonomische Katalysatoren für Kulturkonsum**
Hiermit sind Beispiele für finanzielle Anreize durch spezielle Eintrittskarten oder Pässe gemeint, die einen ermäßigten Eintritt für Jugendliche zu kulturelle Aktivitäten bieten. Als Beispiel seien hier die *Europäischen Jugendkarte* genannt, die gegenwärtig in 24 EU-Staaten erhältlich ist und in Frankreich jungen Menschen unter 26 freien Eintritt in Museen gewährt, oder die „*Ein-Euro*“-Kampagne im flämischen Teil Belgiens, *Bog Start* für Bücher und die Lektüre in Dänemark, *Kulturgutscheine* in manchen Regionen Spaniens, etc.
- **Kulturinstitutionen und jugendliche Kreativität**
Diese sind hauptsächlich Beispiele von spezifischen Jugendkultur-Initiativen oder -Zentren, wie zum Beispiel unter anderem, *The Young Tate in Liverpool* (UK) – diese Galerie ist gleichzeitig eines der größten lokalen Zentren zeitgenössischer Kunst und Begegnungsstätte junger Menschen, der *Youth Culture Clum Siperia* (Finnland), eine Plattform für Independentkunst und Kulturevents von Jugendlichen oder die *Hip-hop-Academy* Hamburg (Deutschland).
- **Erbe und Gemeinwesen verbinden**
Hier sind Projekte gemeint, die darauf abzielen, den Zugang Jugendlicher zu Volkserbe oder Kulturgemeinschaft vor allem durch neue Technologien zu ermöglichen. Die Beispiele sind so vielfältig wie *Chitalische*, Jungedkulturzentren, die in Bulgarien vor mehr als 100 Jahren errichtet wurden, *Museum Online*, ein Kooperationsprogramm zwischen Museen und Schulen in Österreich oder *Amusee Vous*, eine flämische, in Brüssel ansässige, ehrenamtliche Gruppe, die sich zur Aufgabe gemacht hat, ein Brücke zwischen Museen und Jugendlichen zu schlagen.
- **Mobilität und Kooperation**
Dies beinhaltet Aktivitäten zur Netzwerkgründung sowohl um Jugendlichen die Nutzung kulturellen Services zu ermöglichen, als auch um junge Künstler miteinander in Kontakt zu bringen.
Als Beispiel seien hier *Valhalla* (Skandinavisches Ministerratsportal für Kinder- und Jugendkultur), oder *EUnetART*, das Europäische Netzwerk für Kunstorganisationen für Kinder und Jugendliche mit Sitz in Amsterdam.

- **Interdisziplinäre Kultur-/Kunstformen und -stile**
Diese Art der Initiative versucht, gemeinschaftlich genutzten Raum für neue Formen kulturelle Interaktionen und interdisziplinäre Ausdrucksformen junger Menschen bereitzustellen. So ist zum Beispiel *Unidos por el Flow* in Barcelona (Spanien) ein Verein für Jugendliche von der Straße oder aus Gangs. Die Initiative versucht über Hip-hop, Tanz und Theater, den kulturellen Dialog zwischen verschiedenen Jugendszenen zu fördern. Als weitere Beispiele seien *Stanica*, ein nebenbei als Kulturzentrum und Begegnungsstätte genutzter Bahnhof in Slowenien und *Kultuuritehas* (Kulturfabrik) in Tallinn, Estland genannt.
- **Jugendliche mit unterschiedlichen Hintergründen einbinden**
Hierbei handelt es sich um Aktivitäten zur Unterstützung des Zugangs und der Teilnahme an Kultur von Jugendlichen aus benachteiligten Milieus oder junge Migranten. Man könnte hier zum Beispiel die *Programme multikultureller Bildung* aus Tschechien nennen, die Campagne *La jeunesse [ça] se cultive* der NGO Jeunesse Ouvrière Chrétienne in Frankreich oder C:NTACT in Dänemark (Dieses Projekt arbeitet im Theater-, Medienbereich, und mit Schreibwerkstätten, sowie mit Unterrichtseinheiten, wo junge professionelle Künstler Jugendliche anhalten, die Geschichte ihres kulturellen Backgrounds zu erzählen.
- **Kunst und Kreativität in der Bildung**
Hier sind Beispiele von Initiativen zu Kultur und Kreativität im Rahmen Lehrplans gemeint. Inspirierende Beispiele sind unter anderem das Kreative Partnerschaftsprogramm in Großbritannien.
- **Neue Technologien**
Diese Projekte nutzen neue Technologien, insbesondere das Internet, um Zugang und kulturelle Beteiligung zu fördern. Beispielhaft seien hier die *Bibliothek der Jugend* in Spanien oder das Multimediatool *Treasure Quest* in Bulgarien.
- **Jugendliche als Kulturproduzenten und -konsumenten**
Diese Formen von Initiativen fördern interkulturellen Austausch und Mobilität von Jugendlichen; sie geben ihnen die Möglichkeit ihr Können in kulturellen und künstlerischen Aktivitäten unter Beweis zu stellen. Beispiele sind das *Strangers Festival* für junge Videofilmer in den Niederlanden, das 'Youth Initiatives'-Projekt in Zypern, die Möglichkeit in Deutschland für junge Menschen zwischen 16 und 27, sich um ein *einjähriges freiwilliges Praktikum* in Kulturinstitutionen zu bewerben oder der *Arts Award* (UK) der Jugendliche bei ihrer Entwicklung als Künstler und unterstützt.

Wichtigste Ergebnisse

- Jugendliche sind keine homogene Gruppe und benötigen differenzierte, koordinierte und langfristige Strategien für den Kulturzugang, selbst wenn dieselben Trends auch in anderen Ländern beobachtet werden können.

Es gibt Unterschiede zwischen Jugendlichen je nach städtischem oder ländlichem Umfeld, zwischen Jugendlichen in interaktiven, kosmopolitischen und diversen urbanen Umfeldern und Jugendlichen in homogeneren und geschlossenen urbanen Milieus. Es gibt außerdem Unterschiede zwischen Ländern in welchen Jugendkultur mehr durch die ‚Newcomer‘ markiert ist, etwa durch kürzliche

Immigration – und Ländern, wo eine längere Tradition kultureller Vielfalt existiert.

- Zugang Jugendlicher zu Kultur gewinnt zunehmend an Interesse auf allen entscheidenden politischen Ebenen (international, europäisch, national, regional und lokal)

Neben den jüngsten Tätigkeiten auf EU-Ebene, beinhaltet umgesetzte Kulturpolitik in den Mitgliedsstaaten mehr und mehr auch Aktivitäten in Bezug auf den Zugang von Jugendlichen zu Kultur und das Potential der Kultur, die Diskriminierung in den Griff zu bekommen, den sozialen Zusammenhalt zu verbessern. Diese Möglichkeiten zu schaffen, gewinnt bei den politischen Entscheidungsträgern zunehmend an Anerkennung. Die durchgeführten Aktionen sind effizienter in den Bereichen mit Bezug auf Kulturerbe, Beschäftigung, Mobilität, Kulturkonsum und -partizipation, künstlerische Erziehung, Amateurkunst, Bewahrung von kulturellen Minderheiten und sozialem Zusammenhang, während sie weniger auf zeitgenössische und medienbezogene Foren ansprechen auch wenn neue Technologien und Digitalisierung auf der Prioritätenliste steigt.

- Geld, geographische Einschränkungen und Zeit bleiben das Haupthindernis in Bezug auf den Zugang Jugendlicher zu Kultur

Jugendlicher Zugang zu Kultur hängt, auch wenn es hilfreich ist, nicht nur von den Mitteln und Fonds ab. Die nationalen Untersuchungsberichte zeigen in Bezug auf den Zugang zu Kulturleben, dass die größten Hindernisse die folgenden sind: finanzielle Einschränkungen, Gesinnungen (und zwar nicht nur die des Publikums im Allgemeinen, sondern vielmehr von Jugendlichen selbst sind), geografische Beschränkungen, (Dichotomie zwischen urbanem und ländlichem Umfeld, Mangel an praktischen Zugangsmöglichkeiten, wie Transportmittel), Zeit (zumindest nach Empfinden der Jugendlichen), soziales Umfeld, sowie das Angebot selbst, das heißt, dass das Angebot sich nicht immer mit den Bedürfnissen und Notwendigkeiten deckt.

- Familie und soziales Umfeld sind fundamentale Elemente bei der Ermutigung zu kulturelles Partizipation

Gesellschaftliche Beziehungen, Familie/soziales Umfeld und Schule sind von essenzieller Bedeutung beim Aufbau des Zugangs zu Kultur für Jugendliche. Die Studien zeigen außerdem eine Verbindung zwischen Kulturerziehung und Partizipation.

- Digitalisierung kann als Motor für kulturelle Teilnahme genutzt werden.

Kreativität und Innovation in Bezug auf Leben und Zukunft von jungen Menschen sind eng mit der neuen Technologie verbunden, die kreative Nutzung des Internets und die Art, wie Jugendliche Informationen und Wissen sammeln, analysieren und verbreiten. Das digitale kulturelle Umfeld ist ein Schlüsselfaktor in der heutigen Jugendkultur und seine Bedeutung ist bisher noch lange nicht ausgeschöpft.

- Es sollten bessere Erkenntnisse über die Beteiligung und den Zugang Jugendlicher zu Kultur erzielt werden.

Es scheint, einen Mangel an Informationen und Untersuchungen über diverse Themen in Bezug auf unser Thema zu geben, und dies trotz der Existenz von nationalen Untersuchungszentren in mehreren Ländern, die sich zum Ziel gesetzt haben, das Verständnis und Wissen über Jugendpolitik, Jugendkultur, Lifestyle, Vorlieben, Bedürfnisse und Trends zu mehren.

- Genau genommen, gibt es sogar die Notwendigkeit zu evaluieren, was die Jugendlichen selbst als wichtig erachten, wenn es um den Zugang zu Kultur und kulturellem Angebot geht und was ihre Zukunftserwartungen sind.

Es ist noch immer nur wenig Information zu finden, wenn es um die Auswertung geht von Jugendlichen selbst hinsichtlich kulturellem Angebot, Strukturen, Möglichkeiten und ihre Erwartungen und ihren Erwartungen in Bezug auf ihre Erwartungen an die notwendige Unterstützung für ihre Teilnahme an kulturellen Aktivitäten.

- Das Medienbild der Jugendlichen sollte verbessert werden.

Jugendliche sind wahrscheinlich die meistbeachtete Gesellschaftsgruppe. Dennoch ist das Medienbild der Jugendlichen und der Jugendkultur oft negativ. Junge Menschen scheinen als Jugendliche in unterschiedlichen Ländern mehr Aufmerksamkeit als Jugendkultur im Allgemeinen zu benötigen genau wie Zugang zu kulturellem Wissen über andere Kulturen.

- Der Zugang zu Informationen sollte weiter verbessert werden

Der Zugang zu Information scheint in vielen Ländern ein äußerst wichtiges Thema zu sein; Information neigt dazu diffus und schwer lokalisierbar zu sein. Das gleiche Problem scheint auf die Vermittlung erfolgreicher Erfahrungen zuzutreffen; Es gibt mehrere Erfahrungen in Mitgliedsstaaten, die allerdings sehr lokal und in der jeweiligen Sprache erfasst sind. Deshalb ist es schwierig Informationen über diese zu erhalten. Ein Portal mit brauchbaren Erfahrungsberichten aus Europa wäre ein hilfreiches Werkzeug.

- Ehrenamtliche Arbeit ist ein wichtiger Teil der kulturellen Partizipation

Was die Akteure auf der regionalen und lokalen Ebene angeht, existiert ein breites Panorama von Kulturorganisationen und freiwilligen Zusammenschlüssen, die im Namen der Förderung von Kultur für Jugendliche arbeiten. Selbst wenn nicht explizit im Fragebogen gefragt, unterstrichen die nationalen Berichtersteller dass das Ehrenamt ein wichtiger Teil kultureller Beteiligung sei. Es kann eine Vielzahl bedeutender Netzwerke für Kinder und Jugendkultur genannt werden, die in diesem Bereich die Kooperation und den Austausch von Erfahrungen fördern.

- Beziehungen der bürgerlichen Gesellschaft zu der Rolle des privaten Sektors müssen ergründet werden

Die private Finanzierung im Jugendbereich ist ein weitestgehend unerforschter Bereich und kann für Länder wie Deutschland, in denen private Spenden einen wichtigen Anteil an der Finanzierung haben, einige äußerst interessante Ergebnisse aufzeigen.

Empfehlungen

I. Anregung für Europäische Institutionen

Europäische Institutionen sollten in den folgenden Bereich aktiv werden:

1. Austausch von Informationen

- ▶ Austausch und Sichtbarkeit nützlicher Maßnahmen zwischen den einzelnen Mitgliedsstaaten erleichtern, um das Bewusstsein für das Thema zu stärken.
- ▶ Bildung einer Europäischen Datenbasis von erfolgreichen Beispielen und Mechanismen bei der Einbindung von Jugendlichen in diversen kulturellen Aktivitäten

2. Einbindung von Europäischen Interessensgruppen

- ▶ Bestärkung Europäischer Netzwerke, Themen mit Bezug auf den Zugang Jugendlicher zu Kultur aufzugreifen und Partnerschaften zwischen Jugend- und Kulturbereichen zu gründen.

3. Zugang zu anderen Kulturen

- ▶ Das Wissen Jugendlicher über Kultur und kulturellem Erbe in anderen Europäischen Ländern fördern, gegebenenfalls mit Hilfe neuer Technologie und Bildungs- und Austauschprogrammen.

4. Verbessertes Wissen

- ▶ Unterstützung auf EU Ebene der Forschung in den Bereichen Jugendkulturen, Kreativität, kulturelle Volkszugehörigkeit und die Rolle der Kultur im sozialen Zusammenhang
- ▶ Entwicklung von Datensammlung und Statistiken über Zugang von Jugendlichen zu Kultur in der EU.

II. Anregungen für die Mitgliedsstaaten (nationale, regionale und lokale Ebene)

1. Einbindung "Kulturzugang" als eine der wichtigen Prioritäten für alle Maßnahmen für Jugendliche

Kulturzugang ist eng mit Erziehung, Jugend, Beschäftigung, Kultur- und Medienpolitik verbunden. Der Zugang junger Menschen kann besser gefördert werden, wenn Zukunftsaussichten Jugendlicher einerseits in die Kulturpolitik und andererseits ihr Zugang zu Kultur in die Jugendpolitik integriert wird und Partnerschaften zwischen den unterschiedlichen Bereichen weiter verfolgt werden.

Deshalb sollten die Regional- und Lokalverwaltungen der Mitgliedsstaaten

- ▶ nach Synergien und Kooperation zwischen den unterschiedlichen Strategien und Programmen in den oben genannten Betätigungsfeldern suchen und junge Menschen – unter besonderer Berücksichtigung von Jugendlichen in kritischen

Situationen – als vorrangige Gruppe in alle Zukunftsstrategien, Programme und Aktivitäten in Kultur- und Medienbereich einbeziehen.

- ▶ außerdem durch Partnerschaften, der Revisionen von Strategien und Programmen, bereits existierende Institutionen und Strukturen weiterentwickeln und stärken und Ziele und Planungen definieren.

2. Normative und legislative Hilfsmittel für den Zugang von Jugendlichen zu Kultur entwickeln

Die Gesetzgebung in Bezug auf den Zugang Jugendlicher zu Kultur ist immer noch rückständig und reflektiert nicht die Entwicklungen innerhalb des Jugend und Kultursektors. Rechtliche Rahmenbedingungen vieler Mitgliedsstaaten bedürfen in erheblichen Teilen einer Aktualisierung und Spezifizierung.

Deshalb sollten die Mitgliedsstaaten:

- ▶ den legislativen Prozess durch die Pflege des Kulturzugangs Jugendlicher für normative Hilfsmittel öffnen.
- ▶ ein System für eine Fortschreibung der existierenden Legislatur entwickeln.
- ▶ dem rechtlichen Rahmen in Bezug auf den Kulturzugang junger Menschen aus angreifbaren Gruppen (Jugendliche mit Behinderungen, Minoritäten, Immigranten) besondere Beachtung schenken.

3. Tragfähige und Langzeitstrategien für den Zugang der Jugend zu Kultur

Es gibt auf allen Ebenen, einen Bedarf an konstruktivem Dialog zwischen allen Schlüsselakteuren und Beteiligten und zwar in synchronisierter und gemeinschaftlicher Art und Weise, um strategische Ansätze und zukünftige Herausforderungen zu planen.

Deshalb sollten die Mitgliedsstaaten:

- ▶ Die Bedürfnisse Jugendlicher im Bezug auf kulturellem Angebot und Ausstattung überwachen.
- ▶ Zugang zu Orten für Zusammenkünfte, für Kreativität, gemeinschaftlichem Lernen und kulturellen Aktivitäten schaffen, um eine sinnvolle Freizeitgestaltung zu ermöglichen.
- ▶ Einbringung in gemeinnütziger Arbeit und ehrenamtlichen Service in Verbindung des Kulturzugangs für Jugendliche fördern.
- ▶ Den Dialog und die Kooperation mit dem privaten Sektor mithilfe gemeinsamer Strategien anstoßen.
- ▶ Die Kommunikation zwischen Kulturinstitutionen und Jugendlichen erleichtern und Programme, die vom kulturellen Inhalt auf die Erwartungen von Jugendlichen zugeschnitten sind, erleichtern.
- ▶ Differenzierte Strategien und Programme für unterschiedliche Gruppen von Jugendlichen entwickeln.
- ▶ Steuerliche Vorteile für Privatinstitutionen ins Auge fassen, die aktiv für die Entwicklung des Kulturzugangs für Jugendliche arbeiten und in Forschung und Beteiligung des privaten Sektors investieren.

4. Positive Aktionen für einen Abbau von Hindernissen in Bezug auf den Kulturzugang von Jugendlichen

In den für diese Studie ausgewerteten, nationalen Berichten wurden diverse Elemente festgestellt, die zeitlichen und finanziellen Einschränkungen, Einstellungen, Mangel an Transportmitteln, geografischen Nachteilen und der Unvereinbarkeit von kulturellem Angebot und den Interessen von Jugendlichen zuzuordnen waren.

Deshalb sollten die Mitgliedsstaaten:

- ▶ Die hauptsächlichen Hindernisse für junge Menschen einen Zugang zu Kultur zu erhalten, in dem betreffenden Land/Region überwachen.
- ▶ Strategien für verminderte Eintrittspreise zu Kulturinstitutionen und mehr jugendfreundliche, formlose Umfelder für Kulturangebote entwickeln.
- ▶ Fahrpläne, Kosten und die Sicherheit des öffentlichen Transportwesens anpassen, um Jugendlichen den Zugang zu kulturellen Institutionen und Angeboten erleichtern.
- ▶ Selbstorganisierte und -entwickelte Aktivitäten für Jugendliche, an Stelle von hierarchischen Strukturen fördern.
- ▶ Jugendliche weitest möglich in Entscheidungsfindungsprozesse einbeziehen.
- ▶ Den Dialog zwischen Schule und lokalen Autoritäten anregen, um lokales Kulturangebot an die Bedürfnisse von Jugendlichen anzupassen.
- ▶ Das kulturelle Engagement junger Menschen durch neue Technologien, spezifischen Programmen und Verlegung kultureller Aktivitäten in entlegene oder benachteiligte Gebiete, (ländlicher, ökonomisch schwieriger, Inseln, etc.) bestärken.
- ▶ Zum Einen Familienaktivitäten, um junge Menschen von klein auf für kulturelle Aktivitäten zu gewinnen, und zum Anderen Familienpolitik für Kulturverständnis, Information, Gleichberechtigung der Geschlechter und kulturelle Vielfalt fördern.
- ▶ Informationskanäle sowohl für existierende Kulturangebote, als auch für eventuell für Jugendliche verfügbare Nachlässe/Rabatte stärken.

5. Bildung, Lehrgänge und Qualifizierungen fördern

Der Bildungssektor ist einer der 'Verbündeten' im Kampf um die Pflege des Zugang zu Kultur für Jugendliche. Um für junge Menschen die Möglichkeit des Zugangs zu Kultur zu ermöglichen, ist es überaus wichtig, Kultur- und Kunsterziehung, Training und Qualifizierung auf formalem, informellen, im schulischen und außerschulischem Bereich zu fördern.

Deshalb sollten die Mitgliedsstaaten:

- ▶ Spezialisierte Lehrgänge aus den Bereichen neue Technologien, interkulturelle Kompetenzen, Kunsterziehung, kulturelles Recht und kulturelles Bewusstsein, mit einem Schwerpunkt auf Kulturzugang, für Lehrer, Jugendberater und Kulturspezialisten fördern.
- ▶ Kanäle und Gelegenheiten für Jugendliche entwickeln, um ihre kulturellen und kreativen Ausdrucksformen zu erweitern und zu entwickeln, sowohl in, als auch außerhalb der Schule.
- ▶ Die Möglichkeiten für junge Menschen im Kultursektor zu arbeiten erhöhen, indem man zum Beispiel im Ehrenamt oder Praktikum beginnt, um dadurch sichere und inspirierende Orte für die Entwicklung von Kreativität fördert.

- ▶ Öffentliche Institutionen, kulturelle Organisationen und Akteure in der Zivilgesellschaft in die Brückenbildung zwischen Erziehung/Können und Jugendbeschäftigung einbeziehen und damit die aktive Staatsbürgerschaft pflegen.
- ▶ Anstellungsprogramme, sozialer Existenzgründungs-Schemen und kleiner Förderprogramme für junge Schöpfer, Künstler und Kunstspezialisten, als auch Jugendvereine und -organisationen aufbauen.

6. Beachtung und Wissen über Jugendkultur fördern

Die für diese Studie ausgearbeiteten Berichte zeigen, dass, obwohl Jugendliche die meistbeachteten Mitglieder einer Gesellschaft sind, ihr Image oft nachteilig, negativ und problembehaftet ist. Es bedarf einer dringenden Änderung in dieser Projektion der Jugendlichen, damit sie als Mitglieder mit allen Rechten und Verantwortungen in der Gesellschaft mitwirken können, und damit sie sich anerkannt und respektiert fühlen.

Deshalb sollten die Mitgliedsstaaten:

- ▶ Informationen über Jugendkulturen, Kreativität und Ausdruck fördern.
- ▶ Spezifische Kanäle für Jugendliche erschaffen, um ihr kreatives Material in der Öffentlichkeit (Festivals, TV-Programmen und anderen Kanälen) ausstellen zu können.
- ▶ Partnerschaften zwischen Jugendgruppen, dem kreativen Sektor und Jugendberatern fördern.

7. Zugang zu Kultur als Teil der Strategien der sozialen Eingliederung, Antidiskriminierung und Gleichberechtigung

Ungeachtet der wachsenden Multikulturalität in Europa gibt es einen Bedarf nach mehr Strategien, in welchen Kulturpolitik und -pläne als wichtige Elemente der Antidiskriminierungspolitik und konkreter Methoden gegen Rassismus und Ungleichberechtigung angesehen werden. Die Aktionen in diesem Bereich sollten auf langfristige, systematische und strukturelle Weise Zugang fördern. Aktionen in diesem Bereich unterstützen Verständnis und Respekt für kulturelle Vielfalt, entwickeln interkulturelle Fähigkeiten und regen passiv junge Menschen zur Partizipation bei kulturellen Erfahrungen an.

Die Mitgliedsstaaten sollten deshalb:

- ▶ Programme und Strategien (Kulturnetzwerke, Bildungsprogramme, interkulturelle Arbeitsgruppen, etc.) zur Unterstützung des Kulturzugangs für Jugendliche aus gefährdeten Gruppen einführen und dadurch sozialen Zusammenhalt fördern.
- ▶ Spezielle Programme für Menschen und Organisationen schaffen, die mit Jugendlichen und an den Themen Zugang, kulturelle Recht, Programmgestaltung, Marketing, Bewusstseinsförderung und Kreativität arbeiten.
- ▶ Junge Menschen aus gefährdeten Gruppen zur Partizipation in der Kunst- und Kulturerziehung und kreativer Existenzgründung ermuntern.
- ▶ Die Beachtung von Minoritäten in den öffentlichen Medien fördern.
- ▶ Das Wissen von Jugendlichen über Kultur und Kulturerbe in anderen Europäischen Ländern gegebenenfalls durch neue Technologien und Bildungs- und Austauschprogramme anregen.
- ▶ Sprachunterricht und Spracherwerb in allen Levels fördern.

8. Neue Informations- und Kommunikationstechniken and neuen Technologien für kulturelle Zwecke unter den Jugendlichen vorantreiben

Das digitale Umfeld ist ein Schlüsselfaktor in der heutigen Jugendkultur; es kann als ein Vektor für das kulturelle Engagement genutzt werden.

Die Mitgliedsstaaten sollten deshalb:

- ▶ Den Zugang zu neuen Technologien für alle Jugendliche erleichtern, um kulturellen, kreativen und expressiven Fähigkeiten zu entwickeln.
- ▶ Die Kommunikation und Medienkompetenz junger Menschen fördern, auch in ihrer Rolle als Online-Kunstschöpfer.
- ▶ Eine, wenn auch kritische Annäherung an die Qualität von Online-Information entwickeln, wobei stets der Sicherheitsaspekt in Bezug auf die Internetnutzung beachtet werden sollte.
- ▶ Informationen über geistige Eigentum, angemessene Nutzung des Internets und sozial Verantwortung fördern.
- ▶ Die kreative Nutzung von Informations- und Kommunikationstechnik durch Programme und spezifische Hilfsmittel fördern.

9. Unterstützung von Forschung, Wissensbildung und Informationsaustausch

Aus unterschiedlichen Bereichen werden Forschungen und Informationen benötigt, um eine Wissensbasis für Methoden und strategische Planungen aufbauen zu können.

Die Mitgliedsstaaten sollten deshalb:

- ▶ Die Forschung in den Bereichen Jugendkultur, Kreativität, kulturelle Staatsbürgerschaft und die Rolle der Kultur für soziale Beziehungen unterstützen.
- ▶ Ein Gruppe von Indikatoren und Wiedervorlagenverfahren entwickeln, um den Zugang von Jugendlichen zu kulturellen Institutionen, Aktivitäten, Einrichtungen, Bildungseinrichtungen, zu Kooperation und interkultureller Kommunikation ermessen zu können.
- ▶ In Zusammenarbeit mit professionellen Forschern und Jugendlichen Themen für weitere Untersuchungen identifizieren.

III. Vorschläge für die Zivilgesellschaft

1. Kulturinstitutionen sollten dabei helfen, für den Kulturzugang junger Mensch und ihren kreativen Ausdruck, Zugang und unterstützende Umfeldern zu ermöglichen und zu verwirklichen.

- ▶ Eine wesentlichere, aktive Rolle in Bezug auf den Kulturzugang von Jugendlichen spielen.
- ▶ Initiativen entwickeln, die Jugendliche auf allen entscheidungsrelevanten Levels einbeziehen (Planung von Programmen, Budgetmanagement, Pflege, Marketing, Entwerfen von Aktivitäten, etc.).
- ▶ Sich in spezifischer Kommunikation mit Jugendlichen über ihre Aktivitäten engagieren, insbesondere durch digitale, erzieherische Instrumente, durch andere

Methoden der neuen Technologien und spezifische Programme kulturellen Inhalts, der an die Erwartungen von Jugendlichen angepasst ist.

- ▶ In öffentlichen Bemühungen teilnehmen, die auf eine Verringerung der Hindernisse für einen Zugang zu Kultur von Jugendlichen abzielen.
- ▶ Privatstiftungen und Spender kontaktieren, um sie in für einen Kulturzugang für Jugendliche zu gewinnen.
- ▶ Fahrpläne von Kulturaktivitäten, die an Jugendliche gerichtet sind anpassen, um sie mit dem Alltagsleben der jungen Menschen kompatibel zu machen.
- ▶ Selbstentwickelte und -organisierte Aktivitäten für Jugendliche fördern.

2. Jugendorganisationen und diejenigen, die aktiv mit Jugendlichen zusammenarbeiten sollten auch eine aktive Rolle bei der Förderung des Kulturzugangs für Jugendliche spielen

- ▶ Partnerschaften mit kreativen Sektoren entwickeln
- ▶ Projekte mit Bezug auf Kultur für Jugendliche und ihre Aktivitäten anregen

1. PRESENTATION OF THE STUDY

In August 2008, the Interarts Foundation was selected to carry out a study on the Access of Young People to Culture in Europe as a response to the May 2008 Call of Proposals of the Education and the Audiovisual and Culture Executive Agency in cooperation with the European Commission. The proposal had been designed under call No. EACEA72008/01, in the context of the Action 5 of the Youth in Action Programme (2007-2013).

This study should allow the collection and full analysis of existing national practices in the field of access of young people to culture. In particular, it should aim to:

- analyse existing best practices at national level and come up with a typology of measures facilitating access of young people to culture, illustrated by specific examples;
- analyse the relevance of the types of measures;
- identify the obstacles that prevent young people from being able to take full advantage of culture and define any gaps;
- supplement this analysis with relevant case studies based on good practices applied in Europe;
- draw conclusions and recommendations.

The project was initiated in December 2008 with the participation of the co-ordinating agency, five experts in cultural and youth policies and youth culture and with 27 national correspondents that were each asked to deliver a report on one EU Member State by answering to a set of questions on policies, actors and best practices. The group of national correspondents was composed by young researchers, cultural managers and civil servants from culture and youth fields. They were chosen based on their knowledge on cultural and youth policies or practical experience in the field. Based on the outcomes of the national reports and the research of the main authors the present study is the result of that process. The study includes an analysis of youth policies, and other actions related to the access of young people to culture, complemented with a set of best practices. Furthermore, the study presents an extensive overview of existing resources, materials, most relevant actors and youth culture trends in Europe. The study is complemented with a set of recommendations for cohesive policies at European, national, regional and local level.

1.1. Framework of the study

“Over the last year, we met many young people in the streets, and asked that aspect in their lives they would like to change most. Most of them answered: “improving access to hobbies and culture in general.” Following this survey, we decided to launch a new national campaign which would improve their access to culture. Consequently, we needed to know more about the needs of young people. As a result we were able to say: “This is a priority because this has been highlighted as one by the young people we interviewed”

Daniel Cerques,
Workshop on the Results of the Study on Access of Young People to Culture,
Barcelona, 28-29 May, 2009

Access of young people to culture is of growing concern to the Member States of the European Union. Indeed, Member States tend to develop strategies for fostering access of young people to culture. Even though there has been quite a debate in several European countries about the number of hours devoted to arts and culture in the school curricula, Member States tend to foster the participation of children and young people in cultural life through different campaigns, initiatives and programmes. Children and young people are considered as priority groups at least when it comes to educational terms even if access and forms of participation may not reply to the officially planned ones, and even if policies may not answer to the needs and demands of young people.

The aim of the study is thus to offer information on national practices and obstacles to participation in cultural life.

Cultural expression is one of the Key competencies defined in the Recommendation of the European Parliament and of the Council on 18 December 2006 on key competencies for lifelong learning. This interest in fostering cultural self-realisation and creativity of young people and their access and participation in cultural life, reflects a fundamental aim of cultural policies that is to assure a quality of life and enjoyment of the citizen.

Based on former generations of Youth programmes since 1988 the European Parliament and the Council adopted in November 2006 Decision No. 1719/2006/EC to establish the Youth in Action programme for 2007-2013. The programme is directed to young people aged 15-28 with the aim to *“inspire active citizenship, solidarity and tolerance among young Europeans and to involve them in shaping the Union’s future.”* Action 5 *“provides for the involvement of the Community in promoting European cooperation in the youth field. More specifically, Article 5 (2) provides for support for activities to bring about better understanding and knowledge in the field of youth.”*⁴ Furthermore, on 22 May 2008 the Council of Ministers adopted a resolution on the participation of young people with fewer opportunities. This resolution mentions cultural exclusion as one of the obstacles to participation. The Commission has called on Member States to implement strategies to foster the participation of young people and facilitate their access to public and cultural life.

Furthermore, in its 2006 Communication to the Council on European policies concerning youth participation and information (a follow-up of the White Paper on a New Impetus for European Youth: Implementing the common objectives for participation by and information for young people in view of promoting their active European citizenship), the Commission encouraged the Member States to foster participation of young people through coherent information strategies. In addition the Commission adopted in 2007 a communication to *“promote young people’s full participation in education, employment and society”* including access of young people to culture *“as essential to active participation in society.”*⁵

More recently, on 27 November 2009 the Council of the European Union adopted its conclusions *on Promoting a Creative Generation – developing the creativity and innovative capacity of children and young people through cultural expression and access to culture.*⁶ The document, that is further referred to in Chapter 3.1., acknowledges the importance of access to cultural expressions, creation and works of art as an important element of personal development, identity, self-esteem and sense of belonging and includes a set of priorities for the promotion of a creative generation in the European Union. The Council resolution on a *renewed framework for European cooperation in the youth field (2010 – 2018)* adopted the same day also acknowledges creativity and culture as one of the main fields of action.

⁴ Tender specifications, No EACEA/2008/01

⁵ Communication of 5 September from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions promoting young people’s full participation in education, employment and society [COM(2007) 498]

⁶ Council conclusions on Promoting a Creative Generation – developing the creativity and innovative capacity of children and young people through cultural expression and access to culture. 14387/09 CULT 62. Brussels, 5 November 2009.

1.2. Conceptual scope, methodology and structure

1.2.1. Access and access to culture

Culture does not only contribute to the forming of identities and the sense of belonging but also reflects the forms of coexistence and construction of new symbolic references in multicultural and plural societies. Many sources state that someone who participates in culture is anyone who attends a cultural activity (that is to say, attends a concert or takes part in a creative writing workshop) or engages in culture in some other way such as reading a book, speaking a language, visiting a cultural monument or watching a movie. Participation in cultural life is considered to have many benefits, from empowerment to self-confidence and self-esteem, later in life. There are studies that show that children that have been involved in cultural activities develop a greater consciousness towards other people and greater self-esteem. Still, the very concepts of access and participation are changing through the use of new technologies. John Holden⁷ has demonstrated that accessing cultural activities through the internet adds to the democratisation of culture, engages the public in shaping the nature of cultural provision and allows people to contribute to and shape culture for themselves. New technologies might also make access and participation in cultural life possible for people that are harder to reach or do not have the same physical opportunities for participation.

According to the UNESCO Recommendation on Participation by the People at Large in Cultural Life and Their Contribution to it (1976), access to culture means *"concrete opportunities available to everyone, in particular through the creation of appropriate socio-economic conditions, for freely obtaining information, training, knowledge and understanding, and for enjoying cultural values and cultural property"* and participation means *concrete opportunities guaranteed for all – groups and individuals – to express themselves freely, to communicate, act, and engage in creative activities with a view to the full development of their personalities, a harmonious life and cultural progress of society."*

Access and participation are closely linked to *social cohesion*. For young people it can mean the possibility to have a say, or an influence, on their own conditions and own cultural future. Access and participation are some of the most crucial elements of cultural rights of young people and their translation into policies. *"Policies of any kind should not be implemented, planned or designed without the participation of those whom they are going to effect and in a shared cultural space it is the access and participation in cultural life that forms an essential part of making policies successful"*⁸.

It has been said that without access to culture and participation in cultural life people do not have the same possibilities to develop the social and cultural connections that are important to maintaining a satisfactory coexistence in conditions of equality. Finlan O'Toole⁹ claims that participation in cultural life equals full enjoyment of what it means to be human and exclusion means dropping out of the community and from the full sense of being a human. When people do not have access to cultural life they might not be able to have the same sense of citizenship and may not have such a strong sense of commitment towards the community / society.

Along the years, access has changed forms. Apart from classic channels and institutions, youth culture channels are dynamic and often informal, and many times do not enjoy official recognition. The ways young people access culture as users or creators, or simply participants of a cultural experience, are various and sometimes experimental. Access to culture goes beyond accessing cultural products, attending spaces and receiving information, it is also about an experience of personal development and enjoyment.

⁷ Holden, (2007).

⁸ Laaksonen (2010)

⁹ O'Toole (2006)

1.2.2. Objectives and methodology

According to the Call for Tenders, access to culture comprises the following aspects:

- ⇒ Access of young people to culture as users (for example, opening up of cultural sites, facilitating access to museums, collections, concerts, libraries).
- ⇒ Access of young people to culture as creators outside of educational and vocational training systems (support for their forms of expression, development of their creative potential, facilitating creation).

The study concentrates on the access of young people to the above-mentioned elements and the obstacles for young people to fully realise their rights. In this study, access to culture is understood as a [normative] right, which – as any human right – should be provided, respected and fulfilled by governments and regional and local administrations.

The study was elaborated in 2008-2009. The team consisted of a general coordinator/project leader (Interarts Foundation), five project experts and 27 national correspondents. The five main authors were selected based on their experience and expertise in the field of youth culture and cultural policies.

The specific objectives of the study are:

- ⇒ To identify relevant fields of actions where actions aimed at fostering access of young people to culture can and have been taken, including policy-processes, education, civil society action, private sector and youth organisations
- ⇒ To identify relevant practices carried out by national authorities and other actors (NGOs, local communities, associations) in different Member States in order to identify form and patterns of the access of young people in culture
- ⇒ To analyse different types of measures taken by different actors in order to produce a general picture of the European field related to [cultural] youth policies
- ⇒ To identify hindrances which currently prevent authorities from adopting a youth perspective in their cultural policy planning and programmes
- ⇒ To identify obstacles that hinder young people's access to and participation in culture
- ⇒ To present good practices from different Member States

The project was officially launched in December 2008 with a kick-off meeting in Brussels and an experts' meeting in Barcelona. The experts' meeting was accompanied with a background document that represented the first results of the desk research carried out by Interarts (project coordinator). The results of the experts' meeting included decisions on the questionnaire to be sent to national correspondents, provisional index of the study, responsibility areas and conceptual framework.

One of the challenges of the process has been the concept of young people. Countries and organisations active with youth tend to define young people in different ways, ranging from 0 to 30 years. In the Youth in Action programme young people are referred to be aged 15-28 (in some cases 13-30). The United Nations Youth development indicators define young people to be from 15 to 24 years of age. The experts' group adopted a decision in their December 2008 meeting that the central group of the study would be people between **15 and 24 years of age** and that secondary attention would be given to children from 12 to 15 and young adults from 24 to 29.

The experts' team drafted a questionnaire that was sent to 27 national correspondents (one for each Member State) on national, regional and local policies and actions (main policy-lines related to access to young people including policy principles, plans of actions); social and cultural factors (main features of youth culture, facts and figures on access); normative framework (cultural rights legislation related to the access of young people to culture);

approaches and debates (current trends in youth culture); studies and surveys; stakeholders, institutions and actors (at all levels and both public and private as well as the civil society) and analysis of existing national practices. The national report for each country was produced by a correspondent with expertise in the field of research, training, project evaluation or cultural management.

The 27 national correspondents received the questionnaire by the end of 2008 and were given until 31 March 2009 to deliver their reports. They were given the possibility to answer through an Internet page/private area created for the project.

Based on the information gathered from the national reports, desk study, bibliography and other resources the study is indented to cover several levels of analysis:

- ⇒ **Analysis of policies** at national, regional and local level as regards the opportunities of young people to take part in cultural life. These include policy principles, plans of action, programmes, specific projects, money allocation decisions, government sheets, policy planning initiatives and other documents.
- ⇒ **Analysis of key actors** at national, regional and local level as regards the opportunities of young people to take part in cultural life. These actors include governmental bodies but also youth organisations, NGOs, training and education centres and organisations, associations, local communities and other relevant actors that foster the access to culture of young people.
- ⇒ **Analysis of existing legal framework** at national, regional and local level as regards the access of young people to culture. These normative tools run from the constitutional framework to specified legislation and other normative (even if not legally binding) instruments.
- ⇒ **Analysis of existing bibliography and relevant studies** at European, national, regional and local level. These include literature devoted to the theme in different countries, studies carried out by different actors (including universities), participation polls and studies carried out by different institutions (including art and culture institutions, organizations and art and culture associations).
- ⇒ **Analysis of the opportunities to participate in cultural life of young people representing groups of special needs.** The young people represent different ethnic and linguistic minorities, young people with disabilities, sexual minorities, and young people in danger of social and cultural exclusion, among others.
- ⇒ **Analysis of the obstacles that prevent participation.** These obstacles can run from economic conditions to the lack of physical opportunities (for example in rural areas), or the difficulty of matching existing programmes with the needs and demands of young people.
- ⇒ **Analysis of existing youth culture patterns in Europe.**
- ⇒ **Analysis of best practices in Europe.**
- ⇒ **Conclusions, recommendations and actions.**

In order to include a wider perspective, the coordinating team has also contacted 2-3 youth organisations in each country on the questionnaire themes. The organisations were given until the end of June 2009 to give their answers.

The coordinating team has also decided to open a Facebook-page for the project in June 2009 that would allow young users in Europe leave their comments on the access of young people to culture and their suggestions for better policies. The page stayed open for 6 weeks until the end of July 2009 when the first version of the study was delivered to the Commission.

At the end of the process, the coordinating team organised a workshop for conclusions and recommendations with all project experts, nine national correspondents and three invited guests that represented European youth organisations. The objective of the workshop was to come up with a set of recommendations, identify results based on the experience of the participating parties and gather different opinions and observations on the theme.

1.2.3. Structure of the study

The study has been structured to cover different dimensions of the access of young people to culture. The objective is to give a large snapshot of the European field and the different opportunities and obstacles young people face when accessing culture. The authors would like to remind the reader that it has been impossible to gather an equal amount of information from all countries and in some cases the information has not been available or accessible. Nevertheless, national reports were received from all countries and the information has been used and analysed to the extent it has been possible.

Chapter one of the study presents a conceptual introduction to the theme as well as includes a short reflection on the framework, methodology, main elements and previous studies at the European level. National studies and other studies of interest are listed in the bibliography in Annex I and in the analysis of national studies in Annex III.

Chapter two presents a brief overview on existing international and national legal instruments on the access of young people to culture. The tables related to this chapter can be found in Annex II. These tables refer basically to the elements related to access and cultural rights in the constitutional provisions of the Member States as well as the state of ratification of the main international instruments.

Chapter three covers administrative structures, policy planning, specialised policies and agencies and other actors that function in the field of access to culture at national, regional and local levels. This Chapter describes the measures countries have adapted and what are their main practices in the field of access of young people to culture. Chapter three forms a central part of the study since it focuses on processes and available structures and gives less attention to their outcomes.

Chapter four concentrates on youth culture tendencies and patterns in Europe by putting special attention to access of young people to culture. The information of this chapter is obtained mainly from the national reports and emphasis is given to activities where young people behave as consumers or producers of cultural expressions. The aim of the chapter is to connect the previous chapter (structural) with the contemporary cultural expressions in the Member States (outcome). The reader should keep in mind that individual examples should be taken as examples of existing patterns and not as a prevailing model in their respective countries.

Chapter five tackles the main obstacles derived from the national reports that young people face when accessing culture. The obstacles, divided in themes, form a base for the policy recommendations described in Chapter 7.

Chapter six gathers inspiring or successful examples ('good practices') from the Member States. The examples are divided into nine categories that are illustrated by experiences from different countries. Chapter six also describes the nine case studies that all observe access of young people to culture from different angles.

Chapters seven and eight gather the conclusions and recommendations of the study.

The annexes of the study include inter alia the bibliography, the list of best practices from all the countries (from 1 to 5 per country), the description of the case studies, information on national studies and statistics, and other useful information.

1.3. Youth and cultures: a continuous dialogue

1.3.1. Youth culture(s)

The access of young people to culture is placed in a theoretical context in this sub-chapter.

The terms “youth” and “culture” are both contested concepts. Their compound “youth culture” evokes notions of “counterculture” and “subculture” which has both public and private dimensions of youth culture. One could term the changes in technology as increasingly privatising this phase of the lifecycle e.g. through Facebook and other social networking websites etc.

Taken as a stage of the lifecycle, youth - the state of being young – is on one level a biological stage of the ageing process. The academic study of youth has historically straddled a number of subjects: sociology, psychology and psychosocial development¹⁰ the 'radical criminology' and 'new deviancy' movements¹¹ and educational sociology¹² with its focus on anti-school leisure cultures have all been past areas of research. In some senses the divisions between youth and old age are arbitrary and the frontiers between them in all societies are a matter of struggle and negotiation witnessed in the way youth is constructed legally by legal prohibitions and rights demarcating when people can drink, marry, the school-leaving age etc. Differing participation rates in post-compulsory education and the expectation that national service is undertaken in different European nation-states are further markers.

Distinctive “spectacular” youth styles, also termed ‘subcultures’, burgeoned in the western countries after WWII, accompany wider social, economic, educational, labour and ideological change. Youth researchers have long been preoccupied with related questions of integration of young people into productive and reproductive structures. In this report we wish to use the plural term ‘youth cultures’ (as opposed to the singular ‘Youth Culture’) to capture their internal heterogeneity, considering daily life rather than simply focusing on delinquency and/or leisure time. Youth is a period of the lifecycle which is a transitory condition: young people become adults (and new generations replace them). In spite of this, in unequal conditions of power and resource, certain young groups have been able to keep considerable levels of self-affirmation¹³. Social articulation of youth cultures can be approached from three scenarios:¹⁴

a) **Hegemonic culture** reflects the distribution of cultural power at the scale of the wider society. The relationship of young people with the dominant culture goes through the channels of transmission of this power: school, productive system, army, communication media, institutions of social control, etc. In front of these institutions, young people establish contradictory relationships of integration and conflict that change through time. Youth cultures coming from the same parental culture can negotiate their relationship in different ways to the hegemonic culture: working-class youth cultures can adopt adapting solutions (the “good student” the “industrious young person”) or dissident solutions (the “bandit” or the “thug”); middle class youth cultures can follow the regular itineraries (“get established” or “make a career”) or rebellious itineraries (“party” or “rebel”).

b) **Parent culture**, despite its name implying one’s immediate mother and father, it can be considered as broader cultural networks defined by ethnic and class identities in which youth cultures are developed as subgroups. The rules of behaviour and values of the groups of origin can act as the reference points for youth: to conform to, rebel against etc. Over and above the parent-child relationship these encompass a wider set of daily interactions between members of different generations within the family, the neighbourhood, the local school, friendship networks, associations, etc. The young person acquires basic cultural elements through the primary

¹⁰ Goffman (1956; 1963)

¹¹ Becker (1963); Cohen (1971); Downes (1966); Matza (1969); Matza and Sykes (1961)

¹² Rowntree and Rowntree (1968); Sugarman, (1973)

¹³ Lutte (1984); Juliano (1985)

¹⁴ Hall and Jefferson (1983)

socialisation, (language use, sexual roles, forms of sociability, non verbal behaviour, aesthetic criteria, ethnical adscription criteria, etc) which will later be used to elaborate their own lifestyles.

c) Finally, **generational cultures** refer to the specific experience that young people acquire within institutional spaces (school, work, and communication media) within parental spaces (the family, the neighbourhood) and especially leisure spaces (the street, the ballroom, leisure places). The young person meets other young people in these spaces and identifies with certain behaviours and values, different from those of the adults.

Youth cultures are a two way street:

They can be approached by considering the **cultural construction of youth** (the ways by which every society moulds the ways of being young). This direction focuses on the impact of adult institutions upon the world of youth, and can lead to the trans-cultural study of youth and the criticism of ethnocentric and non-historical visions prevailing in most of the academic literature about it.

Alternatively one could study the **juvenile construction of culture** (the ways by which young people participate in the processes of cultural creation and circulation). This direction, far less explored, focuses on the influence of the youth world upon society as a whole and leads to the study of youth micro-cultures, understood as an expression of the creative, not just imitative capacity of young people.

1.3.2. Cultural construction of youth

As well as a concept with legal markers attached to it, or rather around its fringes, youth is in many ways also a socially constructed category, but unlike other constructs it is a transitory or liminal phase in Weinstein's words 'a socially defined period in the life cycle between the dependency of childhood and responsibility adulthood.'¹⁵ The American theorist Henry Giroux points out "Youth is a fluid historical and social construction as well as a space, location and embodiment in which the personal and social intersect and give meaning to the particularities of individual and social differences."¹⁶ He stresses the importance of racial and class divisions and of lived experience. It would appear that 'youth', and the set of political and consumerist objectification-centred assumptions that accompany it, are steadily extending. Its application stretches to lengthening periods of the life cycle, (as witnessed in attraction world leaders such as Clinton, Blair and now Obama whose voters are purportedly 'young') and into childhood (e.g. the expanding pre-teen market). Perhaps it is less useful however to think of 'youth' as a category with specifically demarcated boundaries rather than an ever more fluid category encompassing a 'state of mind'; an idea which will be returned to. Increased life expectancy too has lengthened the period that constitutes 'youth' in the life cycle. The post-war advent of western youth culture has also been key to increasing juvenilisation in the twentieth century as the state of being young becomes increasingly attractive by those who can no longer claim to belong to this constituency in simple numeric terms.

Any youth culture will be a product of social conditions it operates under and social structures in place: the set of rights and duties that define the identity of the young person within a determined social structure. Youth cultures are constructed with materials coming from generation, gender, class, ethnic and territorial identities.

a) **Generation**. This notion refers to an age group socialised in the same historical period although distinguishing between one generation and another is not straightforward as generations are importantly not homogeneous groups. Historical and structural factors shape generations as do the subjective experiences of actors, and "memories in common"¹⁷. "Generation events" can also occur for example a war, a protest movement). The significance of generation is often realised after the point in time of their emergence. The Paris riots of 1968

¹⁵ Weinstein (1995:61)

¹⁶ Giroux, Henri (1997:4)

¹⁷ Augé (1987: 33).

may have had very little relevance to many youth in the rest of Europe who were far removed from "*les événements*". Youth cultures may appear suddenly in the public eye, become commercially appropriated and then fade or even revived by later generations. Young people are a category ripe for sociological analysis and youth culture can be seen as a metaphor of the processes of cultural transition, almost as a condensed image of a changing society, in terms of their ways of life, political regime and basic values.

b) **Gender.** The classic "collection" of youth cultures that people equate with post-war youthful expression: mods, rockers, skinheads, punks etc, have tended to be constructed as male-dominated phenomena usually expressed in public arenas such as street corners. For many years much youth cultural activity practised by girls contrastingly existed in comparatively private context, that is, beneath the gaze of the early male researchers, a state of affairs described as "invisibility" by Garber and McRobbie. However this picture in itself is now outmoded and neglects the role of for example of women of minority ethnic backgrounds. More recent research by Pini show there is recognition of the active part played by girls in youth cultures as well as increasing research on fan cultures and bedroom cultures played out by both genders in multi-mediated worlds by current generations of youth researchers. Crucially this vein of work demonstrates how the young lives of young girls and boys are lived in multiple scenarios. Furthermore, as the forthcoming results of this report will show, girls tend to be more active participating in relevant positions in the civil society cultural organizations, art creativity and social networks.

c) **Class.** In the post-war years age and generation were substitutive factors of class in the explanation of social conflict and social change in western countries. Factors such as mass schooling, consumerism and mass-produced fashion, rock and roll etc all appeared in the same era creating fertile conditions for youth culture. Overarching these, were arguably class differences between young people, the social basis of youth cultures and their relationship with the dominant culture. For the historically important authors of the Birmingham School (influential UK studies from the 1970s) youth cultures were attempting to confront the unsolved contradictions in the parent culture, as symbolic elaborations of class identities, generated by the young people's transition to adult life. The changing relations between young cultures and parent and dominant cultures can explain the coexistence of different youth styles at every historical moment broadly speaking, build social boundaries but as youth culture becomes self-referential of its own past and the category of youth elongates to encompass both older and younger people maintaining any such thing as a clear cut "generation gap". The relationship between youth cultures and class has been stressed by writers such as Paul Willis in the classic study "Learning to Labour" which theorised that young people ultimately reproduce parent culture i.e. the specific social and family environment that plays the role of primary socialisation. Although they may identify with other members of the same age group, young people cannot ignore the fundamental aspects that they share with adults of their own social class (educational opportunities, labour itineraries, town problems, leisure spaces, etc).

d) **Ethnicity.** The Europe of the twenty-first century is one of ever-diversifying character. Second-generation young immigrants linked to colonial pasts, who have experienced their cultures of origin, are uniquely placed as are more recent arrivals that have built up this new Europe. They will have identifications to what is now their home, but this may be restricted if they face discrimination. Through studying street gangs Feixa¹⁸ has looked at youth cultures as "symbolic solutions" to the unresolved problems of the parent culture exemplified street fights between gangs of Hispanic, blacks, Italians, Chinese and other ethnic minorities in North American cities which have often been represented in the cinema (e.g. West Side Story). It is nonetheless dangerous to reduce everything to binary division and opposition between "us" and "the others" and his study wishes to avoid clichés of ethnic generational gap and the now discredited "caught between cultures" thesis. Ethnically hybrid post-war youth cultures borne from decolonization include Caribbean influenced reggae music and Asian underground music in the UK and rai music of Mahgrebians in France or Turkish German hip hop. To some degree these multiethnic contexts have all given rise to processes of "creolisation", that is to say: syncretic creations fruit of the interaction between young people from different origins, like the

¹⁸ Feixa (1993b)

“micro culture” studied by Helena Wulff in London.¹⁹ But even in these contexts the young people’s “reinvention” of ethnic identity is fundamental.

e) **Territory.** In an age where globalisation is seemingly all-pervasive, considerations of the “local” in specific neighbourhoods in shaping destinies is also becoming ever-important for example in devolved power, sub-regional decision-making and the principle of subsidiarity as recently outlined in the Lisbon Treaty. There is a tendency in the existing academic literature to historically envisage youth cultures as essentially urban metropolitan phenomena. Most of the spectacular styles have originated in major cities of western countries (Chicago, San Francisco, New York, London, Paris) with an influence that spreads through communication circuits such as mass media, rock and roll, and fashion across rural/urban/metropolitan borders. But this does not mean that in a small village, a middle-sized town or a big city the groups are the same, or that being “punk” means the same in all of these territories. There’s an urgent need for empirically based comparative analysis to establish correlations at the national and international levels. The emergence of youth, since the post-war era, has encompassed a redefinition of the city in terms of space and time, we are used to hearing claims of the inter-connectedness of social phenomena in multi-media times yet youth culture can also evoke and be tied to certain physical places (a corner, a specific leisure centre, an area in the city). Moreover, the action of young people helps rediscover forgotten or marginal urban spaces that gives new significance to certain areas of the city, and makes squares and streets more human (maybe with unforeseeable uses for example squat parties in disused warehouses abandoned by industry in the face of industrial decline). Different generations of young people have from time to time and place to place, recovered public spaces - that had become invisible - with parties, leisure routes and also graffiti and demonstrations, questioning dominant urban assumptions. At the local level, the emergence of youth cultures is as much about neighbour identities as much talked of centre-periphery dialectics. Youth cultures necessarily adapt to the ecological context, sometimes establishing an unusual symbiosis between “style” and “environment”. On the other hand, youth cultures create their own territory, taking hold of certain urban spaces that they label with their own marks: the corner, the street, the wall, the ball-room, the disco, the urban centre, leisure areas, etc.

1.3.3. Juvenile construction of culture

As a term ‘culture’ presents further problems in neatly defining it. To look it up in a dictionary one is met with multiple explanations. Author of the celebrated book *Subculture*, Dick Hebdige called it “a notoriously ambiguous concept²⁰”. The cultural historian Raymond Williams called it “one of the two or three most complicated words in the English language²¹” His definition is threefold: firstly intellectual, spiritual and aesthetic development, secondly a ‘way of life’ and thirdly artistic development. The term is often demarcated into the high culture vs. mass (or popular) culture dialectic. Needless to say, youth culture is synonymous with mass produced popular culture. The study of culture has a potentially wide area of application, including within its boundaries for example the following four possible elements: (i) official leisure policies entailing containment and control via state structures, (ii) the economic organisation of creative and cultural industries, (iii) textual content analysis as well as (iv) the symbolic practices attached to the production and reception of cultural processes which, as we will see, have often been equated with resistance. Culture conceptualised as a lived, everyday experience, rather than the preserve of the privileged, is central to Willis’s idea of a ‘common culture’, which underpins youth culture.²² In the specific arena of youth culture, the root term ‘culture’ has given rise to numerous variants; most significantly ‘subculture’ which carries implications of the oppositional and unofficial. The political possibilities of youth and youth culture were central to subcultural studies. Leading proponent Dick Hebdige explained in his book entitled *Subculture: the Meaning of Style*: ‘spectacular subcultures express

¹⁹ See, for example, Wulff, Helena ((1988).

²⁰ Hebdige, Dick (1979:5)

²¹ Williams, Raymond (1976:76)

²² See, for example, Willis (1990; 1998)

forbidden forms (transgressions of sartorial and behavioural codes, law-breaking etc).²³, demonstrating the link between subcultures and crime.

While received wisdom dictates that western youth culture emerged after the Second World War, stimulated by factors including rock and roll, consumerism, compulsory schooling and urban restructure/decay earlier historical antecedents can be traced.²⁴ It is not an overstatement however to claim that demographic change and technological advance created fertile conditions for mass - produced western post war youth culture. The advent of the affluent teenager in the 1950s provided an emphatically materialist contrast with the comparative period of depression, austerity and material sparseness known by the parent generation.²⁵ The economic shift from a work-based to leisure-based society has been cause and effect of youth culture's growth over the twentieth century²⁶: arguably the two have become increasingly interlinked with ever-more porous boundaries between them rather than linear logic would suggest. The growth of the creative and cultural industries has largely been youth-driven.

In much of Europe the advent of post-war youth culture and popular culture has been seen as part of a threatening process of 'Americanisation'. Sometimes negative accounts come across as sentimental, nostalgic and wistful in mourning the passing of the honourable 'old way of life' which fear lowbrow US trash threatening to erode national individual cultural identity. Parallels can be drawn with the Frankfurt school critique²⁷ around the supposed manipulative powers and negative homogenising effects of popular culture. The arguments remain but the targets have shifted to violent videos, Sony playstation and the Facebook have become modern substitutes – although not all of these are straightforwardly American.

The compound term youth culture is an evocative phrase. It has figured in the popular imagination for 4 decades now. Its cocktail components are comprised of hedonism and idealism. The pleasure-seeking hedonist pole around which youth culture revolves is intrinsic to the very state of being young and contains connotations of irresponsibility. Common-sense characterisations of youth culture as equating with sex, drugs and rock and roll intersect with these two elements. Fictional representations in the immediate post-war period have commonly portrayed young people as independent, (as cultural producers and consumers) whilst simultaneously they were held in public esteem as objects deemed necessary of the exercise of restraint and control, (by policy) for their recklessness. Youth culture was present on stage, screen and via the printed word. Popular American films such as *Rebel Without a Cause* (1955) portrayed the glamour of juvenile delinquency and characterised young people as much misunderstood. Giroux comments 'Hollywood and other conduits of media culture capitalised on such fears by conceiving of youth as both a social threat and a lucrative market'²⁸.

Traditionally youth carries with it a set of assumptions as a period of the life cycle relatively unencumbered by the responsibilities of adult life, thus youth - the category of people - is looked upon jealously by those later on in life. Oscar Wilde once commented that 'youth is wasted on the young' alluding to the youthful abandon that the young are able to conduct themselves with. Sexuality for example continues to be one of the most complex aspects of youth considerations today – being at the heart of debates on subjects from teen pregnancy to paedophilia.

All youth cultures crucially integrate heterogeneous material and immaterial elements, coming from trends, music, language, cultural practice and focal activities:

a) **Language.** Youth cultures frequently exhibit new forms of oral expression that contribute to characterising them, as opposed to the adults' group: words, idioms, phrases, intonation, etc. Young people can borrow elements from previously marginal argots e.g. drugs argot, delinquency argot and the argot of ethnic minorities and utilise these in the creation of new language. The use of metaphors, semantic inversion and playing with language (like the French

²³ Hedbige, Dick (1979:91–92)

²⁴ See, for example, Pearson (1983).

²⁵ cf. Goldthorpe *et al.*, (1968).

²⁶ See Roberts (1999)

²⁷ (e.g. Adorno and Horkheimer, (1979)

²⁸ Giroux (1997)

verlan: changing the order of syllables) are common procedures. Sometimes the youth argots reach wide ranges of the population. Sometimes they are initiating languages for smaller groups that later on spread. In all cases the group argot reflects the focal experiences of the group²⁹

b) **Music.** The emergence of youth cultures is closely related to the birth of rock and roll, the first big generational music consumption and production of music have since been core elements in most youth styles, as a means of self-definition and emblem to mark group identity. The evolution of subcultures is often associated to musical tendencies: Elvis and the *ted*, The Who and the *mod*, reggae music and *the Rastafarian*, folk music and psychedelic and the *hippies*, the Sex Pistols and the *punk*, Public Enemy and *rappers*, Iron Maiden and the *heavies*, etc. Although at some other times the identification between music and style is less obvious: as stated above the first skinheads liked *ska* (black derived) before latterly identifying with *oi music* (aggressive white-power stance) demonstrating how styles can undergo reinvention. It is important to underline that most young people make a selective and creative use of the music they hear on the radio, the hi-fi or at gigs or in practical formation of bands³⁰

c) **Aesthetics.** Most styles have identified with a visible aesthetic element (hairstyle, clothes, accessories, etc): the teds' Edwardian clothing (originally used by Dandies during King Edward's time), the rockers' quiff and jacket, the mods' tailored suits, the skinhead's shaven heads and military boots, the hippies' flowered dresses and long hair, the Rastafarian dreadlock, the punks' safety pins and Mohican hairstyles, etc. But appearances should not be mistaken with the actors: uniforms are very rarely standardised, but rather a wide repertory used by every individual and by every group in a creative way. What most styles do share is the will to establish differences with adults and with other youth groups. Although accessories are often found in the market, sometimes these are handcrafted by the young people themselves, or they are purchased in alternative commercial circuits produced by the subcultures (drugstores and hippy markets, or the tianguis of the Mexican *chavos banda*, etc). Although only a few young people adopt the complete uniform of a style, many of them use some elements and attribute them a specific significance. Some subcultural styles are a source of inspiration for the group of young people, making up fashion tendencies of a whole generation (as happened with a few elements of the hippy or punk trend). But the universalisation of a style is doubtlessly a double-edged sword because it is easily commercially appropriated and it loses all its rebellious potential³¹

d) **Cultural production.** Styles are not just passive recipients of audiovisual media, they also express themselves publicly through a series of cultural productions: magazines, fanzines, graffiti, painting, tattoos, video productions free radio broadcast, cinema films, etc. This is increasingly the case with the rise of new media. These productions have an internal function (to reaffirm the group borders) and an external function (to promote the dialogue with other social and youth instances). For this purpose they use the conventional channels (mass communication media, market) or underground channels (underground magazines, free radio broadcasts). One of their purposes is to reverse the negative view that is socially attached to certain styles, transforming the stigma into an emblem: the group marks found by studying different communication products constitute a resistance to disqualification.³²

e) **Focal activities.** Subcultural identification is often materialised by participating in certain rituals and focal activities associated with them: the mods' passion about scooters, the skinheads' football matches or the hippies smoking marihuana. It is usually leisure activities. Frequenting certain places (pubs, discos, bars or clubs) or following certain city routes can determine the style borders. Sometimes, these focal activities become defining elements of style itself: skaters, breakers, graffers, taggers, etc.³³ In recent years, the new technology (especially the internet) has become a core space where old and new focal activities are expressed, as occurs with social networking experiences explained later in this report.

Today, the cultural construction of youth and the juvenile construction of culture are not separate processes. Both dimensions are in a continual dialogue, illustrating the interactions

²⁹ Hall (1977: 15); Rodríguez, (1989); Hernández, (1991).

³⁰ Frith (1982); Bondi (1984); Aguilar et al. (1993).

³¹ Clarke (1983); Delaporte (1982); Willis (1990).

³² Reguillo (1991); Urteaga (1995)

³³ Flores (1986); Hall and Jefferson (1983).

between youth and surrounding society. Actually, the cultural sector is one of the few social spaces where young people are not in a subaltern position, but they participate actively in the creation of new cultural movements. This will be reprised highlighted when we will make an overview of the emergent youth culture trends.

1.4. Youth policies, cultural policies and access to culture

Youth policies in Europe are a complex mixture of supranational, national, regional and local influences, strategies, instruments and programmes aiming at meeting the needs and expectations of young people. A broader concept of “youth policies” includes also those policy instruments and initiatives from other policy areas that affect young people in one way or another, and are not necessarily targeted towards them. Throughout the last 20 years of development and improvement of youth policies, there has been an attempt for a knowledge-based approach to policy-making, considering the changing realities and permanently fluctuating circumstances of younger generations in Europe.

“The purpose of youth policy is to create conditions for learning, opportunity and experience which ensure and enable young people to develop the knowledge, skills and competences to be actors of democracy and to integrate into society, in particular playing active part in both civil society and the labour market. The key measures of youth policies are to promote citizenship learning and the integrated policy approach.”³⁴

Youth policies have always been characterised by a high degree of complexity. This is not only because of the different levels of players involved in the policy-making and implementation process, but also because of the diverse aspects that need to be taken into account, such as: education, culture, employment and work, social cohesion and inclusion, social conditions (housing, criminality, health, etc.). Each of them requires specific actions and youth policies basically coexist with more general matters involving the whole population.

Institutionalisation of culture is marked with heterogeneity – diverse players undertake actions: cultural institutions, cultural networks, professional organisations, non-governmental organisations, foundations, etc.). There is often a lack of communication between the three sectors (public, private and the civil society) bringing more challenges and obstacles, as regards access of youth and youth participation.

Another dimension of complexity was already mentioned above, and it concerns the way that different countries define “young people” and the difficulty to come up with a strict definition.

Cultural policies in Europe generally aim at serving certain democratic objectives and reflect value systems such as accessibility, awareness-raising, citizen education and equal access to all cultural goods, services and institutions.

“Access and participation are essential policy-issues in democratic settings and Participation in cultural life is a fundamental policy-issue in democratic settings and in public administration the authorities are faced with the challenge to design policies that take into account the citizen and their needs. Legal instruments are important but they are not policies nor immediate solutions but framework for action and policies. It’s at the policy level that the real test begins on how to assure participation and access to cultural life.”³⁵

In most of the Member States the administration related to access to culture is either a duty of the Ministry of Culture or the Ministry of Education.³⁶ In some of the countries, decentralisation

³⁴ Siurala, Lasse (2005). A European Framework for Youth Policy. Directorate of Youth and Sport, Council of Europe Publishing

³⁵ Laaksonen(2006).

³⁶ Concrete examples and policy priorities on national level are outlined in Chapter 3.4.

of cultural administration and federal state administration has also given decision powers to regional governments. Children and education usually rank high in the lists of policy principles but in case of youth it is not always the case. The Member States design quite independently their youth (culture) policies and may not connect their youth policy principles with those of the European institutions.

Before 2001, the activities of the European Institutions in the field of policies for young people mainly focused on the design and implementation of specific programmes, such as the 'Youth for Europe' Programme, launched in 1988. However, there was a clear consensus that this action and cooperation needed to be further consolidated and that young people themselves needed to be more involved.

In 1998, the European Commission and the Council of Europe set up a Partnership in the field of youth³⁷. The Partnership first focused on the training of youth workers and was then extended to two further strands, research and regional cooperation with a focus on Euro-Med. The Partnership provides an added value to the two institutions' policies and programmes, targeting and involving young people in Europe and beyond.

The *White Paper on Youth*, published by the European Commission in 2001³⁸ represents the first step in setting up a coherent youth policy framework in the European Union. It claims that investing in young people will be one of the keys to success in achieving the objectives of the Lisbon European Council. The same statement has been endorsed in the European *Youth Pact* adopted in March 2005 as one of the instruments for promoting growth and jobs within the revised Lisbon Strategy. The Pact has three strands³⁹:

- Employment and social integration
- Education, training and mobility
- Reconciling work and family life

Several initiatives, such as the European Commission's "Youth in Action programme" and the European Youth portal⁴⁰, the European Knowledge Centre for Youth Policy (a tool of the Partnership between the European Commission and the Council of Europe in the field of Youth as mentioned above), are direct results of this on-going process to foster the involvement of young people.

In the Communication *Promoting young people's full participation in education, employment and society*, adopted by the Commission in September 2007⁴¹, a new impulse is given to educational, employment and inclusion policies with the prospect of improving the implementation of the European Youth Pact. Access to culture is recognised in this document as an essential element in achieving an active participation of young people in the society.

One of the goals of this framework process led by the European Union is addressed to the Member States and calls for the implementation of strategies aimed at fostering the participation of young people in public and cultural life and enhancing the cooperation in the field of youth policies among different levels: the European, the national and the local ones.

Facing the challenges of the new millennium, such as globalisation, the demographic trends, a changing youth culture, participation in society and the European integration, the framework identifies several issues for further elaboration:

³⁷ <http://youth-partnership.coe.int/youth-partnership/> Last consulted on 15 June 2010

³⁸ Commission of the European Communities (2001), *A new impetus for European Youth*, Brussels.

³⁹ Chapter 3.3. provides a chronological and analytical view on the past and present youth policies, programmes and funds, and how they reflect access to culture and cultural participation.

⁴⁰ <http://europa.eu/youth/>

⁴¹ Communication from the Commission to the European Parliament, the Council, the European economic and social committee and the Committee of the Regions promoting young people's full participation in education, employment and society [COM (2007) 498]

- To enhance the participation of young people in decision-making processes, ensuring their consultation in all the decisions concerning them, stimulate their entry into social life and sustaining an active citizenship;
- To ensure access to education and education opportunities as a way to express identities and values; this meaning the creation of available spaces (both physical and expressive) for free creativity and socializing,
- To sustain employment and young entrepreneurship and give formal and informal education to help develop autonomy among young people;
- To enhance social inclusion in the knowledge market by ensuring an active information formulated in the language of young people;
- To promote mobility of young people in their own country and in Europe;
- To promote the access of young people to culture as actors or users; access to culture increases the opportunities for integration and success for their full participation in society.

The European Union has a unique role to play in promoting and bringing out the richness and diversity of the European culture. Many responses to this challenge could come from young people, if they were given a chance to be heard and express themselves.

As largely accepted, culture can be a vector of cohesion and integration, facilitating social inclusion and dialogue between generations.

“Participation in cultural activities, together with access, forms the backbone of cultural rights but understanding access and participation in a large way permits us to include other aspects such as access to information and freedom of opinion and expression; right to education; self-determination; freedom of expression; cooperation or aspect of cultural diversity and minority rights that all form an important part of the [cultural] life of a society⁴²”.

On 22 May 2008 the Council of Ministers of the European Union adopted a resolution on the participation of young people with fewer opportunities. This resolution includes cultural exclusion as one of the obstacles to participation.

In a study carried out by the Centre for Public Policy at North Umbria University for the European Commission in 2005 on cultural policies and social exclusion⁴³ young people, especially the young unemployed, are perceived to be one of the three groups at risk of cultural exclusion (the others being, refugees and immigrants, and disabled people). In their findings, access to cultural activities can be very important in promoting greater social inclusion by:

- **building skills:** participation of young people in drama and theatre workshops can enhance their confidence and develop team-working and interpersonal skills and other generic transferable skills. They can encourage young people disaffected by formal education and training to seek employment or additional training in the performing arts sector.
- **enhancing self-esteem and identity:** projects promoting involvement in cultural activities can lead to greater self-confidence and higher self-esteem, lead to increased participation in society and in the labour market and the consolidation of a positive sense of identity for many groups at risk of exclusion such as disadvantaged young people, disabled people and minority ethnic groups.
- **overcoming discrimination and tensions resulting from cultural differences:** the integration of immigrants can be promoted through language classes or the use of drama or dance in schools to celebrate different cultures.
- **creating employment opportunities:** fostering arts education in formal and in informal education, it can encourage employment in the creative industries.

⁴² Laaksonen (2010), *Making culture accessible*, Council of Europe publications.

⁴³ See Centre for Public Policy, Northumbria University (2005), *Report of a thematic study using transnational comparisons to analyse and identify cultural policies and programmes that contribute to preventing and reducing poverty and social exclusion*, Newcastle upon Tyne. The study analyses and identifies cultural policies and programmes that contribute to preventing and reducing poverty and social exclusion in eight Member States (Denmark, Finland, France, Germany, Italy, Spain, Sweden and the United Kingdom)

- **increasing access to information and services**
- **promoting social integration**

The potential of culture in achieving such results is increasingly recognised by policy-makers. Member States are promoting many cultural activities contributing to extend the access to culture for young people. It appears that cultural and youth strategies are attaining a higher and higher degree of convergence and cooperation.

1.5. Access of youth to the cultural sector

The chief of arts and culture of the cabinet of the Mayor of London, Munira Mirza, argues that too much emphasis has been placed on making events "user-friendly". She said:

"Too often, it is presumed that young people will only like art that they can immediately relate to. Working-class students may be steered towards popular culture like hip-hop, new media and film on the basis that they will find older art forms such as opera or ballet irrelevant. (...) There's been a kind of inverse snobbery about culture. I get the feeling some people would look at Shakespeare and say, that's a bit too intimidating for working-class people. (...) If we achieve anything, I would like to help all people think that it is for them, or that the National Gallery, for example, is for them, that it belongs to you."⁴⁴

Children and young people need attention, guidance and opportunities to live meaningful experiences and have healthy emotional experiences that culture can give them. The cultural sector has always been quite sensitive to their needs.

The overall understanding and concrete policy measures related to access of young people to culture, taken by cultural policies actors at all levels, contributes to the complex picture.

Cultural policy documents and programmes as regards "access of young people to culture" comprise the following main aspects⁴⁵:

- Young people as users, buyers, consumers, audiences. This is mainly related to cultural participation, aiming at facilitating access of young people to certain cultural organisations having high quality programming, and certain added value, which are less attended by young people. These are: museums, national and regional galleries, operas and drama theatre performances, symphonic orchestra concerts, libraries, etc. A commonly used policy measure is offering subsidized prices, seasonal tickets, decreased subscription schemes, or free access for young people. The responsibility for attracting young people as regular users is in the hands of policy-makers but should be also in the focus of attention of marketing and public relations specialists and departments in cultural organisations, attempting at attracting young people as an especially targeted market segment.
- Young people as active participants and creators of arts. This aspect is very tightly connected with educational policies at all levels – from the primary and secondary school to higher education, life-long learning and vocational training. There is a need for a better cooperation between players and programmes related both to cultural and educational policies and instruments in regard to arts education. Policies related to culture and arts as part of leisure time of young people include motivation of young people to be involved in amateur art forms, community art, art related to social change.

Access of young people to culture is understood by cultural policy makers mainly as the need to implement policy instruments to increase the access primarily to classical and traditional forms of art and culture, such as cultural heritage sites, visual arts (museums and galleries), performing arts (theatres, opera halls, etc.), libraries, cultural and community centres, as well as all other forms of cultural supply, offered primarily by the subsidised cultural organisations, benefiting by state funding. Access to contemporary "fringe" forms of art and artistic experiments, institutionally represented mainly by non-profit organisations, as well as access to media-related art forms and entertainment (leisure) industry branches having artistic/cultural elements, are less or not at all considered by cultural policy documents and programmes.

⁴⁴ Mark Brown "Give young people high culture not hip-hop", *Guardian.co.uk*, 24 November 2008

⁴⁵ Chapter 3.3 and 3.4. provide a closer analysis of cultural policy objectives and actions related to access of young people to culture.

In official cultural policy documents at supra-national, national and sub-national levels in Europe, “youth access to culture” is closely connected with the following policy priorities⁴⁶:

- Increasing access to heritage sites, museums and other cultural institutions, especially for young people and vulnerable groups of the population.
- Employment in the cultural sector – including facilitating better jobs for young people in the cultural sector (public, private and non-profit).
- Implementation of new technologies in the cultural sector and connecting related activities with the leisure time of young people. Contemporary ways to seek, digest and disseminate information and knowledge as regards cultural experiences - both as consumers and active participants.
- Artistic mobility and cultural cooperation across borders – increasing the access of young people to cultural experiences and cultural organisations abroad.
- Cultural consumption and participation.
- Arts and formal cultural education – including all programs and connecting arts and artists with school curricular from primary levels to university in order to help young people to be actively involved as participants, and not only as consumers and art users.
- Amateur arts in cultural and community centres and clubs – connected mainly with regionalisation policies, access of young people to arts and culture in isolated areas and peripheral zones.
- Preservation of culture and language of minority groups and intergenerational transmission of customs, traditions, art forms and language
- Intercultural dialogue and social cohesion.

Access to culture and participation in cultural and public life is an issue, important not only for youth policies, but also for cultural policies and educational policies. It is an issue requiring an ongoing cooperation, synchronisation and joined efforts between players and programmes in these three areas.

1.6. Previous and existing studies

In Europe the main institution that provides data on youth is Eurostat⁴⁷, the statistical office of the European Union that offers general figures on youth issues and on participation. There are efforts currently being made to increase the scope and quality of youth-related statistics. Through the European statistical system, Eurostat co-operates with the Member States to build up comparable and reliable statistics. The first culture-related survey was carried out in 2001 (covering EU-15) and next on cultural components in 2003 when it was extended to 13 candidate countries.

In 2001 the Eurobarometer⁴⁸ survey on Europeans’ participation in cultural activities (Eurobarometer 2002) described in general terms the participation activities in the Member States. The results of this study reveal, not surprisingly, that a big part of cultural participation is carried out through watching television, and that library and cinema are usually the most frequent places for cultural attendance. In 2001 half of the Europeans did not use a computer and less than one of every ten people that responded to the survey found no obstacles to participation in cultural life. The study does not separate young people as a special target group but underlines that 82% of Europeans consider access to culture as a positive element that can favour participation. This was the first Eurobarometer survey to measure and compare cultural participation. The Eurobarometer “New Europeans and Culture” from 2003 covered the

⁴⁶ Information obtained from desk research and national reports.

⁴⁷ EUROSTAT website : http://epp.eurostat.ec.europa.eu/portal/page/portal/about_eurostat/corporate/introduction

⁴⁸ Eurobarometer is a Commission service, measuring and analysing trends in public opinion in all the Member states and in the candidate countries. Knowing what the general public thinks is important in helping the European Commission draft its legislative proposals, take decisions and evaluate its work.

key cultural elements of the 13 candidate countries concluding that most of the future Europeans thought that the key competences related to culture should be dealt at national level.

The Eurobarometer survey “Young Europeans” from 2007 contains valuable knowledge on the opinions and concern of young Europeans and serves as example of the generated understanding and knowledge of young people. As regards cultural or leisure activities, the study shows that most of the young Europeans prefer physical exercise (45% - walks, bike rides, sports) and spending time with peers (40% - eating, dancing, having a drink, hanging out). Some stereotypes are also enforced, such as women read more than men. It shows that European youth does not participate actively in associations or voluntary activities, and that young people like to read books (21%), watch television (19%), listen to music (17%) and go to the cinema, theatre or a concert (16%). When the same question is surveyed at national level, the numbers tend to be a bit different. In addition, the 2007 Eurostat Pocketbook on Cultural statistics presents some interesting tables on education and participation⁴⁹. The statistics of the pocketbook rely on the pragmatic definition of culture generally agreed upon during the earlier work by the European Leadership Group (LEG).

As regards European studies and analyses, the European Commission ordered in 2004-05 a study entitled “*Analysis of the programmes and initiatives linking culture with education, training and youth in Member States, candidate countries and EEA countries*”⁵⁰. The objective of this study was to “*link formal, non-formal and informal education, vocational training and young people with culture in its various forms of expression (visual arts, music, performing arts, books, reading, cultural heritage)*”. The study identified more than 350 initiatives and programmes that were analysed through eight key descriptors that ran from the project’s domain to the target group and other particularities. The conclusions come up with 5 major themes and 5 types of actions⁵¹:

The conclusions of the study state that

“these proposals do not pretend to cover the total field of a certain number of domains. Nevertheless, within the framework of the proposed set of themes, it is always possible to focus in particular on projects dealing with specific problems such as the development of greater interaction between culture and youth or the non-formal, informal educational sectors, the contribution of foreign culture to cultural and educational policies implemented by EU Member States, initial (or continuing) education of teachers in order to promote cooperation between education and culture as a means of ensuring equal opportunities for young people in the educational system, making culture accessible to the most disadvantaged and poorest groups, forging a link between sports and culture, between culture / education and entrepreneurship, between culture – education and vocational training, and in particular apprenticeships.”

As for statistics and comparative studies regarding the Member States, the first problem that we face when comparing data on access and participation in different countries is the divergence in the ways that the cultural field, access or participation are defined. Most European countries do carry out surveys on art/culture attendance and on cultural participation, and these surveys do share some similar operative models. However, at the all-European level we can observe a lack of harmonised framework for cultural statistics. At the same time there are a great number of studies on youth cultures, youth participation in the society and even on the cultural preferences of young people, but this data is difficult to compare.

Apart from the Eurobarometer there are no European-level studies on the access/participation of young people in cultural life. Most of the Member States do carry out statistics and/or surveys

⁴⁹ Access is not among the main elements of the survey but other interesting figures are displayed. See more in Annex III.2.

⁵⁰ Call for Tender 2008/01 “Study on access of young people to culture”

⁵¹ Themes: Making school more appealing (using culture as a means of renovation education projects), Vocational training for cultural mediators and players, Transmission of know-how, intergenerational and intercultural vocational training, Culture and science, Promotion of artistic professions and cultural professions

Actions: The need to support small projects (local initiatives or micro projects) – an alternative to transnationalism?; Toward new mobility initiatives (cultural volunteer work, open to all, but in particular to senior citizens); Everlasting partnerships: pilot projects; The need to support the creation of active and strong networks; The importance on valorisation

on cultural participation at national level. In most cases these studies describe the variety of cultural institutions and activities in each country, the attendance of people in cultural activities and institutions, and (public) cultural expenditure. These studies tend to focus more on different forms of participation rather than the structures that favour access. Therefore, we have found very few national surveys on the access to culture. Few exceptions are the *Accessibility of culture in the regions: interrogatory and expert interviews* commissioned in Latvia in 2007 by the Ministry of Culture and carried out by the Baltic Institute of Social Sciences and a survey conducted in 2006 in France by TNS Sofres. In the latter survey the population was not divided into age groups but the sample reflected a general feeling in a country where access to culture is considered to be a right.

Even if studies on the participation of young people in culture and their cultural needs do exist⁵² the cultural participation (and access) of young people does not seem to be a priority issue, and there are elements that are not analysed in a systematic way, which may lead to the fact that there is an entire sector of juvenile culture that remains unexplored. Based on an analysis of cultural statistics and surveys from different countries, and despite the fact that in many cases young people are sampled as a separate age group, there are also studies that show no accentuated differences between young people and other age groups in their cultural/art participation references. The obstacles for participation in culture have not been surveyed in great detail but most of the surveys associate the lack of money, transport, interest or a geographic imbalance or class division with the difficulties to access culture. The surveys seem to agree that the family environment is a fundamental element in encouraging participation.

In 2008 the Eurocities⁵³ Working Group on Young People and culture produced a study on successful policy models, strategies, instruments and tools that foster inclusion of young people through culture in European cities. The result is an impressive set of good practices from ten countries (some of which are included in the list of best practices of this study) that highlight the connection between arts, culture, education and the labour market. The examples presented in the study are organised according to different classifications (nature, type, etc.) and analyse the access of young people to the planning or organisational phases of different initiatives. The examples include actions from “*young people gave the topics which interested them*” (European Youth Capital – Rotterdam) to “*young artists cooperate to some extent in the jury; accompanying to the project*” (Jugenskunstbiennale – Chemnitz). The study has great value as it gives visibility to several local projects and shows the importance access to cultural activities for integration and involvement of young people in local activities.

⁵² See bibliography and Annex III.

⁵³ The EURO CITIES Organisation is a major European network with more than 130 city members in over 30 countries.

2. LEGAL FRAMEWORK ON ACCESS OF YOUNG PEOPLE TO CULTURE AT NATIONAL AND TRANSNATIONAL LEVEL

Within this study, access is understood as a fundamental right of young people to participate in the society as members of full rights and responsibilities. In many contexts, *access to culture / cultural life* is considered to be a right even if its legal provisions seem to be scarce. Public policies are strongly linked to regulatory measures, be they laws or other normative instruments. In classical democratic thinking, legal provisions form the basis for policy-making and a big part of parliamentary work is dedicated to law-making or resource allocation. As regards a 'right', a legal provision brings along an obligation, usually of the state or other administration to promote, provide and fulfil the right. For the public policies to be successful regulations or legislations are not necessary but they do form a certain kind of safety net for actions. Governments issue regulations and they are required to implement them.

In this chapter we list existing international and European instruments that make a reference to the access (of young people) to culture and then observe the respective legal provisions that exist in different Member States such as constitutional provisions and specific legislation. The tables corresponding to this sector on the ratification of international instruments are included in the Annex II.

2.1. International and European agreements and processes

Access to cultural life is about proving opportunities, options, resources, spaces for creation and funding. However, access to cultural life has almost no direct international legal provisions but is included in the right to participate in cultural life. The two rights, however, have a different nature and even if interconnected, they need separate legal provisions.

2.1.1. United Nations

On 20 November 2009, the Committee on Economic, Social and Cultural Rights of the United Nations Economic and Social Committee adopted in its forty-third session adapted a **General Comment no. 21 on the Right of Everyone to Participate in Cultural Life**.⁵⁴ The General Comment represents an enlargement of the Article 15.1.a. of the International Covenant on Economic, Social and Cultural Rights mentioned above. The General Comment states:

There are, among others, three interrelated main components of the right to participate or take part in cultural life: (a) participation in, (b) access to, and (c) contribution to cultural life.

As related the definition of 'access', the General Comment states:

"Access covers in particular, the right of everyone - alone, in association with others or as a community - to know and understand his or her own culture and that of others through education and information, and to receive quality education and training with due regard for cultural identity. Everyone also has the right to learn about forms of expression and dissemination through any technical medium of information or communication, to follow a way of life associated with the use of cultural goods and resources such as land, water, biodiversity, language or specific institutions, and to benefit from the cultural heritage and the creation of other individuals and communities."

⁵⁴ The General Comment is included in Annex VI

The United Nations Framework does not include a specific instrument related to the access of people to cultural life but several instruments on the participation in cultural life. Even though the General Comment No. 21 does not include young people as a specific target group, a special attention is given to minorities, immigrants and indigenous people.

The right to participate in cultural life is included in the Article 27 of **the Universal Declaration of Human Rights**: “Everyone has the right to freely participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits” (27.1.). The right to participate in cultural life is also included in the legally binding **International Covenant on Economic, Social and Cultural Rights** (United Nations, 1966) in Article 15.1.a. It is also mentioned in the Article 27 of the International Covenant on Civil and Political Rights (United Nations, 1966): “in those States in which ethnic, religious or linguistic minorities exist, persons belonging to such minorities shall not be denied the right, in community with the other members of their group, to enjoy their own culture, to profess and practice their own religion, or to use their own language.”

The 1970 **UNESCO Recommendation on Participation by the People at Large in Cultural Life and Their Contribution to it** acknowledges that:

” Access to culture and participation in cultural life are two complementary aspects of the same thing, as is evident from the way in which one affects the other-access may promote participation in cultural life and participation may broaden access to culture by endowing it with its true meaning-and that without participation, mere access to culture necessarily falls short of the objectives of cultural development” and that “access and participation, which should provide everyone with the opportunity not only to receive benefits but also to express himself in all the circumstances of social life, imply the greatest liberty and tolerance in the fields of cultural training and the creation and dissemination of culture.”

According to the Recommendation as stated above, access to culture means

(a) concrete opportunities available to everyone, in particular through the creation of the appropriate socio-economic conditions, for freely obtaining information, training, knowledge and understanding, and for enjoying cultural values and cultural property.

In relation to the youth access to culture, the Recommendation states in its Article 16 on Youth:

16. Member States or the appropriate authorities should offer young people a wide range of cultural activities which correspond to their needs and aspirations, encourage them to acquire a sense of social responsibility, awaken their interest in the cultural heritage of their own country and in that of all mankind and, with a view to cultural co-operation in a spirit of friendship, international understanding and peace, promote the ideals of humanism and respect for widely recognized educational and moral principles.

As an example of a non-binding but useful exercise in grouping cultural rights under one international instrument, in 2007 the Observatory of Diversity and Cultural Rights (placed at the Interdisciplinary Institute of Ethics and Human Rights at the Fribourg University) adopted jointly with the Organisation Internationale de la Francophonie and UNESCO a **Declaration on Cultural Rights**. This declaration gathers in its articles the main cultural rights mentioned in international instruments. The Article 5 (out of 12 articles) makes a reference to the access to cultural life

Article 5 (access to and participation in cultural life)

Everyone, alone or in community with others, has the right to access and participate freely in cultural life through the activities of one's choice, regardless of frontiers. This right includes in particular;

The freedom to express oneself, in public or in private in the language(s) of one's choice

The freedom to exercise, in conformity with the rights recognised in the present Declaration, one's own cultural practices and to follow a way of life associated with the promotion of one's cultural resources, notably in the area of the use of and in the production of goods and services;

The freedom to develop and share knowledge and cultural expressions, to conduct research and to participate in different forms of creation as well as to benefit from these;

As regards youth access to culture the main international instrument is the *Convention on the Rights of the Child* (United Nations, 1989) that contains references to this right in Articles 20, 29 and especially 30 and 31

Article 30

In those States in which ethnic, religious or linguistic minorities or persons of indigenous origin exist, a child belonging to such a minority or who is indigenous shall not be denied the right, in community with other members of his or her group, to enjoy his or her own culture, to profess and practise his or her own religion, or to use his or her own language.

Article 31

1. States Parties recognize the right of the child to rest and leisure, to engage in play and recreational activities appropriate to the age of the child and to participate freely in cultural life and the arts.

2. States Parties shall respect and promote the right of the child to participate fully in cultural and artistic life and shall encourage the provision of appropriate and equal opportunities for cultural, artistic, recreational and leisure activity.

In addition, ***The Convention on the Rights of Persons with Disabilities*** (United Nations, 2006) contains this right in Article 30:

1. States Parties recognize the right of persons with disabilities to take part on an equal basis with others in cultural life, and shall take all appropriate measures to ensure that persons with disabilities:

(a) Enjoy access to cultural materials in accessible formats;

(b) Enjoy access to television programmes, films, theatre and other cultural activities, in accessible formats;

(c) Enjoy access to places for cultural performances or services, such as theatres, museums, cinemas, libraries and tourism services, and, as far as possible, enjoy access to monuments and sites of national cultural importance.

The UNESCO Convention on the protection and promotion of the diversity of cultural expressions (UNESCO, 2005) has within its article 7 on the measures to promote cultural expressions a reference to access to cultural diversity

Article 7 Measures to promote cultural expressions

1. Parties shall endeavour to create in their territory an environment which encourages individuals and social groups:

(a) to create, produce, disseminate, distribute and have access to their own cultural expressions, paying due attention to the special circumstances and needs of women as well as social groups, including persons belonging to minorities and indigenous peoples;

(b) to have access to diverse cultural expressions from within their territory as well as from other countries of the world

2. parties shall also endeavour to recognize the important contribution of artists, others involved in the creative process, cultural communities, and organisations that support their work, and their central role in nurturing the diversity of cultural expressions.

The guiding principles of the Convention, thus, include a principle of equitable access to cultural diversity, diverse cultural expressions and dissemination as they enhance and encourage cultural diversity and mutual understanding. Abiding by the principle of equal dignity of all cultures, including minority and indigenous cultures, the Convention advocates equitable access to a rich and diverse range of cultural content.

The UNESCO Convention was approved by the Council on behalf of the Community by means of Decision 2006/515/EC (18/5/2006). The Council decision is based on the procedural legal basis of Article 300(2) and (3) EC. According to paragraph 7 of Article 300 EC, agreements concluded under the conditions set out in Article 300 EC 'shall be binding on *the institutions of the Community* and on *the Member States*'. The UNESCO Convention is thus *binding* on the Community, and forms part of the EC legal order.

2.1.2. Council of Europe

As regards the instruments designed within the framework of the Council of Europe, access to culture is not mentioned in the European Convention on Human Rights (1950). The European Cultural Convention (1959) mentions in its Article 5:

Each Contracting Party shall regard the objects of European cultural value placed under its control as integral parts of the common cultural heritage of Europe, shall take appropriate measures to safeguard them and shall ensure reasonable access thereto.

2.1.3. European Union

As regards the EU treaties little can be found on access of young people to culture. The cultural aspects first became an active concern of the European Community as a direct consequence of the Treaty of European Union of 1992 (the Maastricht Treaty). Article 167 (ex-article 151 TEC) of the Treaty on the Functioning of the European Union mentions that, "the Union shall contribute to the flowering of the cultures of the Member States, while respecting their national and regional diversity and at the same time bringing the common cultural heritage to the fore". As regards young people, Article 165 (ex-article 149 TEC) states that the Union action will also be directed at "encouraging the development of youth exchanges and of exchanges of socio-educational instructors, and encouraging the participation of young people in democratic life in Europe". The last part of this sentence has been added by the Lisbon Treaty (2009). In addition, the Charter of the Fundamental Rights of the European Union (2000) has two articles on culture but access to culture is not mentioned.

2.2. National legislations

In Europe, the legal instruments that refer to access to culture can mainly be found in constitutional frameworks. The Member States have adopted the Human Rights framework as a basis of equal treatment, non-discrimination and fundamental freedoms that all are essential elements of providing the adequate conditions for accessing cultural life. In this section we will analyse the constitutional provisions of the Member States as well as any possible existing specific legislations.

2.2.1. Constitutional provisions

Constitution refers to a set of rules that define the nature and extent of government. Basically a constitution defines the functions of a government, its fundamental political principles and regulates the structure, procedures, powers and duties of the executive authorities. Constitutions also provide the citizen with rights in order to guarantee equal treatment and non-discrimination. Quite famously there has not been a lot of room for *culture* in the older constitutions and it is quite recently that cultural notions have been included. The same way constitutions tend not to mention young people as target groups but include them when referring to all citizens. Legal elements related to access and participation in cultural life in the European Constitutional frameworks are described in more detail in Tables 1 and 2 of Annex II. However, it is important to underline that the information in this sub-chapter is not easily comparable due to the differences in the legal frameworks of the countries.

2.2.2. Separate laws on access to culture of young people, youth policies or cultural/educative activities of young people

Most of the Member States do not have specific legal provisions on access to culture of young people – in fact some of the national reports prepared for this study underline that legislation in general seems to be focused on so called high culture more than youth culture.

The information in the following table is obtained directly from the national reports. Our objective with the table is to show whether the Member States have specific laws, regulations or other legal provisions on access of young people to culture, youth policies or cultural/educative activities of young people.⁵⁵

⁵⁵ Access to culture is at times absent from the regulations that should cover it most. For example the Finnish national report used for this study states that “Quite surprisingly, the access of young people to culture is not mentioned in the following acts: Library Act (1998), Municipal Cultural Activities Act (1992), Museum Act (1992) and Theatres and Orchestras Act (1992). All art institutions receiving statutory aid are, however, expected to organise arts education activities. These activities can be aimed at children, young people or adults.”

Specific legislation on the access of young people to culture in the Member States⁵⁶**Austria**On culture:**National level:**

The Arts Support Act (1981) states that in addition to the monthly radio and television fees, an appropriate contribution of euro 0.48 per month should be dedicated to the support of contemporary arts. This contribution is raised and distributed between the state and the provinces in ratio of 70:30. Out of the 70% state share, 85% go to the Arts Department of the Federal Ministry for Education, Arts and Culture, most of which is spent on arts education of young people; the rest is allocated to matters related to heritage protection and museums.

Basic Law on Civil Rights, Paragraph 17a (1982) that guarantees freedom for the arts.

Provincial level:

Every province in Austria, except for Vienna, has a Cultural Promotion Act, all of which exist since around 1980. These Cultural Promotion Acts manage cultural issues on provincial level.

On youth:**National level:**

Federal Law on the Representation of Youth – which regulates the representation of young people in Austria in front of the policy makers at national level. This is guaranteed by the existence of a representing organisation (BJV), which advises the government on youth matters.

Federal Law on Supportive Measures for the Youth – which regulates the support and promotion of out of school youth education, especially the promotion of the development of the mental, spiritual, physiological, social, political and ethical competencies of children and young people. Under this law, youth organisations can apply for funding of their projects when these are focused on the above-mentioned topics.

Federal Law on Youth Welfare regulates child-care, mothering protection and related issues.

Federal Law on the Change of the Rights to Vote guarantees the right for young people at 16 years of age to vote on local, regional, national and European level elections.

Provincial and local:

Laws on youth concerning youth protection, youth promotion, representation of the concerns of the youth and the rights of youth with small differences between the content exist in all nine provinces of Austria.

Regional laws on youth welfare also exist in the nine provinces. They refer to the management on different levels – national, districts and municipalities – of issues on child and youth care, adoption, fostering and stationary care.

Regional laws regulate also the representation of rights and interests of children and youth through the ombudsperson.

As regards the young people as creators in Austria since 2000, the social security insurance for artists has been improved as regulation, which makes the cultural field a more attractive occupation for young people as well. Also, a law on arts education from 1998 gives a Grant Status to the Six Art Colleges (Graz, Linz, Salzburg and three in Vienna for programmes in music, design, drama, painting or culture.

⁵⁶ Information obtained from the national reports.

Specific legislation on the access of young people to culture in the Member States

Belgium

The linguistic communities do not have 'laws' but 'decrees'. The following decrees are important as regards young people and the access to culture.

Flanders:

Decree concerning the Flemish Youth- and Children's' Rights Policy 18.07.2008 (Decreet houdende het voeren van een Vlaams jeugd- en kinderrechtenbeleid).
Order of the Flemish Government concerning the subsidising of youth cultural and international initiatives for youth e.g. limits the range to 14 to 25 (Besluit van de Vlaamse Regering houdende de subsidiëring van jeugdculturele en internationale initiatieven voor de jeugd, 14.10.2005).
Arts Decree, 02 April 2004 ('Kunstendecreet') that provides arts education organizations a legal and financial framework
Participation Decree (2008, 'Participatiedecreet' in Dutch) - does not include youth in the principal target groups
Decree on Cultural Heritage (2008, 'Cultureel Erfgoeddecreet' in Dutch)

Wallonia:

- Decree Culture – School, (Décret relatif à la mise en oeuvre, la promotion et le renforcement des Collaborations entre la Culture et l'Enseignement. 24.03.2006), Ministry of Culture
- Decree on Youth Organisations (2009), Ministry of Youth
- Royal Order of 28 August 1977 to Create the Council of Youth of French Expression;
- Decree of 20 June 1980 Governing the Recognition of and the Granting of Subsidies to Youth Organisations;

The German-community :

23.03.1992 - Decree on the Award of Grants for the Costs of Staff for Recognised Museums, Creative Workshops, Regional Organisations for Continuing and Adult Education and Youth Organisations, Youth Centres and Youth Services; and

14.12.1998 - Decree on the Recognition of and Award of Grants to Youth Organisations, Youth Centres and Youth Services.

Bulgaria

Laws related to young people and their cultural/educational activities:

- There is a Draft Law on Youth Development (SAYS, 2008), which provides for culture and cultural activities for youth in Art. 3 (general rights), Art. 8 (administrative support) and Art. 19 (guarantee for services).
- The Law for Physical Education and Sports (1996) is one of the basic laws under which the youth policy of SAYS is constructed and carried.
- Education Act and the Law on Protection and Development of Culture arrange for the schools of art and culture and their curriculum and textbook content.

Youth policies:

- The Youth Policy is determined through strategies elaborated by SAYS (2003-2007; 2008-2013 still not officially published) approved by the Council of Ministers, Bulgaria

Specific legislation on the access of young people to culture in the Member States

Cyprus

No specific laws on access of young people to culture

The Czech Republic

The first attempts to fully deal with youth issues by legal provisions started in the second half on the 1980s. Legal amendments concerning youth issues were prepared until 2006 when these attempts failed for good; the amendments had various names (Youth Act, Act to work with children and youth; Act on supporting the child and youth work). Nowadays this aim is not a priority. Acts that are currently valid and deal with youth are related to education.

Denmark

There are no laws specifically dealing with the access to culture of young people, youth policies or cultural/educative activities of young people. These issues are referred to in the following laws:

The Act on the Folkeskole (Primary and Lower Secondary Education) of 2007 states that: “*The Folkeskole shall in cooperation with the parents provide the pupils with knowledge and skills that prepare them for continuing education, make the pupils keen on learning more, make them familiar with Danish culture and history, give the pupils an understanding of other countries and cultures and contribute to their understanding of the correlation between man and nature, and finally, further each individual pupil’s many-sided development.*”

The role of local governments in providing cultural activities is defined in the Act on Youth and Adult Education. Activities of an approved adult association, hence activities for children and young people up to the age of 25 are subsidized by the local government (Section 15). In addition to this, the local government has to make premises available for the voluntary and educative work of the youth and adult associations. When offering these premises the local government must give priority to activities for children and young people (Section 21, subsection 2). If the local government is not able to provide any premises for the voluntary association, then a subsidy of at least 65 per cent of the operational expenditure is granted to either rented premises or premises owned by the association (cf. Section 25).

Young people are mentioned as a specific group in the Law on Music (regarding teaching children and young people at music schools); the Law on Film (rules for production and promotion of films for children and young people) and the Law on Theatre (regarding child and youth theatres and their subsidy systems).

Estonia

No specific laws on access of young people to culture. The Estonia Child Protection Law from 1992 assures the right for education and teaching of respect for the Estonian language and culture as well as for other languages and cultures.

Specific legislation on the access of young people to culture in the Member States

Finland

The new Youth Act was accepted in 2006. By young people, the legislation refers to those less than 29 years of age. According to this act, youth work refers not only to supporting the active citizenship and social inclusion of young people, but also to supporting their growth and independence. The objective of the legislation is to create favourable circumstances for leisure activities for young people. The aim is to promote young people's activeness within their own communities and the municipal decision-making when dealing with matters concerning the young.

The section 7 of the act states that the youth work and policy are included in the tasks of Finnish municipalities. One of the principal areas of youth work is cultural youth activities. Also multicultural activities are mentioned.

Another important law on defining the access of young people to culture is the Act on Basic Education in the Arts (amended in 1998). Basic education in the arts is goal-oriented, progressing from one level to other. It teaches children and young people skills in self-expression and capabilities needed for vocational, polytechnic and university education in their chosen art form. Participation is voluntary and the education providers may charge moderate fees.

France

A law has been voted in July 1998 against exclusion and for the right to equal opportunities through culture and education. The law considers access to culture and sport as a guaranty for the effectiveness of citizenship. In particular artistic, cultural and sport activities must be promoted in underprivileged urban districts out of the scholar schedule.

A more recent law "for equal opportunities" has been voted in 2006 (n° 2006-396). This law establishes different measures against discrimination and for employment, education and access to public places. It is a direct consequence of the social problems that took place in the underprivileged urban districts during the autumn of 2005.

There is also a law voted in 1949 and modified in 1967 on publications for young people and children.

Specific legislation on the access of young people to culture in the Member States

Germany

The most explicit law governing youth access to culture is the Children and Youth Welfare Law, contained in the Social Welfare Act VIII (SGB VIII). §1 SGB VIII describes the right of young people to education and development, specifically to capacitate young people to participate in social life. §11 SGB VIII explicitly anchors cultural education as an element of out-of-school youth education (e.g. through youth art schools and music schools). The BMFSFJ (The Federal Ministry of Family, Senior Citizens, Women and Youth Affairs) carries out its funding in the framework of the Children and Youth Plan on the basis of §83. §82 enshrines the support of public and independent entities of youth welfare through the Länder. In the Länder, cultural education is generally regulated in youth support acts (Jugendförderungsgesetz). Most however have no direct statutory regulations of the institutions responsible for extra-curricular cultural education, but support them by way of directives. Exceptions are Laws on Music Schools in Brandenburg, Baden-Württemberg, Bavaria, Berlin, Bremen and Saxony-Anhalt; only the first two are more comprehensive. Baden-Württemberg also has a law on public libraries, which can have a bearing on youth access. Saxony is exceptional in that § 2.1 of its Cultural Area Law makes culture a mandatory task of the municipalities and counties. The Commission of Inquiry on Culture recommends improving the legal regulations regarding cultural education as a “constitutive contribution to the safeguarding of cultural infrastructure”. Cultural education is firmly enshrined, and media competence specifically mentioned. The Law on the Support of Youth Voluntary Services provides the legal framework for the Voluntary Social Years (FSJ), including the FSJ Culture. The Children and Youth Plan, based on the Children and Youth Law, describes support programmes, objectives and funding structures; it explicitly mentions media competence as particular objective. The National Integration Plan and the National Plan for a Germany Suitable for Children touch on access of young people to culture and young people’s participation, but are not statutory instruments.

Greece

There are separate laws on youth policies and access of young people to culture, namely Law no.2557/1997 that deals with “Institutions, Measures and Actions for Cultural Development” (Presidential Decree 271/1997). In this specific law, young creators (until 30 years old) are encouraged to participate in a competition entitled “State Award Melina Mercouri” for a monetary prize for the best cultural production piece of the year (all forms of art can participate). The aim of this law is to encourage the participation of young people in cultural production and creative businesses.

Law no.3525 (Presidential Decree 16/2007) deals with “Cultural Sponsorship and legislation” and sets the framework for sponsorship in Greece. Thus, the Greek state provides support for young creators through public commissions and purchasing of works, subsidies for theatre and film productions, and subsidies for the creation of educational music schools (Presidential Decree 1595/2004), literary and other prizes and cultural programming is largely supported by public funds.

In addition, according to its organisational framework (presidential Decree 191/2003), the Ministry of Culture is responsible to establish and fund policies in order to promote cultural life (creativity and access).

Specific legislation on the access of young people to culture in the Member States

Hungary

The Constitution of Hungary and Act LXXVII of 1993 acknowledge youth national and ethnic minorities as state-forming communities enjoying protection and the right to nurture their own language and culture.

Ireland

Although there is no Government legislation in Ireland relating specifically to youth and culture there is legislation relating to access to culture. The Arts Act 2003 is the most recent legislation relating to access to culture and it is an important provision for participation in the arts. It states that it is the responsibility of the Department of Arts, Sport and Tourism and the Arts Council 'to promote the development and participation in the arts.' Access and Participation of all citizens of the Irish State have been long standing goals in strategy documents of both the Department and the Arts Council. The Arts Act 1973 and Arts Act 2003 provide a legal framework for local Authorities to 'provide such financial or other assistance as considered appropriate.' This legislative support has led to a dramatic increase in arts and cultural provision from local authorities in the 1990's and 2000's.

Also, the Education (Welfare) Act 2000 legally obliges schools to provide for a diversity of needs, values, beliefs, tradition, languages and ways of life in society, and safeguards every child's entitlement to remain at school until reaching the age of 16 or until completion of 3 years of post-primary education.

Italy

There are no specific legislations on the access of young people to culture.

Most of the competences on young people in Italy are in the hands of local entities and, as far as the legislation is concerned, particularly of the Regions.

In the last 10 years 13 Regions out of 20 have promulgated regional laws, accepting the indications and suggestions of the European Charter on the Participation of Young People in Local and Regional Life and of many Recommendations of the Council of Europe.

One example of regional laws and interventions referring to young people and culture is the following one on Piemonte region:

Piedmont Region: Within the programming 2003-2005 of the Piemonte Region on the intervention in favour of the youth. Among the different areas of intervention, also the cultural one is indicated: the law refers to initiatives aimed at fostering intercultural dialogue within the young generations, at supporting managerial activities in the cultural sector, at promoting cultural events

Specific legislation on the access of young people to culture in the Member States

Latvia

There is a specific Youth Law. The purpose of the Youth Law is to improve the quality of life of young people – persons from 13 to 25 years of age – by promoting their initiatives, participation in decision-making and social life, as well as by supporting youth work. The Youth Law determines the persons involved in the implementation of the youth policy and the competence thereof in the field of youth policy, youth participation in the development and implementation of the youth policy, as well as the basic principles for economic support for youth initiatives, participation in decision-making and social life and for youth work. In addition, the Youth Law defines that the state and municipalities give support to the participation of young people in cultural life and also secure support for non-formal education as part of useful utilization of leisure time.

Lithuania

There are no special laws on the access of young people to culture. However, access to culture is addressed in the main legislation for youth and children.

The Law on the Basis of the Protection of the Rights of Child (14 March 1996) points out that the children who belong to ethnic minorities have the right to foster their language, culture and traditions. A child has a right to education that develops his or her “*general cultural sophistication*.” Each child must have an opportunity to “*learn to respect parents, mentors, teachers, other people, their own native language and culture, other languages and cultures, nature*”. The duty of a child is to “*respect and treasure the values of the culture and the history*.”

The Law on the Basis of Youth Policy (4 December 2003) establishes the youth policies as important policies on both national and municipal levels. It also provides the ground for regional youth policies. It declares that culture, together with leisure and creativity, are one of the 8 spheres in which youth policy should be implemented. The law guarantees that every young person has a right to “educate and develop and realise oneself in full-fledged way and to choose the most acceptable form of participating in the society”. The arts are not specified in this law.

Luxembourg

There are no specific laws or legal instruments on the access of young people to culture.

Malta

There are no specific legal instruments that refer to the access of young people to culture. Access to heritage (for all people) is mentioned in the Cultural Heritage Act from 2002

Specific legislation on the access of young people to culture in the Member States

Netherlands

There are no specific laws on the access of young people to culture.

Poland

In Poland a separate, particular law on access to culture does not exist. Polish Youth Policy is formulated in the Constitution of the Republic of Poland and regulations on education, social welfare, state defence, employment, fight against unemployment etc.

The ordinance of the Council of Ministries of the Republic of Poland from 10 of June 2008 defines a group of people who are entitled to discounts or free admissions to state museums. According to the article 1.1. this group include e.g. pupils of primary schools, junior high schools, high schools, technical colleges, trade schools; students and people working for doctorates who are citizens of EFTA.

Poland

The Portuguese Constitution mentions the access of young people to culture in general terms but there are no specific laws. There are, however, several cultural policy reports and programmes than give support to the access of young people to culture such as the "National Plan for Youth". In fact, the local municipalities have several forms of structures for youth participation and are defining strategies for participation.

Romania

There are several laws or Governmental Decisions with legal value: H.G. 763/2004 art 2, line 1, specify the facilitation of the students to access culture through students' cultural houses; H.G. 801/2004 has established the creation of students' cultural houses with financial sources from the state budget and from own revenues (donations, sponsorships, internal and international financing and taxes from physical and juridical persons); the Youth Law 350/2006, art.4, line c) specify the youth policy objective to promote and support the participation of young people in the cultural life of the country; H.G.23/2006, art. 4, line 18 specify the facilitation of children and young people for programmes and projects specialized in the development of the abilities and competences that are complementary to those offered in the educational system.

Slovakia

Slovakia has no law that would define the right of young people to access to culture (apart from a general definition for all citizens in the Constitution). However, there is a law that relates to youth, informal education, and youth volunteering. Act no. 280/2008 Coll. on support of work with youth was ratified by the government in May 2008. It defines the basic terminology for work with children and youth, the accreditation of programmes in the area of informal education and youth volunteering, and the legislative changes to relations between NGOs and volunteers.

Slovenia

In general, young people are not dealt with as a separate group in Slovenian legislative documents. However, the Article 5 of the Youth Councils Act does include a mention of cultural activities for youth. This vague legislative relation between young people on the one hand and culture on the other, however, reflects the lack of sufficient and appropriate articulation of conceptual dimensions of youth population. The latter is often understood to be identical with student population. There are some laws under preparation and expected to be confirmed by the Parliament by the end of 2009 or early 2010 that will be dealing with youth policies and among them the access of young people to culture.

Specific legislation on the access of young people to culture in the Member States

Spain

No specific legislation exists in this field at national level. Indeed, it is worth noting that no General Law on Youth has been enacted in Spain, although laws have been approved to establish the Institute of Youth (Instituto de la Juventud, INJUVE) and the National Youth Council.

Most policy responsibilities in the field of culture and youth lie in the hands of regional governments and local authorities. Most regional governments have enacted laws in the field of youth. For instance, in 2007 the Regional Parliament of Aragon passed Law 3/2007 on Youth in Aragon, which commits the Government of Aragon to 'adopt specific measures so as to achieve the following objectives: a) to promote artistic and cultural development of young people; b) to foster creativity and innovation among young people...; d) to foster awareness of Aragonese culture; ... f) to collaborate with public and private organisations in cultural activities oriented to youth ...'.

In the Canary Islands, a similar law was approved in the same year, which establishes that 'The Government of the Canary Islands will foster the necessary conditions to render culture accessible to all young people in the Canary Islands, striving to address all unfavourable or discriminatory situations. In this respect, the implementation of a range of programmes or projects aimed at the cultural enrichment of young people in the Canary Islands will be fostered. To this end, the following measures will be adopted: a) the governmental department competent in the field of culture will allocate a share of the annual budget to projects and activities aimed at facilitating access of young people to the cultural field.'

Similar examples can be found in other regions. On the other hand, local authorities do not hold competences to enact laws, but have established regulations in the field of youth policy at their level.

Sweden

There are no legal provisions on the access of young people to culture but there are a high number of various policy documents and guidelines in relation to access of young people such as "The Power to Decide – the Right to Welfare" from 2004.

United Kingdom

There are no separate laws on access to culture.

The Welsh Assembly Government has used the UNCRC to inform their core aims for children and young people living in Wales ('translating rights into actions'. The core aims in relation to young people's access to culture include that young people 'have access to play, leisure, sporting and cultural activities'⁵⁷

⁵⁷ (www.new.wales.gov.uk).

2.3. Comments

In order to provide an enabling and cohesive environment, governments need to undertake effective and successful policies. These policies should be based on a legal framework that assures the protection, provision and fulfilment of certain citizen rights that secure a possibility for a satisfactory life in conditions of equality. Access to culture is a right that often lacks sufficient legal provision, definition, or enforcement.

Our observation on national legislations shows that even if access to culture of young people is not considered a priority issue for legal development, there are several legal provisions that touch upon the field. Many of these provisions are related to arts education. In fact, Ireland has legislation on the access to culture. Other issues that appear in these provisions include for example young people and creative industries and young people as part of an ethnic minority.

One of the national reports mentions a common problem as regards the lack of legal frameworks:

“The laws that would handle the issue of access of young people to culture are almost non existent. And perhaps I would say that to a certain extent there is also a lack of vision about the development and encouragement of the access of young people to culture and in my opinion the reason is that culture is still not considered one of the priority issues when youth is concerned (or perhaps not at all). When one looks at the position of culture in national laws and other formal acts, one sees that the position of culture is not a very good one or even recognizable and this of course is also reflected through the attitudes of young people to culture.”

3. CULTURAL (YOUTH) POLICIES AND YOUTH (CULTURE) POLICIES IN EUROPE

3.1. Introduction

The aim of this Chapter is to describe, list and analyse the structures, policies and actions that Member States have or use as regards the relationship between young people and culture. Even though the main actors are the states, it is also important to describe the actions of supra-national parties in Europe as they often set the framework in which the Member States place their actions. It is important to remember that the objective is not to measure the outcome of these policies but to observe how the Member States have organised their respective administrations and to present some examples of adopted policies. The main sources for this chapter have been the reports delivered by the national correspondents for this study.

The chapter is constructed in a way that 3.2. outlines programmes, strategies and documents, whilst 3.3. defines structures, institutions and actors at both supra-national and national level. Therefore these sub-chapters should be taken as complementary to each other even if there is a resemblance of the information used. The chapter also touches upon other themes such as actions at the regional level and policy funding even though it has not been possible to gather this information from all the Member States.

3.2. EU strategies, programmes and funds

3.2.1. Youth policy and access to culture

Retrospectively, the **COMETT Programme**, adopted in 1986 and related to vocational training was one of the first initiatives on the European level, devoted to young people. One year later, the now well-known **Erasmus Programme**⁵⁸ was launched by the European Commission focusing on the development of higher education across Europe.

In 1988 the "**Youth for Europe**" Programme was launched⁵⁹ by the European Commission focusing on non-formal learning. The Maastricht Treaty in 1993 extended the scope of the EU policies to include the youth 'field'. Article 149 § 2 states that the EU should "...*encourage the development of youth exchanges and of exchanges of socio-educational instructors...*". In the 1990s many initiatives, as part of the overall process of construction of Europe, were directed towards young people in the areas of education, mobility, employment and vocational training. Among them was the launch of the European Voluntary Service (EVS), which made the mobility of young people throughout Europe much easier, therefore indirectly, their access to cultural events and initiatives across borders. Non-formal learning, European citizenship and solidarity were the key thoughts behind this new programme.

15 years after the launching of the first youth programme, the **White Paper "A new impetus for European Youth"** was adopted in November 2001⁶⁰, representing the first step made by the European Commission to set up a youth policy framework in the European Union. Its objective is to "*deepen the Community co-operation to the benefit and with the involvement of*

⁵⁸ ERAMUS Student Network (ESN) is one of the biggest interdisciplinary student associations in Europe for supporting and developing student Exchange. It covers 297 High Education Institutions in 32 European countries. www.esn.org Last consulted on 15 June 2010.

⁵⁹ *The Youth for Europe programme* (1990). Office for Official Publications of the European Communities, Luxembourg.

⁶⁰ *A New Impetus for European Youth*. (2001). Commission of the European Communities.

young people, as a specific and essential element of a policy which is resolutely directed towards the future." The White Paper on Youth stressed that successful youth policies are to be based on a sound knowledge and understanding of young people's needs, concerns and challenges. Despite the fact that youth policy is mainly the responsibility of the Member States (and in certain countries is a regional competence), this document is an evidence for the need of a further synergy, coordination and complementarities between different levels of competences. It put a special emphasis on promoting active citizenship amongst young people, notably through participation, information and volunteering.

The White Paper was prepared over a one and a half year long period of consultations and involvement of thousands of young people from 15 Member States, youth organisations, experts in the youth field, national authorities and NGOs. This was, by itself, an unprecedented act of access of young people to decision making and involving them in the process.

The **European Youth Pact**, adopted by the European Council in March 2005, is a common desire to intensify the integration of the "youth" dimension in European policies. It updated the framework for European cooperation in the field of youth from June 2002. The Pact aims to improve education, training, mobility, and especially employment and social inclusion of young people, whilst helping to achieve a work-life balance. The central action fields intend to build a favourable and safe environment to ensure young people's progressive preparation from educational system to an independent life. The three strands are:

- Employment and social integration;
- Education, training and mobility;
- Reconciling work and family life.

The European Youth Pact is recognition of the importance of integrating young people into the society and working life as well as making better use of their potential. It clearly states that to fight against youth unemployment, young people have to be a priority in the employment strategies in every country. It is also an indication of the need for a more unified and coherent approach to youth issues, especially in the context of the Lisbon strategy and its relevance to young people, addressing issues such as education, employment and social inclusion. Culture, cultural participation and access to culture for young people are not specifically indicated in the Pact but, they are incorporated indirectly especially in the trend related to education, training and mobility.

In September 2007 the Commission communicated another key document "**Promoting Young People's Full Participation in Education, Employment and Society**", emphasising on "a need for a transversal youth strategy, building on cooperation between policy makers and stakeholders at European, national, regional and local levels."⁶¹ This Communication was a major step in a policy process on youth issues, which started in 2001 with the White Paper on Youth. It gave a new impulse to educational, employment and inclusion policies related to youth, covering areas such as: education, unemployment, promoting entrepreneurship, social inclusion, better health, youth participation and voluntary activities.

All these steps taken in the period 1998-2008 are a clear indication that youth policies are seen as investment policies in human resources and should be seriously taken into account in the strategic policy-making at all levels.

The Youth in Action Programme (2007-2013)⁶² is a major initiative of the European Commission. It is the successor of the former "Youth Programme 2000-2006" and has four main priorities: European citizenship; cultural diversity, inclusion of young people with fewer opportunities and active participation. More particularly, the programme promotes "*mobility within and beyond the EU borders, non-formal learning and intercultural dialogue, and encourages the inclusion of all young people, regardless of their educational, social and cultural*

⁶¹ Source: http://eur-lex.europa.eu/LexUriServ/site/en/com/2007/com2007_0498en01.pdf Last consulted on 15 June 2010

⁶² Source: http://ec.europa.eu/youth/index_en.htm. The programme has been running since 2000 and was renewed on 15 November with the Decision No: 1719/2006/EC by the Council of Ministers and the European Parliament.

background'. The programme involves all 27 EU Member States, EEA/EFTA countries (Iceland, Liechtenstein, Norway), Turkey, the EU neighbouring countries (Eastern Europe and Caucasus, the Mediterranean region, South-East Europe), as well as other partner countries in the world. The main actions within the programme are:

- **Youth for Europe**, divided into three sub-directions: Youth Exchanges; Youth Initiatives and Youth Democracy Projects. This action aims at encouraging young people's active citizenship, participation and creativity.
- **European Voluntary service**: support of young people's participation in various forms of voluntary activities, both within and outside the European Union.
- **Youth in the world**, including: cooperation with the neighbouring countries and cooperation with countries not covered by European Neighbourhood Policy. This action promotes partnerships and exchanges among young people and youth organisations across the world.
- **Youth support systems**: including support for bodies active at European level in the field of youth, support for the European Youth Forum, training and networking of youth workers, projects encouraging innovation and quality, information activities for young people and youth workers. These various measures aim at supporting youth workers and youth organisations and improve the quality of their activities and gain higher level of professionalism.
- **Support for policy cooperation in the field of youth**, aiming at supporting youth policy cooperation at European level, in particular by facilitating dialogue between young people and policy makers.

Within the framework of this programme, several initiatives have been created to promote the access of young people to culture or, by all means, to use culture as a vector to promote participation, social integration and active citizenship. Therefore, many projects have a cross-sectoral outlook and have involved different countries in a multilateral cooperation in the creation of initiatives. Young people usually take an active role in the organisation and execution of the projects, being at the same time the creators and the recipients of the initiatives. Since the launch of the first programme called Youth for Europe in 1988, more than 1.5 million young people and youth workers have participated in tens of thousands of EU-supported projects. The programme was a proof that increased access to other countries and cultures, the opportunities to experience "foreign" cultures and the non-formal learning experiences abroad are extremely valuable for young people.

The Youth in Action programme works with national agencies. Their primary role is to promote and implement the Programme at national level, as well as to encourage and facilitate partnerships. The agencies are also responsible for the selection of projects according to the criteria set by the European Commission.

On 22 May 2008 the Council of Ministers adopted a **resolution on the participation of young people with fewer opportunities**. Cultural exclusion is mentioned in the resolution as one of the obstacles to participation. Implementing strategies on national level to foster participation of young people and facilitate their access to public and cultural life has become increasingly important.

The EC **Renewed Social Agenda** announced on 2 July 2008 was designed "*to ensure that European Union policies respond effectively to today's economic and social challenges*".⁶³ One of the priority areas was directed towards children and youth, with the particular goals to:

- create more opportunities for youth in education and employment,
- improve access and full participation of all young people in society, and
- foster solidarity between youth and society.

⁶³ European Commission – Employment, Social Affairs and Equal Opportunities – <http://ec.europa.eu/social/main.jsp?catId=547> Last consulted on 15 June 2010

The “access and participation” is regarded in a broader sense of access to education, work, social and political life. Culture is not particularly mentioned.

The Commission Communication about a new EU strategy for youth entitled "**Youth – Investing and Empowering**"⁶⁴, released in April 2009 as one of the follow-up initiatives to the Renewed Social Agenda, proposed to reinforce the youth open method of coordination between Member States and to develop a stronger cross-sectoral approach on all policy areas affecting youth such as employment, education, health or social inclusion. The proposed new strategy is a result of extensive consultations between national authorities, the European Youth Forum, youth organisations and other stakeholders. Young people themselves were consulted online during the development of the strategy and were invited to react to the Commission’s proposal in a mode of a permanent dialogue. The Communication acknowledges that young people are the most precious resource, and at the same time one of the most vulnerable groups in society, especially in the current economic and financial crisis we live in.

The first **EU Youth Report**, presenting and analysing main available data on the situation of young people in Europe, was released together with the April 2009 Communication. The document illustrates that factors influencing access of young people to culture are much dependent on one hand to government’s policies and instruments, and on the other - on the lifestyle, needs, interests and preferences of young people themselves.

On the basis of the Commission Communication, the Council adopted a resolution on a renewed framework for European cooperation in the youth field (2010-2018) on 27 November 2009. The resolution forms a natural continuity for the White Paper on Youth and the European Youth Pact and the April 2009 Communication.⁶⁵ The Resolution acknowledges the importance of culture in the future and the well-being of European young people and of Europe, and lists Creativity and Culture as one of the eight main fields of action.⁶⁶ According to the resolution the aim of the Creativity and Culture action is *“Young people’s creativity and capacity for innovation should be supported through better quality access to and participation in culture and cultural expressions from an early age, thereby promoting personal development, enhanced learning capabilities, intercultural skills, understanding and respect for cultural diversity, and the development of new and flexible skills for future job opportunities.”*⁶⁷ The initiatives for Member States and the Commission proposed in this area are:

- Support the development of creativity among young people by following up the Council conclusions on promoting a Creative Generation: developing the creativity and innovative capacity of children and young people through cultural expressions and wider access to culture
- Widen quality access to culture and creative tools, particularly those involving new technologies and develop opportunities for youth people to experience culture and express and develop their creativity within or outside school
- Make new technologies readily available to empower young people’s creativity and capacity for innovation, and attract interest in culture, the arts and science
- Provide access to environments where young people can develop their creativity and interests and spend a meaningful leisure time
- Facilitate long-term synergies between policies and programmes in the fields of culture, education, health, social inclusion, employment and youth with the view to promoting young people’s creativity and capacity for innovation

⁶⁴ *An EU Strategy for Youth – Investing and Empowering* (2009). http://youth-partnership.coe.int/expoert/sites/default/youth-partnership/news/attachments/communication_final.pdf

⁶⁵ Source: http://youth-partnership.coe.int/youth-partnership/news/news_123.html Last consulted on 15 June 2010

⁶⁶ The main fields of actions are: education and training; employment and entrepreneurship; health and well-being; participation; voluntary activities; social inclusion; youth and the world; creativity and culture. The instruments for implementation are listed to be knowledge building and evidence-based youth policy; mutual learning; progress reporting; dissemination of results; monitoring of the process; consultations and structured dialogue with young people and youth organisations and mobilisation of EU programmes and funds.

⁶⁷ *Council resolution on a renewed framework for European cooperation in the youth field (2010-2018)*

- Promote specialised training in culture, new media and intercultural competences for youth workers

The European **Youth Week** (EYW)⁶⁸ took place in Brussels in November 2008), providing an open platform for young people and policy makers across Europe (31 countries participating in the Youth in Action Programme) to meet and discuss policy and practical issues. Marking the 20th anniversary of European programmes for youth, EYW looked at the past achievements while discussing future challenges for young Europeans, suggesting further steps to be taken in the field of EU youth policy, making sure that young people's future is improved. The coincidence between the EYW and the 2008 European Year of Intercultural Dialogue (EYID) gave flavour for discussing the relevance of cultural diversity and intercultural dialogue to the life and the future of young people.

3.2.2 Cultural policy and youth access to culture

Culture is recognised as an important part of the main policy instruments and programmes of the EU. This is confirmed by the 2006 approval by the Council on behalf of the Community of the UNESCO Convention on the protection and the promotion of the diversity of cultural expressions. As culture remains primarily a responsibility of Member states, cultural policy actions at EU level are undertaken in respect of the main principle of subsidiarity, according to the Article 167 of the TFUE, where the main role of EU in respect to culture is supportive and complementary, rather than directing or replacing.

The key Communication on a **European Agenda for Culture in a Globalising World**⁶⁹ was proposed by the Commission in May 2007. This Agenda, which was prepared by a followed-up public on-line consultation, was approved by the cultural sector during the Lisbon Forum of September 2007. It was also endorsed by the Council in its Resolution of November 2007⁷⁰ and then by the European Council in its conclusions of December 2007. Promotion of access to culture is considered as one of the main priorities, addressed essentially at young people.

In order to promote the three defined strategic objectives (the promotion of cultural diversity and intercultural dialogue; promotion of culture as a catalyst for creativity in the framework of the Lisbon Strategy; and promotion of culture as a vital element in the EU external relations), the European Agenda for Culture introduces new cooperation methods with various stakeholders: a structured dialogue with the cultural sector; a reinforced mainstreaming of culture in all EU programmes and policies through enhanced synergies between the Directorates-General of the European Commission, as well as a more structured system of cooperation between the Member States and the EU institutions (the "Open Method of Coordination").

Within the framework of the above-mentioned European Agenda for Culture, five priority areas were articulated around the three objectives of the Agenda, and set by the Council as suitable for the Open Method of Coordination (OMC) framework. These areas effectively provide the basis for the **Council work plan for culture 2008-2010**, through which the Agenda for culture becomes operational:

- Improving the conditions for the mobility of artists and other professionals in the cultural field;
- Promoting access to culture, especially through the promotion of cultural heritage, cultural tourism, multilingualism, digitisation, synergies with education (in particular arts education) and greater mobility of collections (emphasis added);

⁶⁸ European Youth week 2008: <http://www.youthweek.eu> Last consulted on 15 June 2010

⁶⁹ *Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee of the Regions on a European agenda in a globalising World* (COM 2007)

⁷⁰ Official Journal C 287 , 29/11/2007 P. 0001 - 0004

- Developing data, statistics and methodologies in the cultural sector and improving their comparability;
- Maximising the potential of cultural and creative industries, in particular that of SMEs;
- Promoting and implementing the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

In order for Member States to move ahead in these priority areas and deliver concrete results in 2010, five groups of experts have been set up, two of which are directly relevant to access to culture:

- Mobility of collections and activities of Museums;
- Synergies between culture and education.

These Working Groups are expected to feed into the political reflection at the EU level and make a concrete contribution through identifying, sharing and validating best practices, preparing recommendations for specific measures for their implementation, making proposals for cooperation initiatives between Member States or at the EC level and for elements of methodology to evaluate progress, as well as formulating policy recommendations.

The group on "synergies with education" published in July 2009 its "Intermediate Report". This report contains many relevant aspects in terms of access to culture, like heritage education or the need for partnerships between schools and cultural institutions.

In the framework of the European Agenda for Culture, three "cultural platforms" have been established – or continued - acting as key channels for cultural stakeholders to provide recommendations and input:

- Rainbow Platform on Intercultural Dialogue
- Platform on Access to Culture
- Platform on Culture and Creative Industries.

The **Access to Culture Platform** was set up in June 2008. Its focus is to advocate for the best conditions for artistic creation and to put participation in the arts as one of the key objectives of European policies. The Platform aims at producing concrete recommendations addressed to policy-makers on how to enable sustain and increase participation in culture and all kinds of artistic expressions at all levels. Youth access to culture is regarded as part of the overall motivation and enhancement of cultural participation.

The policy document elaborated in summer 2009 that you will find in Annex VI was based on the conclusions of the three working groups within the Platform: working group on education and learning; working group on creativity and creation and working group on audience participation. The policy documents places access and participation within a human rights framework and presents eight principal policy recommendations:

- **Overcoming linguistics barriers** – language education and support for translation; to remove linguistic obstacles to access to culture
- **Supporting highly qualified professionalism** – social protection, education and training programmes; to ensure professional development and growth and, in turn, broaden the diversity of the cultural offer
- **Improving funding and procedures** – more diverse and flexible funding opportunities, easier access to information – to facilitate access to funding to a larger group of artists and cultural professionals.
- **Advancing mobility and exchange** - Mobility funding, spaces for encounters and exchange, support to diffusion of artistic processes and products – to increase mobility, and integrate cultural stakeholders in foreign actions.

- **Promoting the cultural use of new technologies** - Increased access to new technologies to public and cultural actors, while ensuring appropriate protection of creators' and interpreters' rights – to increase the cultural potential of new technologies.
- **Stimulating learning through culture** - recognition of the synergies between education and culture and support to such projects in all appropriate funding instruments – to increase the access to culture through education and the access to education through culture.
- **Positioning access to culture upstream and transversally in all cultural policy-making** - participatory policymaking, interdisciplinary policy working groups – to improve specific and general policies promoting access to culture.
- **Raising awareness of the legal frameworks on access to culture** - information, ratification and implementation of all legal instruments on access to culture – to translate international commitments on access to culture into genuine policies.

The EU Culture Ministers adopted *Council conclusions on Promoting a Creative Generation – developing the creativity and innovative capacity of children and young people through cultural expression and access to culture* on 27 November 2009. The document highlights the importance of access of young people to culture in many forms through cultural activities, creativity and cultural diversity and, underlines that access to culture is still not equally available to all children and young people and calls for the Member States to take effective action on this. Among the six priorities of the document, access to culture forms an essential part even if explicitly mentioned in relation to the use of ICTs.⁷¹

In March 2010, the Commission has presented a proposal for a Decision of the European Parliament and of the Council establishing a European Union action for **the European Heritage Label**⁷². One of the aims of this proposed action is to raise young people's awareness of their common cultural heritage and increase access to heritage sites for youth. The initiative consists in awarding a special label to sites that fulfil certain commitments on enhancing European dimension of the common heritage. The initiative underlines *“the importance of raising the awareness of young people of the shared cultural heritage and hence the necessity to promote their access to European cultural heritage”*⁷³.

The present **Culture Programme 2007-2013**⁷⁴ is designed to enhance the shared cultural heritage of European citizens through the development of cross-border cooperation between cultural operators and institutions. With a budget of €400 million, the programme supports three strands of activities: cultural actions; European-level cultural bodies; and analysis and dissemination activities. Supported cultural actions run from multi-annual co-operation projects to European Capitals of Culture initiative. The analysis and dissemination activities include giving support to cultural contact points, and collection and dissemination of information. The programme underlines mutual understanding, creativity and mutual enrichment of cultures across Europe. The three main objectives are:

- to promote cross-border mobility of those working in the cultural sector;
- to encourage the transnational circulation of cultural and artistic output;
- to foster intercultural dialogue.

⁷¹ The six principles with a view to promoting a creative generation in the European Union: include a “children and young people” perspective in relevant policies to promote culture; optimise the potential of the education sector to enhance the promotion of creativity through culture and cultural expression; encourage and support cultural institutions (e.g. museums, libraries, galleries, theatres) to better engage with children and young people; promote talent and creativity through culture as part of social inclusion strategies for children and young people; promote better access to culture through the use of ICTs for all children and young people; facilitate the exchange of good practices and develop an “evidence base” of knowledge in this field.

⁷² COM (2010) 76

⁷³ Draft Council conclusions on the creation of a European Heritage Label by the European Union, 21 October 2008

⁷⁴ Culture 2007-2013 Programme: http://ec.europa.eu/culture/our-programme-and-actions/doc411_en.htm Last consulted on 15 June 2010

The types of activities supported by the Culture Programme include: festivals, master classes, exhibitions, new productions, tours, translations and conferences. The target groups are mainly artists and cultural operators, as well as the general audience. Young people, and those who are socially or economically disadvantaged, are mentioned as one of the priority beneficiaries. It is difficult to extract from the database of the granted project the exact projects related to tools and mechanisms to increase the access of young people to culture.

Other programmes having a recognised impact on youth access to culture are the ones dealing with the links between learning and culture, and stimulating cultural citizenship. Among them are:

- **“Europe for Citizens”** (2007-2013)⁷⁵ promoting active European citizenship, which immensely includes youth access to and participation in culture;
- *(This fits better under the Lifelong Learning programme below)* Programmes supporting lifelong learning, such as Erasmus and Erasmus Mundus⁷⁶. They also stress the importance of multilingualism, mobility and exchanges between young people. The objectives of **Erasmus Mundus’** programme are directed towards enhancement of quality in European higher education, promotion of EU as a centre of excellence in learning around the world, and promotion of intercultural understanding through cooperation with Third Countries.
- Digital Libraries Initiative, which aims at making Europe's diverse cultural and scientific heritage easier to access online.

The **2008 European Year of Intercultural Dialogue (EYID)**⁷⁷ focused on cultural diversity and encouraging all European citizens to explore the benefits of the rich cultural heritage and opportunities to learn from different cultural traditions. Young people were the main target group of the activities planned in the framework of EYID. The combination between the 20th anniversary of Youth in Action programme and the focus on intercultural dialogue led to many examples of good practice, illustrating in a practical way what Europe can do for the young people and their increased access to other cultures. All events and projects during EYID contributed in one way or another to mutual understanding and better living together for young people as European citizens.⁷⁸

3.2.3. Education, lifelong learning and youth access to culture

Cultural expression is one of the eight key competencies defined in the Recommendation of the European Parliament and of the Council on 18 December 2006 on key competencies for lifelong learning. Key competences for lifelong learning are a combination of knowledge, skills and attitudes particularly necessary for personal fulfilment and development, social inclusion, active citizenship and employment. As regards young people they form the basic competences they should have at the end of their compensatory education that prepare them for the adult and working life. Cultural awareness and expression as a key competence means “appreciation of the importance of the creative expression of ideas, experiences and emotions in a range of media (music, performing arts, literature, and the visual arts).” Together with other key competences cultural expression prepares young people for critical thinking, problem-solving and other necessary elements for adult life and future learning.

Related to life-long learning the European Commission has integrated its various educational and training initiatives under a single umbrella, the Lifelong Learning Programme. Among the

⁷⁵ Decision number 1718

⁷⁶ Source: http://eacea.ec.europa.eu/erasmus_mundus/index_en.php Last consulted on 15 June 2010

⁷⁷ The European Year of Intercultural Dialogue (2008) was established by Decision No. 1983/2006/EC of the European Parliament and the Council (18 December 2006).

⁷⁸ See: Youth in Action. European Good Practice Projects (2008). http://ec.europa.eu/youth/sharing-experience/doc/thematic_compendia/good_practices_intercultural_dialogue.pdf Last consulted on 15 June 2010

four programmes (Comenius, Erasmus, Leonardo da Vinci and Grundtvig), the Grundtvig programme has a cultural dimension⁷⁹. In addition to learning that takes place within the formal or non-formal system, Grundtvig also encompasses learning that takes place on a more informal basis, such as 'autonomous learning'. Beyond the Socrates programme, Grundtvig has also highlighted the need to combine cultural and youth-oriented activities with the vocational training sectors. Some of the Grundtvig projects have a cultural dimension, although most tend to focus on new ways of providing adult learning initiatives.

A good example of connecting education with inter-cultural communication for preventing violence is the project carried out by a German institution in collaboration with partners from the United Kingdom, Latvia and France in 2004 **Gewaltprävention - Kommunikationstraining und Konfliktlösungsstrategien** that aimed at developing 'an action-oriented concept' to the prevention of violence and problem-solving, addressed at young people through providing a second chance at obtaining qualifications at European schools. Besides the prevention of violence, this concept has been an example of inter-cultural communication. Most of these young people come from socially disadvantaged groups, many of whom are migrants, who left school without qualifications. These individuals have low self-esteem and most of them come from a domestic background where there has been a history of violence⁸⁰.

As mentioned, Grundtvig complements and has links to other actions within **Socrates** such as **Comenius** (school education) and **Erasmus** (higher education) by forming a third link in the 'single education chain'. Grundtvig also links into other EU programmes such as **Leonardo da Vinci**, in order to cover the whole spectrum of lifelong learning. Leonardo da Vinci is the EU's community vocational training action programme, which provides funding for projects in the field of education and training in the arts, educational projects in schools on cultural themes and projects to raise cultural awareness. The programme also provides training in traditional crafts and in restoration and development of cultural heritage.

An interesting project promoted by the University of Manchester within the Leonardo da Vinci programme was the **Social Inclusion through Access to Media Industries (SitAMI)** in 2003⁸¹. It aimed at developing employability and other appropriate skills that are associated with media industries. These skills are related to the use of a variety of media traditionally used in expressive and performing arts but which are 'harnessed' through the use of technology and computer-based vocational skills. The target groups of the project are young people in vocational training who consistently defer from social participation, due to poor social skills and who have a limited opportunity to express their personal interests within the training context. The project also aimed to address the inadequate training provision for ethnic minorities (particularly for women) who often lack communication skills and specific cultural references, which would enable them to identify their own training requirements. Finally, many of the targeted groups may have additional multiple disadvantages, including disability. The project involved training of trainers who work to improve the self-esteem of disadvantaged young people and build on their creative talents in order to link them into media-related skills. This is to establish greater employability opportunities within the media industries, and more widely, in areas where media production is not established, but where jobs in industries are dependent upon computing and media-based skills.

Looking at the history of the EU, related to youth policies, as well as educational and cultural policies, it is obvious that the Community has brought about several positive changes for young people. An efficient progress has been made in the field of education (at all levels) and mobility for young people. Big challenges still left are the ones related to social problems such as: poverty, health, alcohol consumption, AIDS and suicide, immigration and "brain-drain", unemployment, and much more. It is important that in the future policy directions and research work argumentation and instruments are suggested on how an increased access to culture could bring solutions to some of these burning problems. Access to culture should not be regarded as an issue by its own, but in close connection with all existing social problems of young people across Europe. It is also closely connected with participation of young people into social, political and cultural life of a certain city, region, country, and in Europe as a whole. Young people are the best strategic resource for reinforcing prosperity, social inclusion and citizenship in the EU.

⁷⁹ Source: http://ec.europa.eu/education/lifelong-learning-programme/doc86_en.htm Last consulted on 15 June 2010

⁸⁰ Source: <http://www.isoc.siu.no/isocii.nsf/projectlist/100377> Last consulted on 15 June 2010

⁸¹ See: <http://www.csi.mmu.ac.uk/sitami/index.html> Last consulted on 15 June 2010

3.3. Other institutions and actors in Europe

3.3.1. Pan-European level

Apart from the EU activities, which are dealt with under 3.2, it is worth mentioning the Council of Europe and the Youth Partnership developed by the two international organisations, which deal indirectly with youth access to culture.

The first formally identified need for youth research in Europe was identified in 1967, by the Council of Europe, when the Parliamentary Assembly adopted a directive, calling for the study of youth problems in Europe.⁸² Since 1968 and then with the establishment of the European Youth Centre in Strasbourg (1972), the Council of Europe has drawn attention to the importance of youth participation in institutional and political life in its reports.⁸³ Young people's access to culture has not been of a particular research and action interest to the Council of Europe. The issues of "culture" and "youth" are split between the two sub-departments mentioned above. In 1997, the Council of Europe developed a new approach to youth policy development by launching a programme of international reviews of national youth policies⁸⁴.

Currently, the Council of Europe deals with youth policies and access to culture primarily within the Department of Education, Culture and Heritage, Youth and Sport⁸⁵:

The **cultural governance** focus of the Council of Europe covers issues related to participation and access. A study providing policy examples, guidelines, indicators and good practices with regard to cultural provision, participation in culture and access to culture is in making and will be published in a form of a guidebook.⁸⁶ Among issues planned in the study are: an overview of cultural rights in existing policies at different levels (international, national, local), as well as in legislative processes; a presentation of specific themes covering topical concepts and vulnerable groups; an overview of trends in Europe as regards cultural provision, access and participation; a set of ideas and recommendations for action, follow-up and design of participatory policies.

The Council of Europe's youth policy objectives, expressed in diverse policy documents, are mainly related to active citizenship, promoting young people's access and helping them to be autonomous, responsible, creative, committed and caring for others.

The **European Youth Foundation (EYF)** is a fund established in 1972 by the Council of Europe to provide financial support for European youth activities. Its purpose is "to encourage co-operation among young people in Europe by providing financial support to such European

⁸² Study of Youth problems in Europe (doc. 2277),

<http://assembly.coe.int/main.asp?Link=/documents/adoptedtext/ta67/edir265.htm> Last consulted on 15 June 2010

⁸³ The Council of Europe reports and actions include: *Group participation by young people* (1975); *Youth co-operation in Europe* (1980); *Participation of young people in political and institutional life* (1985); *Youth representation at national level* (1990); *Establishment of the European Youth Centre in Budapest* (1996); *European youth co-operation and recent proposals for structural change* (1998).

⁸⁴ The new approach aimed to: improve good governance in the youth field of the country reviewed by promoting dialogue and better co-operation between the government, civil society organisations and research; identify components of youth policy which might inform an approach to youth policy across Europe; contribute to a learning process about the development and implementation of youth policy; contribute to the body of youth policy knowledge and development of the Council of Europe; make contribution to greater unity in Europe in the youth field and set standards for public policies in the youth field

⁸⁵ The current priorities of the Directorate of Culture, Cultural and Natural Heritage include: "intercultural dialogue, value of cultural heritage for society, the importance of landscape for sustainable development, evidence-based policy making, regional co-operation, climate change and biodiversity (Source: <http://www.coe.int/T/DG4/CultureHeritage>). The priorities of the Directorate for Youth and Sport for 2009 are: human rights education and intercultural dialogue, youth participation and democratic citizenship, social cohesion and inclusion of young people and youth policy development (source: http://www.coe.int/T/DG4/youth/default_en.asp). Internet pages last consulted on 15 June 2010.

⁸⁶ Source: http://www.coe.int/t/dg4/cultureheritage/Policies/Research/access_en.asp Last consulted on 15 June 2010

*youth activities which serve the promotion of peace, understanding and co-operation in a spirit of respect for the Council of Europe's fundamental values such as human rights, democracy, tolerance and solidarity.*⁸⁷ The European Youth Foundation is a fund set up to provide financial support to international youth activities. It has an annual budget of approximately 2,300,000Euro. Access to culture is not specifically mentioned as a funding priority, but one of the areas is “*educational, social, cultural and humanitarian activities of a European character*”.

The Council of Europe and the Commission of the European Union initiated a **Partnership Agreement** in 1998 aiming “*to promote active European citizenship and civil society by giving impetus to the training of youth leaders and youth workers working within a European dimension*”.⁸⁸ Underlying principles of the Partnership are:

- Citizenship, participation, human rights education and intercultural dialogue;
- Social cohesion, inclusion and equal opportunities;
- Recognition, quality and visibility of youth work and training;
- Better understanding and knowledge of youth and youth policy development.

While *Youth access to culture* is not an explicit part of the Partnership agreement, it is indirectly connected with the main focus areas.

In 2003 both institutions – the Council of Europe and the European Union – agreed to enhance their co-operation in order to develop a common and better knowledge basis in the youth field through networking and collecting research knowledge to feed into both European youth and educational policies and practices.⁸⁹ This was a step towards encouraging a consistent dialogue between the youth work activists, policy makers and youth researchers. Important results of this partnership are:

- Setting up of a **European Knowledge Centre for Youth Policy** (EKCY) – a virtual platform launched in 2005, aiming to “*provide the youth field with a single entry point to access knowledge and information on the realities of youth across Europe.*” The main focus is placed on young people's active citizenship (participation, information, voluntary activities), but also on employment and social inclusion covered by the European Youth Pact.
- **Network of Youth Researchers**, holding regular annual meetings since 2003 to discuss and exchange opinions on current research issues.
- **A study on the Socioeconomic scope of Youth Work in Europe**⁹⁰ (2004) aiming to provide a comparative overview and analysis of youth activities, especially regarding:
 - the sectors of specific and related youth activities
 - the money and time invested in them;
 - the number of people employed and
 - the young people participating in these activities.

Partnership between Ministers responsible for Youth

Synchronisation of national policies for youth between the Member States, exchange of experiences and working on common future trends play an important aspect of national ministries' priorities. This is done by long existing patterns of partnership and cooperation between the national ministries for youth. The **first European Conference of Ministers responsible for Youth** took place in Strasbourg, 1985. It was a highlight of the International Youth Year in Europe. The Ministers meet periodically (Oslo 1987, Lisbon 1990, Vienna 1993, Luxembourg 1995, etc.). The conferences allow them to exchange views and co-ordinate policies particularly in the areas of youth mobility, youth research and participation of young people.

⁸⁷ Source: http://www.coe.int/t/dg4/youth/fej/FEJ_presentation_EN.asp Last consulted on 15 June 2010

⁸⁸ Source: http://www.coe.int/t/dg4/youth/Partners/Partnership_EC_CoE_en.asp Last consulted on 15 June 2010

⁸⁹ Source: <http://www.youth-partnership.net/youth-partnership/research/index> Last consulted on 15 June 2010

⁹⁰ Source: <http://www.youth.partnershop.net/youth-partnership/research/socioeconomicsofwork.html> Last consulted on 15 June 2010

One of the latest efforts to coordinate youth policies amongst the European countries was the 8th Council of Europe's conference of Ministers responsible for Youth in Kyiv, Ukraine (10-11 October, 2008) – “**The future of the Council of Europe Youth Policy: AGENDA 2020**”. The Ministers declared their determination “*to pursue the objective of ensuring young people's access to quality education and training, to decent work and living conditions, as well as developing the conditions to enable them to contribute to the development of society.*”⁹¹ As priorities of the Council of Europe in regard to youth policies are outlined:

- Human rights and democracy;
- Living together in diverse societies;
- Social inclusion of young people.

Culture and access to culture is not part of the discussion and the outcomes.

3.3.2. National level

Youth access to culture: between educational and cultural policies

The official institutions, responsible for development and implementation of youth policies and access to culture at national level in most of the Member states, are the Ministries of Culture and Ministries of Education. Most of the countries report that both ministries split the policies and responsibilities for youth and youth access to culture. The main reasons for this are:

- Educational policies (formal or non-formal) include arts education. In some cases, the Ministries of Education deal with preparing young people to find appropriate work corresponding to their educational backgrounds, needs and expectations, including finding work in the arts and culture sector, corresponding to their talents and interests in the arts. Arts education is an important aspect of access to culture for young people, as it creates needs to participate and enjoy art from an early age. In the case of employment policies related to the cultural sector, joined programmes between the ministries of education and ministries of labour/social affairs are set up.
- Cultural policies are directed towards providing wider access to cultural institutions and events, including vulnerable groups of the population. Children and young people are considered as one of them.

Examples of youth policies within the responsibilities of the ministries of culture and education:

- Greece has reported to have a multi-year education-culture programme as a joint initiative between the two ministries (entitled “Melina” – effective as from September 1995 in elementary schools all over Greece), where the Ministry of Education has a responsibility to establish and fund programmes that promote cultural life, especially related to access and creativity. More specifically, to provide a wide-ranging framework of educational opportunities for school children in the areas of cultural heritage and the arts, complementary to the national school curriculum in collaboration with the Ministry of Culture.⁹²
- The Ministry of Culture of Latvia has set up a Strategic Planning Division, dealing with issues such as: culture education, public participation, child and youth policy. One of its aims is to coordinate youth related issues within national cultural policy. The Ministry of Education and Science deals with programmes that affect youth access to culture, general education and interest/hobby education, as well as lifelong learning.
- In the case of Poland, there is a Department of Art and Cultural Education within the Ministry of Culture and National Heritage, deals with access to culture and emphasises its importance in its policy documents .

⁹¹ Source: http://www.youth-partnership.net/expoert/sites/default/youth-partnership/documents/EKCYYP/Youth_Policy/docs/YP_development/Policy/Agenda2020_Declaration_EN.pdf Last consulted on 15 June 2010

⁹² Source: www.prmelina.gr Last consulted on 15 June 2010

- In Germany the Ministry for Education and Research has a section for Education Research, with a unit dedicated specifically to cultural education. The Ministry supports research and pilot projects, competitions, education reform, and the National Education Report. The Federal Commissioner for Cultural and Media Affairs (there is no national Ministry) increasingly champions cultural education. Youth access to culture is promoted through the cultural institution the Commissioner funds, through supporting pilot projects and prizes and, indirectly, through two foundations funded by the Commissioner. An advisory committee of experts from politics, research and associations advises on youth policy; specialised parliamentary committees also work on policy in these areas. In Germany, the main competencies in culture and education lay however with the 16 Federal States or *Bundesländer*.

There is **one national/federal ministry**, responsible for most issues related to education, arts and culture, taking on board also youth affairs and access to culture for young people in the following countries: Austria (Federal Ministry for Education, Arts and Culture), Cyprus (Ministry of Education and Culture), Czech Republic (Ministry of Education, Youth and Sport), Finland (Ministry of Education).

National bodies specialised in youth policies and affairs

Specialised national bodies especially devoted for youth issues, or distinct departments for youth under one of the ministries are established in most of the Member states. These youth units are reported to consider youth policies very closely related to:

- leisure time of young people, primarily sports, physical education, social tourism;
- education-both formal and non-formal (after school);
- equal opportunities for young people, with special emphasis on disadvantaged groups.

Cultural activities and relations with the arts sector are not within the main policy priorities of these specialised departments or bodies. The way and operational structure under which such bodies are set up differs. The tasks of the bodies are described in Table 4 of Annex II.

Children and youth policies: relations with family affairs

In several Member States the policies addressing youth issues are closely related to care and support for **family issues**. There is no report on special policy instruments on access to culture, implemented by these ministries, but the emphasis on family matters from an economic and social angle, indirectly reflects the way young people spend their free time and have an opportunity to be involved in cultural and artistic activities, both passively and actively. Few examples of national ministries covering both family and youth affairs are reported by national correspondents:

- The Hungarian Ministry of Youth, Family, Social and Equal Opportunities has an Equal Opportunities State Secretary.
- The Latvian Ministry of Children, Family and Integration Affairs has developed a network of 81 youth centres and local youth policy coordinators, involved in culture related activities, including the one targeted to young people.
- The Netherlands has established a Ministry for Youth and Families in 2007, with a separate Minister of Youth.
- In Luxembourg, there is a National Youth Service set up under the Ministry of Family and Integration.
- Slovenia has a Ministry of Family and Social Issues.

Several countries reported a strong emphasis on “**children**” within youth, cultural and educational policies. For example, Finland has an Arts Division within the Ministry of Education

and Science with a special emphasis on cultural activities for children. The Arts Council of Finland has set up a sub-committee of culture-awarding grants to artists and communities making art for and with children.

Other national ministries

As youth policies are of a complex matter, the national reports indicate other ministries involved in the policies and practices related to youth, including access to culture in an indirect manner. In most of the cases the Ministries of Labour and Social Affairs are mentioned as having a tight connection between youth and employment issues, as well as social problems concerning youth. In some cases, the national bodies responsible for communication and Media policies take on board some of the youth related issues. Ministries of foreign affairs get involved in areas related to mobility and travelling of young people abroad and joined programmes related to youth policies between the countries, which increase the access of young people to cultural experiences and events abroad. A couple of national reports prepared for this study touch upon the importance of youth issues for tourism policies; including access of young people to cultural sites, museums and other cultural organisations of national significance. Other ministries involved in youth policies are described in Table 5 of Annex II.

An important **support function for youth policy is research**, as it helps policy-makers and youth workers to understand youth issues, needs and trends; to analyse statistics and set up an “evidence-based” policy towards youth. The national bodies responsible for research, gathering and dissemination of information on youth policies and practices, including connections with culture and education as described in national reports are listed in Table 6 in Annex II.

3.3.3. Sub-national level

Youth access to culture is certainly different in various parts of Europe, as well as in rural and urban areas. It differs according to factors such as: social background, ethnicity, culture, religion, gender, social and economic circumstances in which young people live. There are diverse examples given in the national reports of institutions and actors responsible for elaboration and implementation of youth policies on regional and local levels. In some cases youth affairs are treated under separate directorates/units, while in other cases they are incorporated under educational or employment units, as well as cultural and community ones. Examples on the main players on sub-national level, reported by correspondents are listed in Table 7 of Annex II.

In many countries the national youth policies and objectives seem not to be followed up by the youth policy units at the local level. There is a lack of synchronisation both vertically (between the national/federal, provincial/regional and local/city level) and horizontally (between the main bodies responsible for youth policies locally).

3.4. Policy objectives and actions on national and sub-national level

3.4.1. National policy priorities and objectives

A majority of the Member States report **education** – including art education at schools and educational initiatives related to culture – as a primary focus of youth policy priorities related to access to culture. Enriching school curricula with art related subjects, facilitating diverse forms of after-school educational activities as regards young people's hobbies and leisure time, are considered as an important way to educate young people from the very early stages about the importance of culture. Connections between school, community life and arts and cultural activities are also in the focus of youth policies in many countries. Cultural education is considered important not only because of transmission of knowledge, but because it is preparing the new/future cultural producers and audiences.⁹³

National reports outline the following priorities related to education:

- Art and cultural education at schools – Belgium, Finland, Germany, Hungary, Ireland, Malta, Portugal and Slovenia.
- Various forms of cooperation between schools and cultural organisations – Austria, Belgium, France, Germany, Greece, Ireland, the Netherlands, Portugal, the UK
- Non-formal education and hobby-related education– Austria, Denmark, Estonia, Finland, France, Germany, Ireland, Hungary, the Netherlands, Portugal, Sweden
- Community related education, connections between art and community – Bulgaria, Cyprus, Denmark, Finland, Ireland, Italy, Slovakia, Sweden and the UK
- Cultural education and life-long learning – Denmark, Germany, Lithuania and Romania
- Quality of education at all levels – Cyprus, France
- University education – Ireland, Lithuania, Luxembourg, Portugal and Romania.
- Training and education of experts and volunteers working with youth – Czech Republic and Poland.
- Increasing competences and qualification of young people – Denmark, Germany, Latvia, Poland, Spain
- Cultural diversity – Germany, France
- Special emphasis on youth culture rights – Latvia, Sweden

Other policy priorities mentioned include the importance of libraries in educating young people (especially Denmark) and support to young artists. Connection between access to culture and **employment** policies for young people is reported as important in many countries, among them Estonia, Finland, Germany, Lithuania and Spain. Access and participation in culture is increasing in case young people have jobs and can spend part of their free time, as well as money for such activities.

A majority of youth policies emphasise **digitalisation**, development of digital resources, access to new technologies and Internet for young people as an important way to invest in youth development. Among them are: Austria, Denmark, Finland, France, Germany, Greece, Hungary, Ireland, Luxembourg, Malta, the Netherlands, Poland, Portugal, Romania, Spain, Sweden and the UK. This direction of policy development is important in terms of the way young people spend their free time, and their interests related to activities online and the digital ways to consume cultural and artistic products and services.

Participation of young people in decision-making and policy-making is on the top list of youth policy priorities in Estonia, Germany, Finland, Ireland, Malta, Slovenia and Sweden. This

⁹³ More information on national practices related to arts and culture education in schools can be found at <http://www.culture-school.net/countries.htm> Last consulted on 15 June 2010

is strongly linked with helping young people to become active citizens and to have their voice heard in all aspects influencing their social, political and cultural life.

Several countries connect access to culture with **cultural participation**, which is under the responsibilities of the Ministry of Culture and national bodies related to arts and culture. These are: Austria, Belgium, Germany, the Netherlands and Slovakia. Improving access of young people to museum and cultural heritage sites is especially emphasized in the national reports of Austria and France. Investing in **cultural infrastructure** by building up new facilities and renovation of spaces to make them more creative in order to increase access of youth is a priority in Malta. Emphasising in funding policies on creativity of youth is an important aspect in Lithuania, Malta, Slovakia and the UK.

Access to culture for vulnerable groups of the population, including young people and emphasis on **social inclusion**, as well as working with marginalised groups of young people, is mentioned as youth policy priority in France, Germany, Greece, Slovenia, the Netherlands and the UK.

A strong link between access to culture across borders and supporting **mobility and international cooperation** for youth is mentioned in the national reports of the Czech Republic, Poland, Romania and Slovenia.

Several national correspondents, such as Bulgaria, Hungary, Romania, Slovakia, the UK and Ireland, report that youth policies are orientated towards solving **social problems concerning young people**, among which are the attempt to fight against increased criminality, AIDS, and preventing drugs. Improving living conditions for young people and young families and the support of housing for youth is reported by Finland, Poland and Romania.

The importance of supporting a healthy lifestyle is an issue in youth policies of the Czech Republic, the Netherlands and the UK.

3.4.2. National policy documents and strategic plans

Policy documents and strategic plans related to young people and culture (including access to culture in some cases) are reported to exist in the following countries:

- The Programme of state support of work with children and youth for NGOs (2007-2010, including cultural organisations) in the Czech Republic focuses on: professional training and education of volunteers working with youth; education of children and youth about healthy lifestyle, development of mobility and international cooperation (also in culture organisations).
- Estonia has a Youth Work Strategy (2006-2013), emphasising on the importance of education, employment, health, intercultural learning, participation of young people in decision-making, consideration of interests and needs of young people in all areas of youth policy.
- The Finnish Youth Policy Development Programme 2007-2010 requires that every municipality develops a system of listening to young people. Among priority areas are: fostering participation and active citizenship of young; preventing marginalisation, education, employment, and living conditions.
- The Ministry of Culture of France has a General Programme for Access to Culture – “Transmission des savoirs et démocratisation de la culture” (Knowledge transmission and culture democratisation), aiming among other measures to make access to museums and monuments free for young people under 25 (as of April 2009).
- The main policy basis for youth affairs in Germany is the Children and Youth Plan, which enshrines cultural education. Other recent federal plans include the National Integration Plan (2007), which regards culture as a vehicle for dialogue and intercultural competences, and the *National Action Plan for a Germany Appropriate for Children 2005-2010*, with emphasis on youth participation. The Parliament-instated Commission

of Inquiry “Culture in Germany” (final report December 2007) dedicated a chapter to surveying the cultural education field with input from the sector, and made a series of key recommendations. The main public actors responsible for policy development are however the 16 autonomous states or *Länder*.

- Ireland has a National Children Strategy (2000-2010) titled “Our Children, Their Voices”, emphasising that children will have a voice in matters which affect them, their lives will be better understood and will benefit from evaluation, research and information on their needs, rights and effectiveness of services.
- In Latvia, the Culture and Creativity Industry Development Programme (2009-2013) ensures cross- sector cooperation in establishment of a “culture school bag”, e.g., defining a certain minimum of cultural services which need to be ensured for each child and young person. Other milestones are the State Youth Policy Programme (2005-2009) and the Youth Policy Guidelines for 2009-2018.
- The Programme of Cultural Education of Children and Youth, initiated by the Ministry of Culture, Ministry of Science and Education and Department of Youth Affairs in Lithuania (2006-2011) aims at stimulating innovative methods of teaching and learning in culture, as well as public organisations and NGOs to develop cultural education for children and youth. Attention is paid to rural areas.
- The Youth and Family Programme in the Netherlands (since 2007) focuses on: social inclusion, cultural diversity, cultural citizenship, cultural education and participation.
- Romanian youth programme is based on a Policy for Sustaining Young Generation (2005-2008), aiming at increasing autonomy of youth entrepreneurship and business in rural areas; involving youth in public life, support of young peoples mobility, continuing education and professional training.
- Youth Policy Action Plan of Slovakia (2008-2009) emphasises on: cultural activities for children and youth from minority groups, support for interactive and creative events of cultural venues, inter-connections between culture and education, and creation of specific instruments to bring culture and arts closer to children and youth.
- The latest major youth strategy launched by the central government in Spain is the *Interministerial Youth Plan 2005-2008*, which has not been replaced as of May 2009. One of the six major areas contained in the Plan refers to ‘Leisure, Culture and Free Time’
- The policy document of the Swedish Government’s Youth Policy released on 11 September 2009 declares the main goals of youth policy in Sweden to be: to give young people genuine access to influence and welfare, to involve them in international cooperation and to increase their participation. The Government priorities of the work of the Ministry of Culture include the right of children and young people to culture.⁹⁴
- UK has several important policy documents related to youth and access to culture, among them: Children’s Plan (2007); Developing Accessible Play Space (2003); Strategy Healthy Eating, Healthy Lives (2008), Aiming High for Young People: A Ten Year Strategy for Positive Activities (2007).

⁹⁴ “Culture is essential for the development of children and young people. Knowledge of one’s own culture is also a prerequisite for understanding and appreciating the circumstances and values of others.” Source: “Time for Culture. The Ministry of Culture at Work”, Sweden 2009

3.4.3. National initiatives and actions

The table below summarises **examples of important programmes and initiatives** undertaken by the governments under youth, cultural, educational or other policies, which aim at increasing youth access to culture and cultural participation for young people. The findings are extractions from the national reports and do not represent an exhaustive report of the national initiatives but rather a collection of actions of diverse nature.

Country	Programme/initiative	Aims and focus
Austria	Youth in action e-Austria in e-Europe Media literacy award	Digitalisation of cultural heritage combined with specific programmes such as creation of the Austrian Digital Heritage Initiative – digitalising of cultural and scientific/academic works (www.digital-heritage.at) Promotion of cooperation between museums and schools through the use of innovative technology www.museumonline.at
Belgium	<u>FLANDRES:</u> CANON Culture Cell – www.canoncultuurcel.be Flemish Arts Decree 02 April 2004 One Euro Museums Reading Organisation – www.stichtinglezen.be <u>WALLONIA:</u> Certain museums are free for groups of young people (since Sept 2006) (Decree Culture-School) Introduction of vouchers for culture and sport Stimulation of cultural initiatives in cooperation with schools Free museum entrance on Sundays for youth groups and organisations	A budget from the Flemish Ministry of Education for cultural projects in schools. Aims at tightening relations between education and culture. Making possible for organisations to be acknowledged as official arts education organisations and to receive structural funding Flemish government gave the Flemish Museum Council a special grant to subsidize projects for young people in museums. Everyone under 26 years old can visit a museum for 1€. www.1euromuseum.be Organisation (subsidised by Flemish government) that stimulates reading. Bringing culture to school

Country	Programme/initiative	Aims and focus
Bulgaria	<p>National Fund "Culture": Competition for Scholarships for Talented Students</p> <p>National Fund "Culture": Competition for Translation of Contemporary Bulgarian Literature</p>	<p>Annual scholarships for talented students in secondary schools of arts and culture</p> <p>Financing of the publication of translations of contemporary Bulgarian literature in foreign languages</p>
Cyprus	<p>Sponsored awards</p> <p>Establishment of a School of Fine Art</p> <p>Creation of the National Book Centre</p> <p>Series of workshops to identify young talents (as of 4-5 years olds) in the field of theatre music, painting and dance</p> <p>School visits to monuments and work on preservation</p> <p>Interactive displays in the museums for young people</p> <p>Promotion of artistic expression in open spaces - public art forms, and graffiti</p> <p>Open stages for dance and music in the parks</p>	<p>Incentives to attract private funding</p> <p>Promoting Cypriot publications among youth and abroad</p> <p>Expected to benefit 200 children</p> <p>Raising awareness on social issues and challenges of modern life</p>
Czech Republic	<p>Program for supporting integration of the Gipsy community (MEYC)</p>	<p>Educational activities for the members of the Gipsy Community of their leisure time</p>
Denmark	<p>Pilot project to develop models and methods in the municipalities' work with children and culture (ending August 2009)</p> <p>E-museum – www.e-museum.dk</p> <p>The Canon of Danish Art and Culture – publication (kulturkanon)</p> <p>"huskunstnerordning" – supported by the Danish Arts Council</p> <p>Year of songs 2004</p> <p>"Med skolen i Biografen"-initiative of Danish Film institute</p> <p>Danish library Agency :Laeselyst" – The Joy of Reading campaign – ended 2007</p>	<p>Target group mainly children</p> <p>Educational portal on internet, introducing educational services: websites, online games, role playing, educational programs at museums, conducted tours and books</p> <p>Launched 2006 by Ministry of Culture. Includes presentation of 96 works of art, architecture, design, handicrafts, literature, drama art, music</p> <p>Professional artists working with pupils (6-19) at school</p> <p>National initiative to strengthen the joy of singing (MoE, MoC and Danish Radio)-targeting youth and children</p> <p>Taking school classes to cinema – involving 65 municipalities</p> <p>Best projects will be spread nationwide in the next 3 years</p>

Country	Programme/initiative	Aims and focus
Estonia	Youth policy on culture	<p>Support on national culture and awareness-raising about cultural heritage</p> <p>Support to leisure time activities through developing youth centres</p> <p>Increased information and consultations,</p> <p>Gathering information related to young people and stressing the importance of youth research</p> <p>Setting up of information centres for youth and educating youth workers</p> <p>Rise the employment among youth through professional training and education</p>
Finland	<p>Nuori Kulttuuri (Young Culture)</p> <p>Arts education and audience development: issues in many cultural organisations (Finnish National theatre hiring a full-time employee to take care of these issues)</p> <p>“Myrsky” project by the Finnish Cultural Association</p>	<p>The main instrument of the Youth Division of the Ministry of Education to enhance participation in the arts. Young culture events and activities are organised by the Young Culture Office being a part of Finnish Youth Co-Operation Allianssi and financed by the Ministry. Young Culture is about young people’s self-motivated artistic pursuits, new and experimental culture.”</p> <p>13-17 years old are seen as means to prevent marginalisation of youth). 3 million Euro 2008-2011</p>
France	<p>Access to museums</p> <p>Cheque-cultures, cheques-vacancies</p> <p>Youth Award in the Cannes Festival (since 1982)</p> <p>The scheme “Passeurs d’images” designed to increase awareness in young people from underprivileged urban districts</p> <p>Performances and film-making training-amateurs meeting with professionals</p> <p>Multimedia Education plan – launched in 2006</p> <p>Envie d’agir scheme-strengthening initiatives created and implemented by young people (11-30) in different fields-social and cultural animation, sustainable</p>	<p>Since April 2009 young people under 26 can visit any museum for free</p> <p>Leisure chequebooks used to offer special fares for young people in order to attend performances, shows, etc.</p> <p>Exist for 10 years and can be used in more than 4000 cultural structures</p> <p>Supports of festivals for young people and children</p> <p>Encouragement of reading and writing during leisure time</p> <p>Concerns young people in rural, urban areas and promotes innovative projects related to cultural leisure.</p>

Country	Programme/initiative	Aims and focus
	<i>development, international or community solidarity</i>	
Germany	<p>Voluntary Social Year for Culture</p> <p>“Cultural Education ad All-Day Schools (2005-08); Part II (2008-)</p> <p>National Arts Competitions, e.g. “Jugend Musiziert” or “Theatertreffen der Jugend”</p> <p>“Kultur macht Schule” (2004-7), “Lebenskunst Lernen” (2007-10), “Mixed Up” (annual prize)</p> <p>Kinder zum Olymp!</p> <p>Art of Transmission</p>	<p>The One year voluntary placement for 16-27 years old in cultural institutions</p> <p>A specific cultural education focused strand of the programme “Ideas for More! Learning all Day”, which is run by the German Children and Youth Foundation (DKJS) and the PwC-Foundation to accompany the federal government sponsored programme “The Future of Education and Care” (IZBB, 2003-09) supporting the implementation of all-day schools in the autonomous states. .</p> <p>The federal Ministries of Education and Research, and of Family, Senior Citizens, Women and Youth, fund annual supra-regional competitions, which aim both to support artistic activity among young people generally, and promote particular talent.</p> <p>The Federal Ministries Education and Research; Family, Senior Citizens, Women and Youth Affairs, and the Commissioner for Culture and Media Affairs, fund model or pilot projects to promote cooperation between the arts and education institutions, such as Bundesvereinigung Kulturelle Jugendstiftung (BKJ).</p> <p>A youth cultural education initiative, run since 2004-05 by the Cultural Foundation of the Länder, which combines support for projects with high-profile conferences and a competition for best practice in cooperation of schools and cultural institutions</p> <p>Programme strand of the Federal Cultural Foundation, under which projects on access to and transmission of culture are funded, some of them specifically targeted at young people</p>
Greece	<p>2010 Digital Libraries Initiative</p> <p>“Culture for All-Young Creators (campaign of MoC)</p> <p>Youth Entrepreneurship Support Structures project</p>	<p>Plan of actions to make all European cultural resources (books, journals, films, maps, photographs, music, etc.) accessible to all.</p> <p>Revitalising archaeological spaces and museums through the modern artistic creations of young people and encouraging greater public to visit those spaces.</p> <p>Supporting structures in every capital region aiming to approach young people as greater obstacle for youth entrepreneurship is the mentality and practical barriers held by young people to start their own business</p>
Hungary	<p>“Together in Europe-together in Hungary”</p> <p>Programme for the Youth</p>	<p>Promoting culture of Hungarian youth living abroad.</p> <p>Consolidation of the process of learning, cultural education, work and family</p>

Country	Programme/initiative	Aims and focus
Ireland	<p>Funding programmes from Arts Council:</p> <ul style="list-style-type: none"> • Writers in School scheme • Travel and training award • Small arts festival scheme • Young ensembles scheme • Artists in youth work residency • Youth arts development award <p>Create – national development agency for collaborative arts</p> <p>Artists in schools scheme (Local authorities and Arts Council)</p> <p>Writers in school scheme (Poetry Ireland and Arts Council)</p> <p>There are many youth oriented festivals throughout Ireland such as the -“Lights Out Festival”, “Fresh Film Festival” – film makers under 18</p>	<p>Supports artists across all art forms who work collaboratively with communities</p> <p>Facilitates a professional artist to make a series of visits to a school in their community, to work with students on a project across art forms</p> <p>32 years of existence-visits by writers and storytellers to primary and post primary schools (250 writers)</p>
Italy	<p>The Ministry for Youth Policies and the DARC – Direction for Contemporary Art and Architecture, Ministry for Heritage and Cultural activities promote joint initiatives, such as: Project “Italia Creativa – Sostegno e promozione della Giovane Creatività Italiana”; Project “DE.MO”; Prize “Qualità Italia Giovani” (part of programme “Sensi Contemporanei Qualità Italia – Progetti per la qualità dell’architettura”</p> <p>GAI (Giovani Artisti italiani), an umbrella organisation of 47 local governments and the participation of the Ministry for Youth and the DARC – Direction for Contemporary Art and Architecture, Ministry for Heritage and Cultural activities</p> <p>Free entrance in all state-owned museums, galleries and archaeological sites for EU citizens under 18, as well as for art and art history students. Also, 50% reduction of the ticket for young people aged 18-35.</p>	<p>Aimed at developing and fostering young people creativity</p> <p>Aimed at promoting young people mobility as well as creativity</p> <p>Aimed at acknowledging and sustaining the most promising young architects</p> <p>GAI aims at supporting young creativity through training, promotional and research initiatives</p>

Country	Programme/initiative	Aims and focus
Latvia	Youth Culture Day (organised by Ministry of Children, family and integration affairs) 9 th Latvian School Youth Song and Dance Celebration (2005)-gathering 35 000 young participants Latvian Nationwide Song and Dance celebration in Riga (2008) Education festival "Master" (2009)	Connecting young people with cultural heritage
Lithuania	Prize for the best cultural worker working with children (2007) Children Culture Year – 500 events for children's self expression Ministry of Social Welfare project grants for youth centres Programme for Support of Young Artists (2007-2015) Programme for children and youth cultural education (2006-2011).	Encouraging youth to engage in meaningful leisure time and self expression Educating an active and creative generation of young artists that could influence policy development. Developing systematic cultural education of children and youth that could increase artistic, aesthetic and cultural skills and competences.
Luxembourg⁹⁵	Construction of the Centre de Musique Amplifiée or Rockha	Making culture accessible for young people
Malta	Participation in EU and the Council of Europe Youth/ Culture programmes	EU programmes Youth Specialisation Study Scheme (Council of Europe)
The Netherlands	Plan of Action Cultural Reach (2000-2008) Price decrease for young people – 0-18 years can enter most of the national museums for free. In 2009-new idea to make all the museums (not only national institutions) free for children 0-12.	Financed by matching funding – 170 million Euro in 2001-2004 Goal: increase of the number of cultural participants and a diversification of cultural activities

⁹⁵ The national report for Luxembourg states: "There is no funding of cultural youth activities which is specifically visible. The financial support of cultural activities is integrated in the general funding of youth policy and activities. For the same reason it is difficult to retrace a change in funding policies. Though probably more resources are dedicated to cultural activities than ten years ago."

Country	Programme/initiative	Aims and focus
Poland	<p>Programmes of the Minister of Culture and National Heritage</p> <p>“Artistic events”</p> <p>“Cultural education and cultural diagnosis”</p> <p>“Cultural heritage”</p> <p>“Literature and readership”</p> <p>“Foreign funds for artistic fields” – scholarships</p> <p>“Young managers in culture”</p> <p>“Young Poland”</p> <p>“Creative Valley” (scholarship project of the TVP S.A. – Polish Television)</p> <p>Administratinn@autobus (Ministry of Interior project)</p> <p>Roma community in Poland-attention on youth</p>	<p>Promote Polish artists and involve young artists</p> <p>Improving competences in reception and creation of artistic and cultural values, preparing children and youth to active participation in culture, enriching leisure time</p> <p>Workshops, courses and training for cultural animators, teachers</p> <p>Addressing children and youth, young authors and writers</p> <p>Addressing 15-25 years old interested in film, theatre, art</p> <p>Scholarships for artists under 35 (exhibitions, concerts, CD records, studies abroad, purchase or instruments)</p> <p>Scholarships 14-25 years old</p> <p>Developing new skills and stimulating local communities in rural areas</p>
Portugal	<p>The “Arts Territory Programme</p>	<p>Promotes mainly, if not exclusively, performing arts productions aimed at young audiences. It gathers a pool of productions, which are then advertised, to possible buyers (mostly local administration institutions and cultural equipments).</p>
Romania	<p>Construction of houses for young people</p> <p>Facilitating youth integration into the labour market-co-related specialisation</p> <p>“Caravan” project</p> <p>Culture versus Garbage</p> <p>DIVERSFEST</p> <p>White Nights 2006 project</p>	<p>Giving authority in the hands of young people</p> <p>Fight against discrimination, respect of human rights in 14 cities, open museums, cinemas and theatre halls, shows, sports and dance demonstrations, concerts- 110 000 participants totally</p>

Country	Programme/initiative	Aims and focus
Slovakia	Education Vouchers	Financial subsidy for out-of-school education for students from elementary and high schools-given per student who frequents after school activity (17 million Euros annually.)
	Financial assistance for education in the arts	Subsidy to NGOs that perform systematic work with children and youth (2.5 million Euro 2008-2009)
	ADAM Grant programme	
Slovenia	Literature projects for children and young people	Educational programmes for young people and children
Spain	Youth Creativity Programme (Creación joven)	Recognition of emerging artists, particularly through the promotion of contests and competitions. In 2007, Creación joven involved activities in the fields of the visual arts (including contests for young artists in the field of the visual arts, cartoon and design, as well as a touring exhibition of previous year's winners and other relevant young artists, and two meetings of young artists), music (a tour of young artists in small venues, and a meeting of young composers), theatre (an annual contest of theatre plays) and literature (a contest).
Sweden	Creative Schools initiative	The Creative Schools Initiative provides municipalities and independent schools with the opportunity to apply for government funds for the purchase of professional cultural activities that promote creativity of the young and for initiatives which is the long-term will increase cooperation between the school and cultural life. SEK 55 million are allocated annually to this initiative.
UK	Find Your Talent initiative	10 cities in UK-giving all young people the opportunity and space to develop their talents and to try out cultural activities to discover new ones, having the right to experience five hours of art and culture a week. "unlock the creative talent of young people" –www.culture.gov.uk
	Positive Activities for Young people	Using Cultural Partnership as a key to promote access to culture Giving young people (8-19) considered to be "at risk" positive opportunities
	Every Child Matters: A Change for Children (2005)	Major national framework for work with children and young people-maximizing opportunities and minimizing risks. 5 outcomes: being healthy, staying safe, enjoying and achieving; making a positive contribution, achieving economic well being
	Youth Matters	To put young peoples' needs and aspirations at the centre of decision making of youth support agencies. 4 aims: engaging young people in positive activities; encourage more people to volunteer and become involved in their communities; provide better information, advice and guidance to young people to help them make choices about their lives; provide better and more personalised intensive support to each young person with problems.
	Young Social Entrepreneurs Programme Youth Opportunity Fund and Youth Capital Fund Cultural Hubs Programme	Local education and local cultural industries providing opportunities for young people to promote learning through creativity

3.4.4. Sub-national level

Regional and local units implementing youth policies have diverse priorities in relation to youth access to culture. There are several main directions in regional and local policy priorities⁹⁶:

- Support of **traditional culture and folklore** (dance, music, customs, local celebrations and symbols)
- Preservation of **cultural heritage and museums**; investing in local cultural infrastructure, and increasing access outside of big cities
- Investing in **cultural industries** in the regions
- Bringing the issues of **contemporary artistic production** near to young people –
- Support of local and regional **festivals**
- Support of **clubs** (including sport clubs)
- **Cultural tourism**
- Support of **amateur art and community art** forms in relation to youth; promotion of talented youth from the region abroad
- Emphasis on **belonging and identity**
- Support of **leisure-time** activities for youth

Good practices of considering youth access to culture as a policy priority on regional level include:

- Several integrated concepts on Cultural Education are being developed in Germany, with the aim to coordinate youth, social, cultural and educational departments. The City of Munich has developed an integrated concept for cultural children and youth work since 1990 as a coordination forum and service liaising between institutions and schools. Hamburg has developed a Framework Concept for Youth Cultural Work in Hamburg in 2004, which is structurally connected to the departmental areas in culture, youth, education, considering also urban development and social affairs. The Berlin area has developed a Framework Concept on Cultural Education in 2008. The *Land* North Rhine Westphalia has since 2005 initiated a series of structural programmes and high-profile actions to create an exemplary regional and inter-institutional *Modelland Kulturelle Bildung*.
- Municipalities in Italy have introduced diverse tools for increasing access to culture: last minute tickets, free entrance, special cards and promotions. A new project to create a Network of Regional and Local Departments on Juvenile Policy across the country is under construction. The Young Italian Artists Circuit is an umbrella organisation of 47 local governments with the purpose of supporting young creativity with instructive, promotional and research initiatives.
- The 2006-2011 Programme on Cultural Education of Children and Youth in Lithuania makes a special mention of rural areas in relation to youth and culture. The Programme for Development of Youth Policies in Municipalities (2007-2009) also puts emphasis on the cultural participation for young people living in the outskirts of big cities.

⁹⁶ No information available from Latvia, Luxembourg, and Slovenia.

3.5. Civil society actors and access to culture in Europe

Having sketched out the main youth culture trends and obstacles as identified by the questionnaires, the focus now shifts to the social actors involved in this field: youth (formal) organisations, youth (informal) movements, private companies and the third sector (the civil society actors).

Table 8 on youth councils, networks and important national bodies existing at a country-wide level can be found in Annex II.

3.5.1. The role of the Private Sector in Promoting Access to Culture

The role of the private sector has been a longstanding one. Chapter one referred to the seminal work of UK sociologist Mark Abrams who in 1959 was identifying a distinct youth market. The role of commercial markets then has been key in diffusing (i.e. spreading) youth culture and some might even say de-fusing (i.e. neutering) its impact, in serving up a version of what sometimes began as alternative and independent youth cultural activity of the sort described above in the previous section. The global context of contemporary youth culture has multiplied possibilities for multinationals in this area. Private sector involvement was also probed into by the questionnaire. Socio-economic and socio-cultural conclusions can be drawn from the results. The main role performed seemed to be in sponsorship (e.g. of festivals) or as a provider of culture via private broadcasting. If we take culture as “all that in human society which is socially rather than biologically transmitted”... “a general term for the symbolic and learned aspects of human society” then much of what is described in the national reports fits more readily with the remit of “popular culture”.⁹⁷ Scott and Marshall comment “The main business of popular culture is entertainment and in Europe and the United States (for example) it is dominated by sports, television, film and recorded music”. Certainly defining exactly what constitutes “culture” is a much vexed question but, in addressing the question of private sector involvement in access to culture, many correspondents appeared to be talking about the mass-market entertainment industry.

In addressing the balance between public and private sectors most of the national correspondents assessed that in the private sector played a more minor role than the public sector in enabling youth access to culture even though several reports acknowledged the growing role of the private sector in rebalancing this. The Austrian report concluded that the private sector only plays a limited role. In the report of Bulgaria it was explicitly stated that “the private sector... plays a role, though smaller than the public one.” The Spanish report stated: “On the other hand, private sponsorship of the arts and culture has traditionally had a relatively low weight in Spain as opposed to other European countries, with only some prestige-driven operations receiving strong sponsorship support (e.g. exhibitions, festivals). The relevance of such initiatives to young people tends to be scarce, the exception being that of brands and companies associated with young people, such as the aforementioned companies in the field of the new media.” However, the report continues: “Private companies in the field of new media, particularly those in the field of mobile telephones (e.g. Movistar, Vodafone, Orange), have also engaged in active sponsorship campaigns regarding fashionable cultural initiatives, including festivals and concerts. It should be noted that budgets allocated to some of such initiatives have been reduced recently, as a result of budget cuts in the context of the economic crisis.” The report of Finland puts a figure on the public/private balance claiming that one fifth of basic arts education is provided by private sector actors. In Germany, according to the Commission of Inquiry the amount of private donations lies between €200 – 500m per annum (estimated)⁹⁸. In

⁹⁷ Scott and Marshall (2005: 132-133 and 504)

⁹⁸ The German report states: “There is a wide range of public and private foundations, charities and business, which support youth work structurally or on project basis. While now stagnating, private donations have become an important part of cultural funding in Germany. As the Commission of Inquiry found, an estimated €200-500m reach the cultural

Italy we are told that “private subjects and not for profit ones are quite active in this sector.” The report of France declares “Even if public cultural policy is very important in France, private initiatives are also active in making culture available”. In addition, the Irish report states that “There is no specific legislation in Ireland to encourage private sponsorship of culture and the arts but there are a series of tax breaks to encourage business sponsorship or artists and arts organisations. There are tax breaks currently under review.”

The report from the Czech Republic explains “If we include private cultural and educational institutions (theatres, clubs, dance or music schools) in the private sectors, their spreading of culture is important although many of them reach the verge of cultural entertainment”. This again brings up the vexed question of what exactly constitutes “culture”. Many countries include commercial radio stations in their listings. The French report claims that the media “provide[s] gateways for accessing culture”. Many of the activities described are conscious acts of sponsorship that spread the name of the company in question to a great degree. The French report for example mentions the Prix Goncourt des Lycéens, a book prize awarded to young writers which is sponsored by the FNAC multimedia store. In the UK two such very high profile prizes are awarded on a yearly basis not specifically to young people but implicitly so. The *Man Booker Prize*, a major event in the literary calendar is a prize awarded annually for the best original fictitious full-length novel. It is sponsored by the investment company Man PLC but is still commonly known as the Booker Prize after its original sponsor the Booker cash-and-carry retail chain. Similarly, its musical equivalent - the Mercury music Prize - is awarded for the best album from the United Kingdom or Ireland. The prize takes its name from a former sponsor, the telecommunications firm Mercury although it is currently technically the Barclaycard Mercury Prize. These events prominently display the sponsoring organisation’s name while also allowing the spread of information on cultural products in the mainstream media (both ceremonies are televised by the BBC).

In many cases the term “corporate social responsibility” came up. The report of Romania tellingly kept these three words remaining in quotation marks. Many of those private enterprises who distributed funds under this banner emerge as banks. These were mentioned by Bulgaria, Cyprus, Greece, Luxembourg Poland and Slovakia. The Maltese report contains a slightly questioning tone in describing the supposedly philanthropic motives of the companies: “The private sector is very active in promoting access to culture – sometimes under the guise of philanthropic activities.” This hints at mixed motives. The French report describes “corporate patronage or philanthropy” without being under any illusions about the driver behind this; government encouragement and the tax regime. We are told “The law fosters this kind of initiative... through tax exemption.” Legislation introduced in 2003 “intends to develop sponsorship by individuals and enterprises through major fiscal incitations (sic) [incentives] and reducing the taxation of foundations.” Companies with more than 60 persons on the payroll should also develop work councils (‘Comités d’entreprise’) which have a social mission to facilitate cultural access of employees and their family”.

Sometimes there is not a clear-cut distinction between public and private initiatives. The Romanian report gives examples of “public-private partnership”. These include the Euro 26 card for cultural events providing reduced admission to under 26 year olds and Student Package

sector a year in private donations. Another, important form of private investment are the private foundations, often set up by banks or corporations, which participate actively in many of the significant projects to promote youth access to culture. The PwC-Foundation *Jugend-Bildung-Kultur* has funded the influential conferences *Kinder zum Olymp!* and its main publication. The Foundation of the *Deutsche Bank* also supports many projects facilitating young people’s access to culture, including the education programme of the Berlin Philharmonics and *Kinder zum Olymp!*. Other foundations attached to banks or insurance companies fulfil similar roles. The *Sparkassen-Kulturfonds* has funded key research, such as the first empirical study on youth access to culture, but has also other projects including educational services surrounding the international contemporary arts exhibition *documenta12*. The *Allianz-Kulturstiftung* has also supported many different projects, from workshops over pilot projects to youth orchestras. From the non-banking sector, private entrepreneurs or business groups have set up foundations with charitable ends. The *Bertelsmann-Foundation* has supported mainly musical education and young opera singers. The *Robert Bosch Stiftung*, funding for example the voluntary engagement of young people in museums, the *Stiftung Mercator* or the *Körper-Stiftung* are other examples of foundations active in the field. More generally in the youth political field, the Foundation *Stiftung Deutsche Jugendmarke* manages the funds raised yearly by the Department of Finance with specifically youth oriented stamps; the *Stiftung Demokratische Jugend* supports youth and youth social work particularly in the new *Länder*. The *Deutsche Shell AG* has for many years now financed the Shell Youth Study, a regular empirical study on the situation, opinions and conditions of young people in Germany.”

offering reduced subscriptions to national magazines. In Luxembourg banks sponsor and stage cultural events but rely on publicly funded youth centres to publicise these. Indeed reduced ticket prices to private sector cultural activities were cited by many correspondents e.g. also in Poland and France but these discounts seemed principally to apply to those below the age of 26 or to students.

A number of reports described organisations running on a non-profit basis. These seem particularly active in the field of cinema. Several film foundations exist in Austria and a range of non-profit cultural groupings in Cyprus. Education was mentioned in the form of privately run arts schools in certain countries. In the UK the motor manufacturers Rolls Royce sponsor an artistic outlet for engineering apprentices. Further examples of private sector involvement in the arts include providing research and marketing intelligence as mentioned in the reports of Austria, Belgium and the Netherlands. In the UK private companies have also funded major research projects on youth culture-related matters. The British arm of Motorola looked into youth trends in 2001 and commissioned the academic Sadie Plant to come up with the report *On the mobile - the effects of mobile telephones on social and individual life*.

The EU was initially formed as the Common Market around economic principles so it is entirely fitting to think about the role of the private sector of economies in fostering access to culture. Interestingly it is an area that most academic sociologists have not really ventured. For a EU established on principles of trading relationships new challenges include the rapidly changing employment market. The idea of the knowledge that economy has become fashionable in recent years will be returned to in the conclusion. The landscape is changing in many ways requiring old models to be discarded. Certainly at one level the dematerialisation of music (download culture) seems to present new challenges for commercial music suppliers that have at times been characterised as being in crisis. There are a mass of contradictions in considering consumerism and youth culture. There has been a rise in anti-consumerism in the past decade as well as the advance of “bling” culture which prioritises designer labels. These groupings were to some extent mentioned in the section above on independent and alternative youth movements. They have links with environmental campaigners, anti-globalisation and ethical living concerns. A final point worth making is that many of the companies mentioned by national correspondents in facilitating access to culture operate on pan-European level e.g. Orange, the mobile telephone network and Red Bull Energy Drink, however the localisation of the avenues for access to culture offered by such multinational corporations demonstrates a tailoring of access to suit local circumstances rather than a standardised “one size fits all” approach, which of course is healthy in contemporary European society.

3.5.2. Civil society and its role in fostering access to culture amongst young people

Differing definitions. Respondents were asked to describe the impact that “civil society” organisations and movements have in fostering access to culture by young people. Here it seemed that there was some variance in how this term was understood. The UK report took this to mean the “third sector”, defined as primarily non-governmental institutions. The French report names “the associative sector”. Characteristics are described alongside a definition in the report of Germany: “voluntary, unpaid civil society”. Other countries mentioned wholly or partially government funded programmes in their response. For the reason that people seemed to be answering different questions and the fact that there was a relatively high non-response rate, a table has not been completed for this question. Belgium, Czech Republic, Denmark, Hungary, Ireland, Italy, Luxembourg, Malta, the Netherlands, Portugal and Poland opted not to reply to question 3c which could lead one to the conclusion that the terminology may have put off replying i.e. they were unsure of what exactly they were answering or that they opted to group all organisations without legal structure under third sector or independent movements.

The report of Austria in this section, as in others, makes clear the distinction between “culture” which is seen as something delivered by schools and the civil sector which is more preoccupied with “socially responsible” activities. We are told “In general culture is more a ‘high-culture’ object which is a mark and question of good education.” An example of a venture that potentially overlaps is the KulturKontakt “culture on wheels” project to involve the elderly in

cultural engagement. The report states “Youth, and the society at large in Austria consider it higher priority to put accent on the need to be aware that on the social level, there are social issues of survival and equality which have to be faced jointly by all.”

Quantifying Relationships. The Austrian report is at pains to point out the nationally accepted meaning of “culture” and how that has undoubtedly affected the Austrian answer to question 3c of the questionnaire. Other respondents however talk in terms of whether the degree of civil society influence on fostering young people’s access to culture is “high” or “low”. In Cyprus we are told “the population that engages in volunteerism and participates in civil society organisations is fairly low.” A figure of 85.1% is given for youth having never participated in civil society/volunteer associations, based on academic research of a longitudinal nature dating from 2007. The report claims that, “civil society organisations are not very effective in fostering access to young people on the island”. In Latvia “Civil society organisations and youth organisations mostly [have] [a] passive role in fostering access to culture for young people, they are more involved in policy planning and structural dialogue... in order to achieve their aims”. In Lithuania “access to culture is quite underestimated in the policies of formal youth organisations.” There seems to be an implicit statement of the weakness of the role in of the civil society when we are told that in the case of Sweden “the state and public sectors are principal providers of culture for young people.”

At the other extreme of the spectrum there are countries where it is claimed the role of civil society is high. In Finland “civil society plays a crucial role in fostering access to culture for young people.” The German report states: “Civil society organisations and voluntary civil society engagement provide the key infrastructure and support for youth access to culture. In fact, 80% of publicly funded measures in youth work are delivered by non-governmental associations, organizations, and initiatives – so-called “independent providers” (*freie Träger*). These include youth music schools, youth arts museums, media workshops, music associations, museum pedagogical services, amateur theatre groups, etc.⁹⁹ Many of these cannot be entirely self-financing; they thus receive support in form of allocations (*Zuwendungen*) from public authorities.¹⁰⁰ The *Bund* supports supra-regional non-governmental actors, while making it mandatory for the *Länder* to support the activities of both public and independent providers of youth work; the latter here have priority. Furthermore, public broadcasters are charged to provide cultural and educational programmes. The churches also traditionally play a significant role, not only in the provision of cultural youth work but also through libraries, musical offers and press. NGOs, non-profit organizations, associations and cultural institutions are thus key to facilitating youth access to culture. Through their self-organisation and the drive of individuals, they also often trigger change and innovation in the field. There are also an organised representation of interests of cultural associations and institutions, such as the *Bundesvereinigung Kulturelle Jugendbildung* or the *Deutscher Kulturrat*, which are very present in public and policy debates¹⁰¹.

⁹⁹ As we have seen above, different forms of youth organisations (*Jugendverbände*), run independently or in conjunction with specialised adult support, are also important for fostering access of young people to culture.

¹⁰⁰ For the legal details and implications of this form of support, see the Commission of Inquiry report (2007), p. 166 and 501.

¹⁰¹ The German report states that a lot of work is voluntary, unpaid civil society engagement. The parliamentary Commission of Inquiry *Kultur in Deutschland*, also taking recourse to another Commission Inquiry on “The Future of Civil Society Engagement” (2002), highlighted the fact that over 3 million people in Germany volunteer in the cultural sector, across a wide spectrum of activities, responsibilities and structures. The engagement is such, it suggests, that if the voluntary posts had to be replaced by full-time staff, between 370.000 and 610.000 posts would need to be filled – worth between €9.6 and €16bn. The *Freiwilligen-Survey 2007* (with data from 2004) provides further data. It registers a general rise in engagement rates among the population, across old and new *Länder*, and also in migrant communities, which translate to the cultural sector. There, 18% of the population are active, and 5.5% engaged voluntarily. Over half of voluntary engagement is in the music sector, with the visual arts, theatre, and tradition/custom other emphases; it is particularly older generations who are increasingly engaged. Overall, there is still a difference between East and West Germany, with the former showing less voluntary engagement in the cultural sector. Men are still more active than women, although the gap is closing. Particularly in the arts and cultural sector, volunteers tend to have a good or very good education background.

This survey, the Commission of Inquiry report, and many other publications highlight the obstacles that hinder civil society activity in culture and particularly cultural education. These range from financial instability due to project-based rather than structural funding, a high amount of bureaucratization, funding regulations, fiscal law, and highly complex fiscal, insurance and similar legislation. They also show that particular formation and qualification offers are still less prevalent in this than in other sectors. In this field, the Voluntary Social Year Culture, and a similar transgenerational

In Romania, “the civil society organisations are very important in fostering access to culture for young people”. In the UK we are told that the “third sector provides an important role in young people’s access to culture”. This is backed up by public funding (£7.5 million investment in 2007) and guidance from the Government’s Department for Communities and Local Government which links the concept of “civic participation and active citizenship”.

In answer to whether civil society plays a role or not in enabling access of young people to culture in Slovakia the answer seems to be “yes and no”. The report tells us “On the one hand their influence is greatly restricted by their limited options and local activities. On the other... civil society organisations are the main substitute in light of the inadequate efforts of the state”. In Ireland there is a strong connection between Irish folk traditions of volunteerism and festival that are largely reliant on volunteers to survive. In Spain “In spite of their difficulties, civil society organisations and movements still play a very important role in fostering cultural participation among Spanish society at large, including access to culture for young people. Even if their relative strength may have diminished over the years, non-profit organisations linked to traditional culture and neighbourhood movements organising annual festivals and festivities or providing cultural opportunities for children retain an important role in making culture accessible to all.¹⁰²” In Slovenia the projects mentioned were co-financed by the Ministry of Culture and the Ministry of Education. By some definitions then these would not fit the remit of “civil society”. In Greece “civil society organisations have the power to influence access to culture for young people”. This statement does not cite say whether involvement is “high” or “low” but suggests that the potential is there. In Finland the overlap between state level and civil society is mentioned. The report says “In Finland the institutional cultural sector has grown up from activity of youth organisations: youth associations, worker associations etc.” Again we have the relationship between the two described in the report of France which claims “considering the right to culture for everybody is accepted and protected both by public policies and civil society, civil society organisations generally take on a watch and warning role. They will particularly use this warning function in areas where they do consider the cultural offer by the public policies is not sufficient”.

Differences between different levels – governance and civil society functions. Certain reports talk of how the relationship between young people, civil society and access to culture exists at different levels. In Austria we are told “services provided to young people in Austria are also spread among the national, regional (provincial) and local level and seem to be rather complementary and harmonized.” This suggested that the resulting approach is rather haphazard. In Cyprus there is an apparent rural/urban split. The existing civil society organisations are seen as “located in urban areas... attract[ing] the more affluent members of society.” Contrastingly with “urban” equating with “affluence” in Cyprus the French report comments that often in “underprivileged urban districts... grants and subsidies reduce when there are budgetary downsizings.” It is generally felt that such communities are poorly served. In Germany there appeared to be a split along pre-1989 lines: “Overall there is still a difference between East and West Germany, with the former showing less voluntary engagement in the cultural sector”. However, given Germany’s pronounced federal system, the 16 autonomous states (*Länder*) and the municipalities are the main actors responsible for youth access to culture in Germany, with most of their work delivered through agreements with third sector organisations, from arts schools to youth cultural centres and voluntary associations. This highly decentralised system is what makes an overall view of the landscape in Germany so difficult.

offer, have become particularly pertinent to perpetuate and qualify voluntary work, while it remains of course subject to the same structural constraints.

¹⁰² In comparative terms, some analyses have pointed out that the degree of participation in non-profit organisations is lower and weaker in Spain than in other European countries. This may be the result of prevailing social values and attitudes (individualism, competitiveness), contemporary history, lack of a participative culture, the weak position allocated to participation in the educational system, the internal fragility of non-profit organisations, etc. Indeed, it has also been noted that even if the number of organisations has grown over the years, the percentage of young people who take part in them has remained rather stable, at around 33%, a low figure according to European standards.¹⁰² On the other hand, it is also worth noting that the patterns of participation in civil society activities in Spain may be less formalised than in other European countries, this being particularly relevant in the cultural sector. Indeed, civil society organisations have historically been responsible for the organisation and management of many traditional celebrations and fairs, which draw large numbers of people but do not necessarily entail membership of an organisation. The degree of participation of young people in such initiatives ranges widely, but in general terms can be said to survive quite healthily.

The Bulgarian report also makes a distinction at different levels although these are not tiers of governance but instead three types of civil intervention. They are named as (i) Directly providing access (ii) Raising awareness (iii) Researching issues of access to culture and public policy. Manifold examples are given including the Euro-Bulgarian Cultural Centre which has many functions from cinema sessions to debates and the Red House Sofia which organises practical training as well as symposia and debates. An example of research exists in CTP – Cultural Technological Park a forum which combines 20 research institutes.

Further specific examples:

- *Alternative:* Squatted premises in Slovenia, usually “public unused spaces” e.g. former Rog bicycle factory, former bakery Pekarna Magdalenske Mrzese, Maribor and former military barracks AKC Meletkova city. Functions include a variety of musical, performing, visual arts presentations, workshops.
- *Arts/ Entertainment:* Malta Philharmonic Orchestra, St James Cavalier, Malta, “Candy Bomber”, Latvia, to encourage a new generation of artists; Swedish Radio Station for children SR Bubbel, broadcasting classical and pop.
- *Debate/research/advocacy:* Bundesvereinigung Kulturelle Jugendbildung, Deutscher Kulturrat, Germany *Information – online and offline.* The Austrian report names information services (on school, work and leisure) as an essential part of extracurricular youth work. It also names the two major national portals www.jugendinfo.at and www.ifoup.at. Numerous local equivalents exist. 29 youth information points, which combine counselling services, exist as a result of national legislation. Also “Alpha mobile” information services are available in Burgenland including computers, internet access and DJ turntables. We are told that “The above in short are all services to protect youth from the threats nowadays”.
- *Political groupings:* In Cyprus, according to the report, the great majority of civil society organisations NGOs are linked to political parties. Austrian examples given include Austrian Socialist Youth, Austrian Trade Union Youth Organisation.
- *Student focused:* Austrian Union of Students (AUS) and “a large number of professional and scholarly associations, as well as several groups dedicated to the support and promotion of various arts and sciences” also in Austria. In Malta the University of Malta along with the Bank of Valletta established Degree Plus, a programme for students to enhance their university qualification with additional skills e.g. units on culture and heritage (includes museum visits) or music (where students can take up instruments and receive mentoring from professionals). Also in Malta Koperattiva Kulturali Universitarja (KKU) annual Summer event: Evening on Campus at University grounds to highlight student and alumni talent.

4. TENDENCIES IN YOUTH CULTURE: A EUROPEAN OVERVIEW

4.1. Introduction

As previously described, the ways young people access culture as users or creators, or simply participants of a cultural experience, are various and include, apart from classic channels and institutions, dynamic youth culture channels.

This chapter and its constituent sections provide a descriptive account of contemporary youth cultural tendencies in Europe with specific reference to young people's access to culture. This portrait will be based on the information obtained from the national reports, in particular from the responses to questions 3 and 4 in the questionnaire. Of course we are all aware that one chapter can only begin to capture the vast number and scope of the multiple processes involved in contemporary youth cultures - individual examples should not be seen as representing the prevailing models in their respective countries or sectors in any definitive manner but instead, a range of cases in a range of countries will be drawn on point towards the array of youth cultures that co-exist in the twenty-first century Europe.

In keeping with chapter 1, a twin approach will be adopted in order to emphasise:

- the **cultural construction of youth** (the ways through which cultural institutions model young peoples lives); and
- the **juvenile construction of culture** (the ways through which young people participate into cultural life).

This section will analyse these considerations by looking at the cultural activities in which young people are involved, mainly as consumers (in a passive way) but, also to a lesser extent, as producers (in an active way). It will start with the relevant definitions of youth culture. As this report has already touched on the historical contextualisation of the emergence of youth culture trends, the focus here will be on the activities and products that mark out the juvenile access to culture, their visibility and obstacles, and the relevant actors in the field. It is worth pointing out that the examples used in this chapter are illustrations of existing cultural trends, they make no claims for comprehensiveness and are not automatically related to one another but, instead illustrate the rich diversity of contemporary youth cultures across the EU.

4.1.1. Youth Culture(s)

Attempting to mark age boundaries of the domain of youth culture(s) in any definitive sense is deeply problematic because youth culture is in many senses bigger than youth itself. As a result people who are not young in demographic or social terms such as *pre-teens* between 8 and 12 years old (at one end of the spectrum) and *emergent adults* after their 30s (at the other) consume youth-oriented products and participate in youth-targeted activities in the twenty-first century. Youth culture(s), which are at their most pure everyday practices of young people, then co-exist alongside culture, as a whole, where institutional spaces are part of the cultural sector spanning official culture, high arts, traditional media, etc. In fact, youth culture(s) exist in different cultural arenas as the national reports show:

- Institutional culture(s) can be defined as those supported by the public state institutions (at local, regional, national and European level), in a non-profit and educative way:

Slovakia: Regular activities targeting the local community in **local cultural centres** strive to connect several parties active in the area – schools, NGOs, local cultural institutions,

and/or representatives of “alternative” subcultures. Recently, “proper” cultural institutions have also made efforts to open up to young people.

- Commercial culture(s) are those that are the result of the cultural industries (media, music, fashion, market, etc.), in a business and consumption way.
- Alternative culture(s) are in general created by some civil society actors (most of them youngsters or young adults) in order to encourage social participation in a non-profit way:

Poland: In Poland there are dozens of **not formalised** sticker art and graffiti groups. There are also many alternative music groups that present their works mainly on and new ones are still coming into existence. Young poets, within one’s capacity, publish poetic volumes.

Spain: In Spain non-formal or alternative groupings exist in several fields, including culture, yet they may be more visible in areas such as the right to housing and the anti-globalisation (or *alter-globalisation*) movement. Several of the latter groups may often take resource to artistic practices (e.g. music concerts, circus performances, etc.) within their events, parades or demonstrations, thus providing a clear connection with the cultural sector and somehow contributing to an enhancement of access to culture among young people.

Yet there are clear dangers in drawing over-prescriptive dichotomies and artificial binary oppositions: youth culture has also flourished in the contested space between so-called **high culture** and so-called **popular culture**. The Polish correspondent identified a mismatch between what the opinions of the Internet generation were in differentiating themselves from other youth:

Poland: **Low culture** predominates in the Internet, whereas high culture is identified with **art**. In their opinion films, e-blogs, creations, etc. placed in the Internet by other internauts should be considered not only as an expression of such a “pure” culture but also as art.¹⁰³

Finally, from a geographical point of view, today’s European youth culture(s) are influenced by five different territorial areas:

- (North) American Youth Culture(s): framed through Hollywood movies, television series, pop-rock music stars, children and teens theme parks, etc. This is mentioned frequently in the national reports as can be seen in the following examples:

Cyprus: Cypriot young people are attracted to **popular American culture** (e.g. pop music and Hollywood movies). This is clearly evident in the outings of the majority of Cypriot youth, who flock to the island’s modern multi-screen Cineplex theatres (located in Nicosia, Limassol and Larnaka) each weekend. Cypriot young people are drawn to other aspects of popular (mainly American) culture. For example, the last decade has seen a radical change in the appearance of young people living in the island, which is heavily influenced by different fashion trends – including Goth¹⁰⁴ and hip hop styles.

Greece: Concerning the main trends of youth culture in Greece, one should note that they tend to arrive to Greece from abroad. Trends from the **United States**, for example, specifically tend to arrive with a bit of delay, but are very much adopted by young people in the large cities such as Athens and Thessalonica but even in rural parts of Greece. For example, graffiti art and culture tends to be quite widely spread amongst young people, as well as the skateboarding culture for young people who attend school. The “Emo”¹⁰⁵ and “trendy” culture is also widespread together with whatever it represents, music, clothing, piercing and tattoos.

¹⁰³ “*Studenci a kultura w Internecie*”, Pion Badań Marketingowych Studenckie Koło Naukowe Psychologii Ekonomicznej, 2008

¹⁰⁴ The goth subculture began in the United Kingdom during the early 1980s in the gothic rock scene (derived from the post-punk genre)

¹⁰⁵ Emo (from ‘*emotional hardcore*’) is a style of music (and related culture) which originated in the 1980s punk movement.

Hungary: Most young people spend their time in piazzas, malls, multiplex cinemas, and other environments of mass culture. The basic orientation is towards the **West** while the main instrument of communication tends to be the English language, although its level of competence is not a very high one; regarding the films, for instance, 80% of cinema tickets are bought to watch American movies.

- Asian Youth Culture(s): The Asian continent is set to be a major player on the world stage in market terms in the coming generations. It also influences European youth cultures through Japanese *manga* comics, cartoons television series, digital game products, music entertainments (*karaoke*), and Indian Bollywood cinema. The following two quotes show Japan's popularity in European countries.

Finland: "Quite surprisingly, young Finns are very much into **Japanese pop culture**. According to a recent study, 30% of them are interested in it (Valaskivi 2009). Young people consume Japanese comics, animation movies, video games etc. Also cultural institutions have noticed this interest. For instance, the Helsinki City Art Museum made an extensive exhibition on Japanese pop art in 2005. Young Finnish makers of manga were invited along as experts, and they were involved in putting together the part exhibiting Finnish manga and organising workshops on the topic."

France: "We can also mention the "**manga**" explosion as an important part of young people that are active readers of this kind of literacy."

- European Youth Culture(s): framed through performing arts, alternative cinema, minority subcultures, cross-national cultural spaces (e.g. Russian or German influence in the surrounding nations), etc:

Lithuania: The youth culture in Lithuania is strongly influenced by American pop culture, expressed in a number of practices, such as fashion, music, film, consumption, drag races and increasingly the online culture. On the other hand, the influence of **Russian pop culture** is also rather strong, particularly in the capital city, where Russian ethnic minority amounts to 14% (data from 2006) and the seaport town of Klaipeda. The Russian television channels are available in Lithuania and Lithuanian television channels often broadcast Russian films, shows and pop music.

Luxemburg: The youth culture products from Luxembourg's two big neighbouring countries France and Germany enjoy large interest and popularity in Luxembourg. This illustrates another trait of Luxembourg's culture and its youth culture in particular: it is at least influenced by three cultural areas: **Anglo-Saxon, French-speaking and German-speaking**. While German or French top acts in pop/rock/alternative music used to be less visible amidst the jungle of very successful Anglo-Saxon bands, they now attract masses of young people, with the most notable difference being that they don't sing in English.

- National Youth Cultures: framed through traditional regional or national cultural expressions, local subcultures, heritage and ecological movements, etc:

Cyprus: As is the case for most Cypriots, the relationship between youth and culture is a **political** one. Young people in Cyprus carry a heavy burden of ethnic identity as a result of growing up in a country that has experienced division and conflict dating back to before they were even born. Even before the division of the island in 1974, the two main communities experienced separate educational systems, with the Greek-Cypriot and Turkish-Cypriot curricula strongly influenced by Greece and Turkey, respectively. This distinction applied to *cultural* and teaching matters as well. As a result of this, and the lasting political conflict facing both communities, culture in Cyprus has become, and continues to be, closely associated with the promotion of ethnic identity. Any challenge to the existing culture is countered with a regression to notions of civilisation, roots and nation.

Spain: In Spain alternative youth movements related to cultural affairs are also active in a number of fields, including **regional and minority languages** and cultures (particularly Catalan, Basque and Galician, but also Aragonese or Asturian) as well as in the campaigns concerning digital rights management, which have become notably active in

recent years. Even if organisations in these fields are not solely comprised of young people, they often have a strong youth component.

- Trans-National Youth Cultures: framed through young migrants cultural expressions and “borrowing” elements from elsewhere e.g. world music, hip-hop nationwide, transnational social networks, etc:

Finland: The rise of **hip hop culture** in Finland has also made boys somewhat interested in dance, even though other aspects of hip hop culture, such as skate boarding, music and clothing, are more popular among them.

4.1.2. Youth Culture Trends

Studies of youth cultures in post-second world war academic literature has largely focused on youth **subcultures**, that is, the particular historical youth groupings who gained visibility by living distinctive and often spectacular lifestyles and operating through the public expression of identity via music, fashion, performance e.g. mods, teds, skinheads, punks etc. Yet to over-emphasise the spectacular, as widely acknowledged subcultural studies have done, there is a real risk of negating the experience of the vast majority of today’s youth and, their very real experiences of what can appear to be a comparison of rather mundane cultures of everyday life. There is of course interplay between the subcultural and the everyday: trends may begin as relatively marginal phenomena but, with the passage of time, can become a part of mainstream surrounding society. Youth culture raises considerations of intersections between past (conservation, history, memory), present (observation, everyday life, pleasure) and future (innovation, new technologies, creation).

Youth Culture Trends (YCT) are the cultural phenomena experienced by young people that can become relevant for the whole generation or the surrounding society. In terms of social visibility, YCT could be:

- Underground (invisible) at the beginning, when they are shared by small and located groups
- Emergent (visible) when they are extended over other age groups, social categories or geographical areas.

In terms of cultural hegemony, this means that youth culture is always *in between*:

- Mainstream trends (lifestyles and products shared by a majority of the population, in demographic or political terms)
- Subcultural trends (lifestyles and products shared by a minority of the population, in demographic or political terms). This is illustrated in the following quotation from the German report:

Germany: Contemporary youth culture is characterised by ever-increasing diversification. While in terms of numbers the “**mainstream**” is still dominant, an extraordinary variety of **subcultural** scenes have emerged over the past years: social networks or “artificial tribes”, which provide fun, meaning and identity to their members. Cross-over and changes from one to the other are common. The Archive of Youth Cultures, founded by youth researcher Klaus Farin in Berlin, documents this diversity by collecting books, dissertations, media snippets, fanzines, flyers, music and the like, which are also discussed and presented in its (now online) journal.¹⁰⁶

Today’s European mainstream youth cultures can be summarised in the following three big generational trends (quoted in each case below for a single country, but relevant to the rest of the countries:

¹⁰⁶ See www.jugendkulturen.de. Last consulted on 15 June 2010

Sweden: It can be argued that today's Swedish youth differs from the previous generations of young people because (1) the limits of the group stretched both **upwards and downwards**, (2) they have better international contacts and (3) better access to new technologies and mass media than ever before.

Today's European subcultural youth cultures can be summarised in the figure of the **trendsetter** (or **trendhunter**). This figure indicates the capacity of young people in subaltern positions (without power or money) to "discover" ("hunt") or "disseminate" (set-up) innovative cultural and consumption trends that are then incorporated into cultural industries and institutions. This has been in fact the *modus operandi* of the old juvenile artistic *avantgardes* (from Surrealism to Dada), and is the today's *modus innovating* of some teenage market corporations (from Nike to Nokia).

Belgium: When the private sector is involved in the youth culture in Belgium, it is mainly in the context of 'youth marketing'. A characteristic of late modernity is the overwhelming presence of marketing in all areas of the western society. Consequently, 'youth' has become an important **target group** for marketers. This (private) organisation does research on trends in youth culture in Belgium and Europe¹⁰⁷.

All these trends can be summarised in the figure of **prosumer**, a young person (teenager or young adult) who is at the same time *producer* and *consumer* of cultural activities and artefacts, in the institutional, commercial or alternative scenes:

Italy: During the 1960s and 1970s most of the studies about youth cultural production and consumption were about the so-called juvenile sub-cultures. The role of young people in that context was that of **prosumer**, a word which indicated that the same person was at the same time cultural consumer and producer (a very clear example in the musical field was that of the so-called *cantautori*, singers who also wrote their songs). Today, with the use of new media and new technologies, something very similar is happening: young people produce and consume their own culture at the same time.

The habits of young people also experience sudden changes that mark the dynamic nature of it as seen in this extract from the Spanish national report:

Spain: More recent factors also contribute to shape today's youth culture in Spain. Among these are the **incidence of the new technologies and their impact on the experience of culture**. When comparing data for 2008 with the results of previous studies, pointed to an increase of the passive forms of cultural participation or consumption, as opposed to that which required a more active, creative involvement on behalf of young people. Whereas practicing sport and reading had been among the most recurrent activities for young people in 2001, neither of them featured at the top of the list in 2004 or 2008. On the other hand, 'listening to music' and 'watching TV' emerged as the second and third main activities which young people liked (96% and 91% respectively) and which they most often did (92% and 88%), whereas 'using the computer' was fourth among the activities which young people most often did (74%). Overall this seems to indicate the relevance of media and the new technologies in the ways in which culture is accessed, and its impact on more traditional forms of cultural consumption. The percentage of young people who never read a book increased from 31% in 2004 to 40% in 2008. However, the same study also identified, based on previous data, a segment of roughly 20% of young people who could be considered frequent readers. Factors such as gender and the level of studies were directly correlated to these results.

¹⁰⁷ A rather known youth marketing/trendwatcher agency in Belgium is Trendwolves (<http://www.trendwolves.be>). Last consulted on 15 June 2010

4.2. Public Culture

The access of young people to culture, as happens with other socioeconomic processes, is mediated by three interactive facts, which could almost be termed as a youth cultural cycle: **production** (creation), **circulation** (diffusion) and **consumption** (reception). Here young people are not merely passive spectators, but they are active agents, incorporating their taste, values and attitudes into the cultural scene (in the public, private and third sectors). In this section we will have a look into the main cultural activities and products that are shared by young people of different European countries, based on the observations furnished by national reports. Data will be organized in five big cultural categories that cover much of the young peoples culture producing and consuming: public culture, consumer culture, leisure culture, music culture and digital culture.

Public culture can be defined as all the cultural products and activities offered by the institutions of the public sector (schools, universities, museums, libraries, etc), by private operators (art schools, theatres, art galleries, etc) and by the third sector (foundations, NGOs, etc). These can draw on past traditions or be innovative in scope, but are considered to be part of “**high culture**” and society’s education. Normally these activities are non-profit, even if not always free of charge: this fact creates several social divisions and inequalities. The public culture sector is usually managed by adult professionals who disseminate those products among the wider population, following the principle of cultural democratisation. Youth is one of the target groups who can engage in activities and products including:

4.2.1. Education

This sector includes extra-curricular learning, art schools, theatre schools, popular education, multicultural education, non-formal learning as the following diverse examples illustrate:

Austria: culture is mostly viewed separately from youth participation issues. Culture is rather an educational element providing a widened horizon to the young people. Therefore, culture is provided through the educational means to the young generation, while youth organisations and initiatives focus on preparing young people for active social and political participation and involvement. Austria tries to export and share this viewpoint with the rest of the EU by this particular initiative.

Czech Republic: Cultural (aesthetic) activities of children and young people have their long tradition at základní umělecké školy (ZUŠ – basic art schools). This system of **cultural education** and a possibility of long-term artistic cooperation of young people are unique in Europe. Young people gather at art schools, leisure centres at schools and NGOs for various activities at organised shows and festivals (there is a system of shows of art school pupils as well as a unique system of advancement and nationwide shows in the majority of artistic fields), at educational events, at many workshops and seminars. The interest of young people in this kind of meeting and its outputs (concerts, performances, exhibitions) is steady.

Ireland: In the Public and the Arts Survey of 2006 (Arts Council) 76% of people surveyed in the report, aged between 15 and 24, said they were interested in the **arts**. The survey also pointed out that the Irish people believe that a priority area for arts spending should be arts programmes and facilities dedicated to working with children and young people. Education remains the single most important determinant in whether people are likely to attend arts events or not. There has been a decline in interest in high arts such as visual art, opera, ballet, etc.

Lithuania: Lithuania has inherited a rather well developed network of **arts schools** and arts educational circles from the Soviet past. The arts are integrated in the school curriculum. In 2006 it was found that almost 50% of children in the secondary schools

participate in artistic education circles. However, the existing art schools are described as being “too academic, dedicated to professional training”.

Germany: In Germany, the access of young people to culture is discussed and developed under the denominator *kulturelle Bildung* – cultural education. While linked to formal, non-formal and informal education systems, it also refers beyond education proper. It is understood to ‘make participation in artistic and cultural offers possible [and] to open up opportunities for artistic self-expression. Cultural education facilitates participation in society.’¹⁰⁸ Its features are not only the transmission of knowledge, self-formation, social competence and participation, but it is described as providing for the development of new cultural producers and audiences.¹⁰⁹

Finland: Basic education in the arts organised by municipalities, associations and private sector actors (extracurricular activity) is an important tool for Finnish children and young to get in touch with the arts. In 2007–2008, basic education in the arts was organised in 82% of the Finnish municipalities. The Ministry of Education supports these activities with more than €70 million per year. In 2008, altogether 134.765 children and young participated in the basic education in the arts in their living area. Almost a half of them studied music, 27% studied dance and 15% pictorial arts.

Luxemburg: A lot of efforts are dedicated to **extra-scholastic music education** of young people. Main actors are the public music schools, such as the *Conservatoire de la Ville de Luxembourg* and the Municipal Music Schools of the larger towns. There is also a music school run by the UGDA (*Union Grand-Duc Adolphe*, federation of musical associations) as well as a lot of private providers.

The Netherlands: Cultural education remains a central issue in the cultural policy. The Dutch Cultural Council (‘Raad voor Cultuur’ in Dutch) that advises the minister stresses its importance (Raad voor Cultuur, 2007). The Netherlands also have ‘Schools with a Cultural Profile’ (‘Cultuurprofiel scholen’ in Dutch), e.g. schools that receive extra funding from the government to develop cultural activities and programs.

Portugal: Cooperation with schools is clearly the main formative activity of cultural institutions. The school system became the main receptor of actions promoted by these institutions when educational theories started to recognise young age as a privileged state for the forming of the identity and learning, and through the importance of personal relationship with places and contexts of knowledge production (scientific, cultural, social, etc.).

Slovenia: It might be worth mentioning separately that **student theatres** are actively contributing to Slovenian cultural life in a significant manner by developing experimental forms of expression in various meanings of the word.

4.2.2. Museum Culture

Whilst many have remarked that the contemporary youth cultural experience is marked by technological advance, there are still museums that existed before the technological revolution. They do not however exist in a vacuum and, they too have been affected by technological changes in their own revised form and function e.g. allowing collections to be viewable on the web and including more interactive exhibits. The sector of “museum culture” includes museum education, art exhibitions, heritage camps, public art experiences, etc:

Belgium: **Museum** visits score significantly lower [than other attractions] and these statistics indicate a wider trend that youngsters are less interested in so-called “high culture”. One study shows that 29% of Belgian young people from 10 to 17 year olds visit museums and exhibitions; however, only 7% list visiting museums as an activity they enjoy doing in their free time (De Ridder & Vandercammen, 2008). Another study shows figures around the same magnitude: 25% of young people aged 14 to 17 had visited arts

¹⁰⁸ *Deutscher Kulturrat* (2005), p. 11-12. Translation Uta Staiger.

¹⁰⁹ Commission of Inquiry “*Culture in Germany*” (2007), p. 379.

museums and exhibitions in the 6 previous months, whereas 27% of this age group had visited other museums and exhibitions (Lievens & Waeye, 2005). For people aged 18 to 34, this study shows that these percentages are lower, namely 18 (arts) and 15 (others).

Greece: Young people tend to visit **museums** with their schools or their families, but rarely on their own.

Lithuania: Lithuanian **museums** are active in attracting young people. In 2006 the museums arranged around 7,580 educational events per year with the participation of nearly 164,000 of school pupils. Cultural education is often given by the Philharmonic society and theatres (2006). In 2007, ca 800,000 children visited cultural events in the art galleries, museums, theatres, and concert halls.

Malta: The most popular exhibitions were **art exhibitions**, constituting 30.1% of all exhibitions held. Craftwork exhibitions were also popular, constituting 29.0% of total exhibitions. Ceramic exhibitions were the least popular – these made up only 6.5% of total exhibitions. 'Other' exhibitions also made up 17.2%; these included exhibitions on philately, telecards, badges, old vehicles and religious exhibitions. No details on age groups were available.

Poland: In Poland, **public art** is becoming a very popular matter. Students and informal groups "decorate" cities with their works of art. There are also youth alternative magazines focusing on art, for example "Lampa" or "HA!ART", which publish supplements with young writers' works. Young people spread out, often illegally, conceptual posters in their cities/towns. Art groups, for example the "Twożywo", jointly with local societies create urban wall paintings. Youth creates portals where products of manufactures are selling (jewellery, paintings, graphics or clothes). They also organise clothes' fairs and exchanging of clothes, usually in clubs and cafes but also in private apartments.

Slovakia: Several museums and galleries are preparing special programmes for schools and young people that include **interactive exhibitions**, lectures, and workshops with specialists and artists. What has been a standard part of their activities in Western Europe has only now become a rising trend in Slovakia.

4.2.3. Literary Culture

The sector of literary culture is largely focused on the power of the written word, including reading and writing activities: public libraries, creative writing, poetry clubs, literature circles, etc:

Bulgaria: **Creative writing** – there are many writing circles in Bulgaria. The leading ones have their websites and even competitive trends and fights for leadership. There is a tradition of poetry competitions for young people and they are well announced in the specialized newspapers.

Finland: Young people use **libraries** more than the rest of the population, and they enjoy library services a lot. Besides books, newspapers and magazines, Finnish libraries lend CD and DVDs and offer Internet connections, all free of charge. Most of the young Finns go to museums and theatres with their school class but not necessarily on their free time. This might be due to the fact that, there are not so many exhibitions, plays and other performances directed especially to the young people that deal with the things young people find important. Going to movies is very popular among the young instead.

France: A survey on cultural consumption in 2005 has given the following results for young people: 66% of people from 15 to 29 read a **book** in the last 12 months (total of population: 58%). 96% of people from 15 to 29 listened to a CD in the last 12 months (total of population: 75%). 88% of people from 15 to 29 listened to the **radio** in the last 12 months (total of population: 87%).

Ireland: According to the Arts Council Report 'The Public and the Arts' 2006, **Reading** is a popular cultural pursuit. Females read more than males. Works of Fiction are the most popular. The study showed that the further educated read more.

Slovenia: Youth centres are also active in organizing evenings of **literary readings and writings**, thus playing an important part in involving people and encouraging them to participate in the process of co-creating and thus reshaping culture. There are also publications – like weekly or monthly newspapers (run by youth centres or clubs...), in which young people can publish their creations, from short stories to poems and essays. All of those are usually well mixed with interviews, presentations of (youth) music groups and information about ongoing and upcoming events, mostly parties and concerts but also photo exhibitions, dance classes, performances and such...

4.2.4. Arts

This sector includes the practice and consumption of performing arts: amateur theatre, dance, opera, jazz festivals, urban performances, live events, etc:

Bulgaria: **Going to the theatre** is popular among the young people. There are several theatres that are famous for their alternative plays; addressing the young public by interpreting modern authors and classic gems with youthful topics: the Youth Theatre, the 199 Theatre, among others. These theatres perform in Sofia and also travel around the country. There is also the Sfumato Theatre that is often attended by young people who are more demanding as regards the quality and professionalisms of the shows. With the revival of the cinema industry and due to the active theatre industry a new generation of actors has been developing within the last 10-15 years. Marius Kurkinski, Andrey Batashov belonged to the first wave of modern actors. They have their famous plays (ex. Andrey Batashov – ‘Rhythm’ Performance; Marisu Kurkinsky - Môm spectacles) recorded by television channels and being broadcasted on TV. This generation was followed by the generation of the first film-stars of the Bulgarian film after the big post-communist transition period crisis Their popularity among the young people is comparable with the popularity of the actors in TV series for young people.

Germany: What has become evident is the importance of the **live event**, the direct contact with the **artist**, with great implications for the design of activities in the cultural area. This is also where **idols** or models can motivate young people’s behaviour. That this might be important, shows the list of cultural or artistic models named by the young people – from the international music or film scene (Madonna, Eminem, Britney Spears, Robbie Williams), contemporary German artists (Die Ärzte, Herbert Grönemeyer), but also established visual artists, including Picasso and Dalí¹¹⁰.

Romania: The main youth cultural products are in visual arts, entertainment and **performance** sector. In 2009 **young artists** have gained nine prizes at the second edition of “National Art Saloon” organized by the “Plastic Artists Union”. The young artists are very appreciated in Romania and also abroad and have the opportunity to work and travel to other countries as s the case of the groups of artists “2’26” from Bucharest and “The Future Forecast Group” from Cluj-Napoca who have participated in Berlin in series of artistic debates on the theme: “European Destinations; Youth chances for study; Work and live in Europe”.

4.2.5. Traditional Culture

This sector includes the practice and consumption of traditional cultures: folklore societies, band clubs, local feasts etc. There is evidence that in the twenty-first century the popularity of many of these activities continues to endure:

Hungary: the share of **traditional cultural activities** is high during school years, and then it decreases to around 10%.

¹¹⁰ Information from *Jugenskulturbarmeter* (Keuchel, Susanne & Wiesand, Andreas (ed.) Das 1. *Jugend-KulturBarometer “Zwischen Eminem und Picasso”* (Bonn: ARCult Media 2006).

Latvia: Most of the young people have some skills as regards **traditional dancing**, singing and arts. In general, young people in Latvia, as a whole, are a dancing and singing nation, that gathers every four years to a traditional song and dance celebration - which has a wider audience than any other cultural event in Latvia.

Malta: **Band Clubs** have registered 27,106 members, or 7.2% of the Maltese population aged 5-84 years, with no details on age bracket breakdown. The total number of people involved in the **parish feast** organising committees in 2004 was around 2,777, whilst the number of people that participated in the parish feast processions during 2004 was around 7,474. In 2004, the total number of persons participating in the **processions** decreased by 6.2%, from 6,349 in 2003 to 5,953. Of the 5,953 participants in 2004, 3.8% were involved in the organising group, 80.4% participated actively in the procession and 15.8% were classified as other participants. No details on age groups were available. The total number of activities organised by **local councils** in Malta and Gozo increased, from 947 in 2004 to 1,149 in 2005, an increase of 21.3%.

4.3. Consumer Culture

Cultural products and activities offered by the private sector are frequently consumer-oriented. Such cultural expressions recall the McLuhan Galaxy (into the mass media age), and are considered to be part of the transnational mainstream "**popular culture**". Normally those activities are profit-oriented, which consolidates several social divisions and inequalities between classes, ethnic groups, genders, territories and generations. This sector is usually dominated by adult *owners* but most of the professionals are young adults (following the principle of McDonaldisation as theorised by George Ritzer). Young people constitute the main target groups, due to the fact that young people are the main consumers of cultural products: their access to this sector is mainly voluntary, but subject to many pressures (publicity, peer-group pressure, etc). Related activities and products include the sub-cultures described below.

4.3.1. Television Culture

This sector includes television consumption and preferences: cartoons, teenage series, reality shows, digital channels, etc. Certain formats are popular across the nation states as can be seen in the descriptions below:

Belgium: **Listening to music and watching TV and DVDs** are among the most popular pastimes for Belgian young people aged 10 to 17, with respectively 92%, 96% and 88% engaging in these activities. A study on young people from the province of Eastern Flanders suggests that the average weekly time spent watching TV is 12h49min. Numerous TV music channels in both regions (MTV, TMF, JimTV, MCM) are competing for young people's' attention. Moreover, certain public service radio stations also aim to reach young people specifically, with Studio Brussel as a notable example for Flemish speaking youngsters and PureFM for French speaking youngsters.

Bulgaria: **TV-Shows**: Access from the consumer's point of view is a combination of TV-media and Internet. TV channels are child oriented and there have been only a few attempts in the last years to include youth oriented shows. These proved not to be very successful attempts mainly due to the poor contents and quality. However, there is a tendency among the young people to be interested in high quality international modern literature and the TV-shows dedicated to this topic manage to reach a particular reading segment of young people Most interesting youth TV-shows are 'A Flight Over the Night' (about culture in general, once per week) and 'Bar Night Birds'. Both are night shows because of low ratings and high level cultural contents - which is considered not to be very profitable. Yet, the shows of this kind seem to develop and at a certain point turn into a special product of their own. They create their own brand image and change the TV-channel providers.

Cyprus: **Television and music** constitute popular leisure time activities among Cypriot youth: a recent survey on Cypriot youth showed that 74.5% watch television daily, while 83.3% listen to music every day.¹¹¹ Greek actors and artists have a large following among Cypriot youth and are often more popular than local ones. However, this has been changing in the recent years, at least as far as television is concerned, given the increasing number of popular local productions now available. Most Cypriot youth will be able to discuss the latest episode of *Desperate Housewives*, *Lost* or *Prison Break*, popular American TV series, which air on local Cypriot channels.

Greece: In addition, **TV culture** is quite prevailing in the day-to-day life of teenagers and young people (for example U.S. TV shows like *Gossip Girl*, *Lost*, *Desperate Housewives*, *Sex & the City*, *Ugly Betty* etc. are very much followed by Greek teenagers and have a large fan base), as well as spending a lot of time playing computer games on-line and off-line, devoting a lot of time and attention to their cell phones (talking to friends, sending text messages, etc) and listening to music on their i-pods. Notably according to the research "Youth in Greece today" that was conducted in 2005 and covered a sample of 1,600 young people from 15 to 29 years old, 93,4% of the sample use a mobile phone, 76,7% own and use CD players (this was the pre-i-pod era), 66,8% own and use a DVD-player, 62,5% a computer and 47,8% have access to the internet¹¹². The main youth culture products/people are people coming out from **reality shows**, such as the X-Factor (a talent show that deals with music and discovering the next star singer) or people from popular TV series.

Hungary: Television is dominated by **reality shows** (especially on Cool TV) and culture is no longer considered the way it used to be as it is mostly consumed within a specific context of events (for example in the form of festivals).

France: There is a notable trend of emerging of a range of programmes of **reality TV** focused on young people. Some of the people from those TV programmes had an important and lasting success such as Christophe Willem or Julien Doré. But it also gives a real fame to choreographers like Kamel Ouali (dance teacher).

Portugal: When asked about leisure time activities of young people, not surprisingly nearly 97% stated as their main activity watching TV. This finding underlines the importance of the **domestic environment** as the main space for cultural participation. As there is a lack of spaces for interaction for young people as many as 66% reported that they frequent cafeterias on a daily basis.

United Kingdom: **Youth TV programmes** such as *Skins* that aim to capture teenage life and teenage culture as do US imported shows such as *The Hills*, *Gossip Girl*, *90210* which mimic many aspects of celebrity culture. Reality TV shows are still incredibly popular, for example shows such as *Big Brother*, soap operas such as *Coronation Street* and *Eastenders*, comedy shows such as *Gavin and Stacey*. The ways in which young people watch TV has changed significantly, becoming much more individualised and fragmented for example, in 2006, OFCOM found that '38% of 16-24 year olds watch television over personal computers.' Satellite and digital developments mean that young people's leisure activities are not restricted by fixed viewing schedules.

¹¹¹ "Study of Leisure Time, Employment, Relationships, Perceptions and Problems of Cypriot Youth" (in Greek) (2007), longitudinal research study of Greek-Cypriot youth conducted by the Research and Development Centre – Intercollege, on behalf of the Youth Organisation of Cyprus.

¹¹² «Η Νέα Γενιά στην Ελλάδα σήμερα» ("Youth in Greece today") by the Media and Communication Department of the University of Athens in collaboration with the market research company ALCO. This survey was commissioned by the Greek General Secretariat for Youth in May 2005 and funded by the European Youth Programme.

4.3.2. Media Culture

The “media culture” sector, for the purposes of this report, is primarily concerned with what one might now call “old media” i.e. traditional print and broadcast forms although there are clear overlaps with the sections of 5.6 (digital culture) onwards in e.g. the way in which all newspapers have websites and even blogging microsites:

United Kingdom: the “quality daily” the Guardian and its “Comment is Free” section where the readers have the last word www.guardian.co.uk/comment. Nonetheless the selected extracts below refer to the consumption of mass media by young people via newspapers, magazines, radio, etc.

Czech Republic: A significant tool of young culture is “mainstream” media. The main stream of the young generation is fairly influenced by the media.

Italy: Regarding **traditional media** consumption, data show that 94% of young people watches TV every day, although this media seems to be gradually substituted by computer; 82% listens to the radio (but this figure decreased by 9% from 1987 to 2004, also due to the Mp3); 22% regularly read newspapers and 70% declared to have read at least 1 book in the previous 6 months. Data also show an increase of the reading rate among teen-agers, although the same data register a great difference between the North and the South of the country¹¹³.

Netherlands: The most popular broadcasting organisations on the **radio**¹¹⁴ are Radio 538 and Radio 3FM, which both outrank the other radio channels for the young people aged 14 to 26. Both channels bring a mix of popular music and disc-jockeys.

Romania: The main media and channels for youth culture are **radio** stations like “Radio 21” or “Kiss fm” with the target on young people between 14 and 21 years old.

United Kingdom: **Magazines** - especially celebrity magazines (and mostly related to females) such as *Heat*, *Now*, *Look* and *Grazia* as well as more ‘teenage’ focussed publications such as *Sugar*, *More*, *Teen Vogue* and *Elle Girl*. **Community radio** - BANG radio, London, CSR Canterbury, Community Radio Fund supported by the DCMS (government Department for Culture, Media and Sport), managed by regulatory OFCOM are good examples of young people getting involved in radio production.¹¹⁵

4.3.3. Cinema Culture

This sector includes the attendance and consumption of cinema: multiplex cinemas, cineclubs, videoclubs, etc:

Bulgaria: **Movies** attract high attention. There is a taste for European cinema through the cinema festivals that take place in Sofia that are always broadly attended Foreign film productions of small countries also attract the young public. There are cinemas specialised on old classical movies (Odeon), modern European movies (Euro-Bulgarian Cultural Centre – Euro-Cinema) etc. The multiplex cinemas are attended also mostly for leisure and entertainment, but their popularity and appreciation among the young generation ranks clearly lower in terms of artistic experience.

France: A survey carried out in 2006 gives the following results: 80% of people from 15 to 29 went to the **cinema** in the last 12 months (total of population: 51%). 32% of people from 15 to 29 visited a museum or an exhibition in the last 12 months (total of population: 33%). 16% of people from 15 to 29 went to the theatre in the last 12 months (total of

¹¹³ V. Santoro, “Il progetto Giovani Libri per promuovere la lettura” in *Economia della Cultura* 1/2008, pp. 109-113.

¹¹⁴ RAB.Fm – CLO Luistercijfers, <http://www.rab.fm/Onderzoek/CLO-Luistercijfers/>, last visit: 28th of April 2009.

¹¹⁵ <http://www.ofcom.org.uk/media/features/commrareport>.

population: 17%). 46% of people from 15 to 29 went to a show/concert in the last 12 months (total of population: 32%). People from 15 to 19 saw 4,6 DVD/month. People from 20 to 24 saw 5 DVD/month. People from 25 to 34 saw 4,5 DVD/month (total population: 3,8 DVD/month).

United Kingdom: **Film** - DVD, downloading, streaming and going to the cinema. Cinema-going represents one of the key activities for young people, especially as in recent years blockbuster films have targeted increasingly young audiences. This is mainly because films such as Lord of The Rings Trilogy (2001-3), The Chronicles of Narnia (2006 -), the Harry Potter series (2002 -) and a number of films based on comic book heroes (the Spiderman films [2002 – 2008], Iron Man [2008], X-Men [1999 – 2007] and Batman [2005-2008]) are films that have primarily targeted youth audiences who could also “consume” these texts via other media platforms such as console games, mp4 players, etc.

4.4. Leisure Culture

This next section discusses the cultural products and activities consumed and performed in young people’s free time, offered by the private sector (local and global leisure industries), the third sector (non-formal education and civic associations) or by the young people themselves (local peer-groups and subcultures). These activities can be profit or non profit-oriented, but normally they cross social divisions and inequalities. This sector is usually dominated by young people (teenagers or young adults), following the principle of cultural (re)generation. Young people clearly form the focus group: the principles are that it is voluntary and for pleasure; the key concepts are **hobby** and **fun**. These activities promote social exchanges and mobility, including going out in the city and travelling away. Such activities and products include the cultures described below.

4.4.1. Hobby Culture

This sector includes the passion for hobbies, practised purely for fun during free time: entertainment, role-playing etc.

Latvia: According to the “Research on the social and political activities of young people in Latvia” young people have a preference for pleasure and **entertainment** (including cultural) activities, while social and political activities are less popular.

Poland: About 600 organisations are active in the field of ‘**hobbies**’.¹¹⁶ NGO’s that take up cultural and art issues have such statutory scope of activities as theatre, music and cinematography, as well as activities related to cultural animation. NGOs are mostly located in large agglomerations. More than a half of them are located in Voivode cities. Only 1 for 5 organisations is located in the country sites or small towns.¹¹⁷

Slovenia: There are many cultural activities organized by young people, from artistic workshops to concerts, jam sessions, performances, exhibitions to festivals. In some cases these young people have squatted some public unused spaces and started their activities in them, converting these spaces also for their gathering and socializing places. Such cases are the ex bicycle factory Rog Factory in Ljubljana (<http://www.tovarna.org/>), ex bakery in Maribor called Pekarna Magdalenske Mreze (<http://www.pekarna.org/web/?siteLang=en>), AKC Metelkova city – ex military barracks, squatted by young activists in 1991 (<http://www.metelkova.org/>). Metelkova is the biggest squatted area in Ljubljana and has through years become a prime alternative space to visit in the evening. It is a home for many clubs and organisations, some of which are run by young people themselves, and they offer a variety of musical, performing, visual arts

¹¹⁶ Ed. Fatyga B., “Biała Księga Młodzieży Polskiej – dwie prawdy o aktywności. Uwarunkowania i możliwości działania młodzieży w środowisku lokalnym w perspektywie polityki młodzieżowej Rady Europy. Raport z badań”, Warszawa 2005. On the basis of the report from the research the State Strategy of Youth 2003-2012 was elaborated.

¹¹⁷ Ibid

presentations as well as workshops and debates. The active clubs/organisations or individuals in the latter two have also been successful in finding some public or even international funding for their activities. The Rog Factory is less organised. There are also some other similar cases in Slovenia but they are less known and not that successful.

Sweden: During the last two decades new forms of youth involvement in culture have emerged. Besides traditional creation that includes dance, drama and image, other popular forms are "lajv" (**Live Role Play**), fashion creation, production of web based writing and fanzines. It can be argued that current studies of young people's engagement in culture are not always well tuned to capture all the new forms of participation and creation. The most important factor in leisure pass-time for the young people is **fun** (approximately 95%), for approximately 61% is the expression of personality and the status and prestige much less important (7%)

4.4.2. Dance and night Culture

This sector includes leisure activities usually conducted in public arenas: dance, pubs, discothèques, clubs, etc during night-time hours.

Bulgaria: **Dance** is also a typical activity of young people in Bulgaria. Prevaillingly salsa dancing is popular, but there are numerous other types of dance studios on Arabic dance, Hindu dance, and modern ballet, among others. These private schools flourish in Sofia and also with smaller rates in the country at large. Often the teachers are native dancers that come from the country that has originated the dance form. The traditional Bulgarian dances are also reviving their popularity among the young generation, though more within the young adults who are mostly those who are starting to value ethnic music and dance.

Greece: Young people tend to go to the cinema a lot as a way of enjoying themselves on a **Saturday night**, as well as going to play videogames at specially designated stores.

Spain: One of the main factors which drive the youth culture in Spain is that of **socialisation and participation in social events**. A 2008 survey of young people found that 'going out and meeting friends' was both the activity that young people most liked (98%) and the one that they most often did (92%).¹¹⁸ Although data in other European countries would probably present similar results, this can also be linked to the traditional form of life in the public space, which has come to embody cultural life in Spain.

4.4.3. Sport Culture

This sector includes the practice and consumption of sport: show attendance, physical practice, competition of team-games and individually played sports.

Denmark: For many years, **sports** and music have been dominating the cultural scene in Denmark. (In Denmark, sports fall under the definition of culture). Lately, new more expressive art forms – e.g. dancing and role-plays – are gaining popularity. **Dance** is also seen as an effective tool for integration of the youth with a multiethnic background. For example, a community dance-project "Dans i Nordvest" in the northern Copenhagen aims at improving young people's self-esteem, and understanding of themselves and each other through dancing.

Malta: In 2004, 454 **sports** organisations were operating in Malta. Football clubs were the most prevalent, making up 19.8% of the total. Martial-art organisations comprised 10.1% of sports organisations, while gyms and boćci clubs made up 8.4 and 8.2% respectively. Overall, membership of sports organisations has decreased for example from 99,236 in 2001 to 94,615 in 2004, a decrease of 4.7%. The age group 5-14 comprised the majority of members, 20.9% of total membership in 2004. Members in the age groups 20-24 and 15-19 were next, with 20.2 and 17.5% respectively. Although not exclusively the domain

¹¹⁸ María Jesús Funes, *Informe Juventud en España 2008. Vol 4: Cultura, Política y Sociedad* (Madrid: INJUVE, 2008) Chapter 3.

of men, sports organisations are certainly male-dominated. In 2004, men and boys accounted for 78.0% of all members, with football recorded as the most popular sport among them - 44.2% of total male membership recorded as taking part in this sport.

Ireland: **Sport** is important to Irish youth. From the 2002 HBSC Survey, using the ages of 11, 13 and 15 only to draw international comparisons, 89.7% of Irish children reported being physically active for at least 60 minutes per day on 2 or more days per week. Irish children ranked 9th among all 35 countries participating in the survey.

4.4.4. Festival Culture

This sector includes participation in different kinds of festivals: theme festivals (cinema, music, computers), festivals with a more educational orientation (science and literature), multicultural celebrations, etc:

Austria: There is a special International Youth and Music Festival located in Vienna and is managed by the Association of International cultural Exchange in Austria. The festival presented recitals of great classical works performed by talented youth choirs, orchestras, bands and musicians. This is a competitive event with awarding of prizes.

Finland: The private sector is active in organising festivals and other events, which attract crowds of young people everywhere in Finland. For example, concerts organised by radio stations are popular.

Italy: A quite relevant exception seems to be the phenomenon of the so-called "**clever festivals**", which in 2007 attracted huge numbers of people: young people have not been the most numerous group in terms of visitors but, they are also very active in the promotion and organisation of these festivals (*Festivaletteratura* in Mantua and the *Perugia Science Festival* have been entirely conceived and realised by young people)¹¹⁹.

Lithuania: The Lithuanian young people with higher education and living in the major cities form a particularly active cultural audience. This has been strongly reinforced during recent years by general improvement of living standards and availability of spare income. Especially in the capital city art house film **festivals**, music festivals, especially jazz and electronic music tend to be sold out well before the performance date.

Slovakia: Organisation of various **cultural festivals**, especially by NGOs. In most cases, these are multi-genre events (incorporating music, dance, art, etc.), and they are open to active participation from youth through all sorts of workshops and discussions.

4.4.5. Travelling Culture

It is often remarked that the world has become metaphorically smaller through increased physical mobility and overseas experiences, be this for vacation type purposes or longer Erasmus and other type schemes. This sector includes the cultural activities related to travelling away: cultural tourism, urban games, nature tourism, international exchanges, etc:

Bulgaria: There is a clear youth culture tendency to **travel abroad** in the free time. This is a highly culturally coloured experience from the perspective of the Bulgarian youth. This is a way to link them with the cultural life-style abroad and experience it. Since it is experience oriented, it is viewed as more cost-worthy than the purchase of imported cultural goods.

Poland: A specific kind of tourism develops, so called "**urban games**", adventure tours, treasure hunts. This kind of activity is not only attractive for tourists, but also for young inhabitants of the given city.

Sweden: Swedish young people are quite well **travelled**, in 2007 ca 80% of them have been abroad and 30% have been abroad at least 6 times.

¹¹⁹ C. Federico, "I Festival intelligenti e il pubblico dei giovani" in *Economia della Cultura* 1/2008, pp. 47-55.

4.5. Music Culture

Music culture and youth culture are often referred to almost interchangeably – the birth of pop/rock and roll was seen as a major impetus in the creation of independent post-war youth culture(s) although, one could argue that in some senses, mass produced music is dependent on the commercial recording industry. Nonetheless music exists in multiple forms and with the advent of new technologies of web-dissemination, young people can release music directly via sites like MySpace without the need for the filter of the record companies. “Music culture” for the purposes of this report refers in a broad sense to all products and activities based on all types of music. These activities can be both profit and non profit-oriented, but theoretically are capable of crossing social divides and transgressing inequalities. This sector is usually dominated by young people (teenagers or young adults) and is voluntary in principle. However as rock and roll has existed for several decades now, arguably pop music is ageing and certain types of music (classical, orchestras etc) may be associated with adults further up the age-scale. Furthermore, music can become a profession as well as an amateur pursuit for enthusiasts. The activities and products covered by “music culture” are described below.

4.5.1. Music Production

This sector includes the participation in the creation of music products: rock bands, essay spaces, young music orchestras, electronic music, DJs, etc. It has links with debates on new technology as a youth-enabler:

Bulgaria: The young Bulgarian pop and jazz musicians are growing in popularity. A new musical generation has been developing in different styles. Most of them manage to produce their albums, though their productivity in terms of quantity is much less than the chalga¹²⁰ production, since the market for chalga is still quite much bigger in Bulgaria.

Slovenia: A lot of youth culture nationwide is oriented also to **music** production or organisation of concerts and music festivals. In most of student and youth clubs one finds a wide range of musical events being presented throughout the year, featuring diverse musical genres, which appear to be interesting for young population, ranging from electronic music to punk revival.

Sweden: The decrease of engagement in **music** creation goes against the previous trend and questions whether the developing high technologies stimulate own creation¹²¹ (*Ung idag* 2008).

4.5.2. Music Consumption

This sector includes music reception and consumption: CDs, downloading, live performance attendance, radio and TV music channels, etc. Music can be experienced in an ever-increasing number of ways in the twenty-first century as the country reports show:

Denmark: Currently, the extremely popular talent **shows on television** have increased the interest among young people for music, dance and other performing art. The winners of the talent shows are treated as super stars.

Finland: Young Finns are very much into **music**. This is certainly due to the strength of music industry and the immense popularity of such TV formats as “**Idols**”, but also Finnish music education system is very extensive and of high level. Music interests both girls and boys, so band clubs etc. are also a way to attract boys into youth clubs. Internet

¹²⁰ Chalga is a pop folk music in Bulgaria and Macedonia, incorporating a blend of Bulgarian, Arabic, Turkish, Greek, and Roma (Gypsy) influences.

¹²¹ Ung idea (2008)

offers new ways to mix one's own music and expose it to public. Young people also go to rock/pop concerts more than the rest of the population (Statistics Finland 2005).

France: Referring to the main youth products, it is probable that the **music** sector concentrates the major part of the cultural consumption and practice of young people in France. Others of the preferred personalities of young people are singers such as Diam's (rap), Christophe Maé (variety) or Abd Al Malik (slam). Illegal downloading remains a current practice in order to get the latest products.

Hungary: **Music** has dominated the Hungarian young people's lives. They produce distinctive styles not only through musical preferences, but also in their fashion, slang, and appearance (trademark mobile phones, shoes, and clothing). Nearly 700.000 young people attend the largest youth festivals each year, including **Sziget Festival**, the most well - known and the largest of this kind.

Ireland: According to 'the Public and the Arts' 2006 many young people only view culture through the medium of **television** and only gain information about culture through TV. RTE is the public service broadcaster in Ireland with responsibilities for cultural programming. 'Capital D', 'Arts Lives' and 'the View' are the major cultural programmes on RTE television. These programmes are not hugely popular with young people. The All Ireland Talent Show' and 'You're a Star' type programmes, are more popular among young people and interactivity plays a major role in their sense of participation in these programmes.

Luxemburg: Besides the 'classical' pop music channel's impact such as MTV, mainstream youth culture in Luxembourg is also influenced by big French and German TV productions such as "Deutschland sucht den Superstar", "Nouvelle Star", "Star Academy", "Germany's next top model" (where a Luxembourgish girl managed to get quite far and turned into a star in her home country) and so on.

Netherlands: For **television**¹²² young people aged 13 to 19 watch music, cartoon and comedy channels the most. The music channels are TMF (The Music Factory) and MTV (Music Television) and cartoon channel Nickolodeon and comedy channel Comedy Central complete this list. For young people aged 20 to 34 the channels aiming at this target audience achieve their goal as well. The 'young channels' are Net5 and Veronica, mostly because of the broadcast of foreign hit series, Nederland3, a public broadcaster with particularly Dutch peculiar programs, and the before mentioned music, cartoon and comedy channels.

United Kingdom: **Music**- this includes a range of activities from downloading, listening to an Ipod, going to live gigs and concerts, listening to the radio (especially via DAB and the internet- for example see spotify.com and lastfm.com) which has become a renewed trend for young people in recent years.

4.5.3. Music Preferences

This sector includes commercial, subcultural or traditional music taste of young people. Again, diversification is a key descriptor of the trends here with more and more genres and sub-genres appearing, at what one sometimes gets the impression, is a dizzying rate:

Germany: As youth research and "youth culture guides" suggest, **music** is still at the heart of many such youth culture scenes.¹²³ Some go back a long way – hip hop (with its three elements rap, graffiti, and breakdance), techno, heavy metal, goth and the like have their origin in earlier decades. Others are new creations (Emos), linked to visual culture (Visual Kei/Visus) or lifestyle principles (Straight-Edgers).

Portugal: Among the young people the preferred music styles are rock and 'romantic music' ("*musica romantica*"). More or less one of every three young people in Portugal mentions both as their favourite music styles. In the second place we have pop and

¹²² Jaarverslag (2008), Stichting Kijk Onderzoek, <http://www.kijkonderzoek.nl/>, Last consulted 15 June 2010.

¹²³ See Großegger & Heinzlmaier (2004), *Jugendkultur Guide* (Wien: öbv&hpt 2004), Farin (2006).

Brazilian music; listened to by one of every four young people. Young men seem to favour rock and pop music while young women listen to romantic and Brazilian music. Only a little percentage of young people listen to traditional Portuguese music (the least favoured of different music styles).

Bulgaria: The preferences fall into two big categories: chalga and non-chalga. Chalga is sometimes considered as belonging to the low level of 'culture'. However, a big portion of the young population, especially those with fewer studies, tend to listen to this type of music. Chalga is mostly listened to in the discotheques. Lately, the chalga and non-chalga clubs are well distinguished. The other, non-chalga, category is broader – it includes jazz, rock, RAP (lately not so popular, though there were famous rappers coming from prestigious high schools – paradoxically due to the origin of the style but understandable because such students attempt to position themselves as flag bearers of foreign waves and styles). Piano bars and live music bars are also quite popular. The piano-bars are getting so popular that a chalga piano bar has appeared in Sofia. Revival of the Bulgarian ethnic rhythms is a clear tendency, illustrated by the popularity gained by Elitza and Stoyan, the Bulgarian Eurovision 2008 candidates who performed a modernized version of Bulgarian ethnic rhythms. Young Bulgarian pop music (different from chalga) is also popular among the population at large.

4.6. Digital Culture

Numerous products and activities have their origin in digital technologies and cyber-culture, offered mainly by the private sector (communication companies), but adopted and adapted by young people themselves (social networks). This sector is usually dominated by young people, (teenagers or young adults) to the extent that some worry there is now something of a technological generation gap. Youth is the demographic group of central importance here: the principle is voluntary action even if via searching for information for educational purposes. Digital culture has grown in **accessibility** at a rapid rate. The now widespread availability of broadband technology, and reduced cost to participate, means that this is in present times frequently home-located. Such activities promote social exchanges, including virtual communities and face-to-face contacts. These activities and products are described below.

4.6.1. Chat Culture

This sector includes Internet access, email, chatting rooms, downloading, Internet countercultures, etc. In short the need for face-to-face communication or the slow technology of surface mail is replaced by alternative speedy near-real time channels of communication, enabling young people to converse one-to-one or one-to-many. Several reports mentioned aspects of this:

Bulgaria: **Internet portals on culture** offer two main types of services: cultural content, and cultural news and events access. Most of them are run by young entrepreneurs. Many of them gain high popularity such as www.programata.bg for its cultural programme and the <http://liternet.bg/> that provides a rich collection of literary works, fiction, poetry – with a broad scope of authors – from classical to modern ones. The Internet access is highly appreciated by the young generation. Some young authors even try to sustain their own websites by gathering the necessary funding through Corporate Social responsibility activities of companies – an example of such a website is e.g.: www.gogov.net What is interesting as a tendency is that in such cases the cooperation between young authors is relatively higher than in average in the country. At www.gogov.net for instance, the poet provides access to other authors by letting them to publish on his website, completely free of charge, based on mutuality of literary concepts and aesthetic values. The private business sector also has noticed the culture and youth niche in the ICT sector. <http://www.cult.bg/> is organised together under stat.bg, econ.bg etc.; projects of a young Bulgarian entrepreneur, Nikola Nikolov, and has a high potential for further development.

Cyprus: **New media and technologies** allow young people to experience other cultures. The use of the Internet has been increasing among Cypriots, with young Cypriots constituting the heaviest users. The Internet offers young people immediate access to other cultures.

Finland: The young Finns (between 15-29 years) use **Internet** on average 10.2 hours per week. Besides making music, they make and expose their videos, play games, share pictures, participate in fan groups, write blogs on fashion etc. Girls use Internet mostly for communicating with others; boys like to play.¹²⁴

Hungary: **Chatting** may be the most typical form of forging the cultural network; it is especially noticed in the group under 20. E-mailing and reading various types of news increase with the age. Entertainment, listening and downloading music are relatively stable activities across age groups. Internet is mostly used for learning at the college age then it decreases. More than 50% are on-line daily, while only around 26% of the young people reads a book monthly. There is a wide range of development programmes for young people: information and communication technology, foreign language learning, integration in society, LLL learning.

Italy: Data show an evident increase in the use of **digital media** consumption, especially related to the use of mobile phones, although in 2004 only 18% of young people declared to know how to use a PC very well and 37% of them only quite well. This trend is applicable especially to teen-agers and it confirms the existence of a “digital divide” between them and the 30 year old generation, which is quite evident in the South of the country and in the lowest socio-cultural groups of the population.

Malta: According to one study (Survey on the Use of the Internet by Students, NSO 2005), 94.7% of students aged between 7 to 16 years old use computers, while 79.1% have access to the Internet. On average, each student spends 5.1 hours online each week, using the Internet mostly for information search related to education and leisure. In fact, 67.5% of students who use the Internet normally use the Internet for schoolwork while 56.7% use it for leisure. Sending and receiving e-mails and downloading of music are the next most popular activities (56.2% of students). The proportion of Internet users who chat stands at 52.3%, while only 23.1% use the Internet to read online magazines, newspapers etc.

Lithuania: There is no hard data, but it can be safely estimated that most of film and music consumed by Lithuanian youth is acquired through **pirate file-share websites** or bought on the black market. There is no data about the cultural consumption of young people in rural areas. However, it can be estimated that films, computer games and music productions downloaded from pirate websites form a substantial share of their cultural experiences.

Poland: Nowadays, young people do not only receive and interpret cultural messages by using the **Internet** but they also formulate cultural messages and place them in the World Wide Web.

Romania: In Romania the youth culture is characterized by a high use of the **new technologies**, sometimes in excess, as a result of access to the technology infrastructure, 84% of young people have a personal mobile phone and 50,9% have a personal computer.

United Kingdom: **Internet** - ‘Mobile and internet technology have revolutionised their [young people’s] social interactions, bringing independence to, and empowering, their communication.’ (p.6 *Aiming High for Young People: A Ten Year Strategy for Positive Activities*). Social networking sites such as myspace.com, facebook.com, bebo.com, MSN, blogging, fan forums, online news and gossip), twitter.com are amongst the most popular ones accessed by young people.

¹²⁴ Nuorisobarometri (2008)

4.6.2. Blog Culture

This sector includes writing, reading and communicating through web-blogs, which are analogous to on-line diaries and have implications for the presentation of self and public/ private divides.

France: The digital culture that has emerged in the last few years (listening to music, accessing audiovisual media) has been strongly strengthened. For the web, blogs are one of the preferred ways to communicate among young people.

Lithuania: The main site for the interaction of young people is the **Internet**, mainly online forums and social networking tools, such as *Frype* (www.frype.lt). At the moment **blog-writing** has not yet gained a particular popularity in Lithuania.

Poland: Polish **blogs** are on the third place all over the World in terms of numbers – almost 43 000. Mostly teenagers write them – more than 75% of blog creators are 20 years of age or less. Most of authors are professionally active (66%), the other half are school pupils or students. It may be stated that blogs in Poland have become an important element of youth culture. Their subject matter is very diverse. 66% of blogs constitute e-diaries, others are for example related to travel, journalistic, film, music, book. On the developed photoblogs participants (including artists) place photos, films, animations, drawings etc.

Slovenia: Internet is the first and foremost channel acting as a communicative bridge between youth population and culture in a wider sense of the word. **Blogs** are an opportunity for the young to publish their thoughts, experiences and responses to their immediate reality and therewith participate not as passive bystanders, but as active subjects. The interactive aspect of internet seems to have provided them with tools for self-expression and participation, which extends beyond the triviality of “blog comments”, but allows them to enter a creative space by publishing and thus exchanging their own poetry, photos or other materials, related to their experiential reality in one way or another.

Sweden: Since the 1990s, Sweden, like other Nordic countries, has been at the forefront of the spread and use of the Internet in the EU. In 2006 25% of young people between 13 and 20 years played computer games every day or almost every day. 77% of boys played at least once a week. **Blogging** is a particularly popular activity in Sweden; it has been discussed in the media that it is girls who are most successful bloggers. However, most of the girls' blogs are centred on consumption and lifestyles, particularly fashion and night clubbing. It is quite interesting that visits to the arts institutions hardly feature at all in www.blondinbella.se, the most popular blog in Sweden, which is written by Isabella Löwengrip. It is important to note that the Internet is used both by young people to develop their own culture and by traditional cultural organisations to communicate with young audiences.

4.6.3. Mobile Culture

The growth and use in mobile phone ownerships has become widespread over the past decade. The near-universal penetration of them throughout Europe's adult population means that they have evolved from a luxury item to an essential tool of everyday life. Their functions are now more diverse than to simply make and receive telephone calls. “Mobile culture” thus includes a diverse range of activities conducted via cell-phones, photolog activities, SMS (text) messages, ring-tone preferences etc:

Denmark: young people communicate constantly with their network via **SMS**, chat and other tools – and use many of these tools at the same time. An average young person uses several hours a day online with IRL-friends. Chat is an important tool to keep in touch with the network of “real-life friends” as well as to hang out with “online friends” who they have never met in-person. According to a new research by Mediarådet, 86% of 14-

16 old youngsters have a profile on the Internet and 99% of them have their own mobile phone.

Greece: “The **Greek riots** that took place in Athens and other cities around Greece in December 2008 are a classic case of iRevolutions in the making, i.e., individuals and networks (hyper) empowered by linking technologies. These riots were sparked after the death of a young boy in an altercation between a police patrol and a small group of young people in Athens. Thousands of young people took to the streets after the news quickly spread via Facebook, Twitter and SMS and lead to demonstrations and destruction of several government buildings¹²⁵ .

Ireland: A major youth culture product is the **mobile phone**. According to a ComReg report in 2005 mobile phone subscriptions in Ireland reached 4.05million representing one phone per capita.

United Kingdom: **Mobile phones** are very commonly used for communicating with friends and family, creating own images, photographs etc, using the Internet, listening to music (MP3). (www.mobileyouth.org).

4.6.4. Gaming Culture

This sector includes the consumption of videogames, consoles, digital games clubs, etc. Again it raises some interesting questions relating to youth culture(s) played out in real versus virtual spaces.

Belgium: Gaming is also an important pastime, with one study showing that 71,9% of youngsters own at least one game console and that the average weekly time spent playing games is 3h57min (Graffiti jeugddienst vzw & Jeugdwerknet vzw, 2008).

Germany: The Shell Study shows that social background is determinant for cultural and leisure activities. Young people from “upper social strata” (a classification that remains undefined throughout the study) are said to be particularly active in reading, with creative or cultural activities; they are the “creative leisure elite.” Young people from socially disadvantaged background, and particularly boys, are shown to be more likely to engage with peer groups, computer games and TV.¹²⁶ These patterns are echoed by the latest “youth, information, **(multi)media** study” (JIM 2008), which raised empirical data for young people between 12 and 19.¹²⁷ It finds that the usage of Internet and computer games, digital photography and MP3-Players has risen; radio remains an important source.

United Kingdom: Young people in the UK are very much living in a youth culture that is defined by their use of and access to new technologies especially the Internet as well as music technologies such as the ipod and gaming technologies such as the Xbox, Sony PlayStation, Nintendo Wii and Nintendo DS. **Console games** have become extremely important in recent years, to the extent that since 2006 they have attracted a larger percentage of consumers’ leisure spending than long-established cultural activities like cinema going. Sony’s Playstation console, Microsoft’s XBOX, Nintendo DS and Wii have enjoyed great popularity by the nation’s youth and represent a significant percentage of young people’s leisure time.

¹²⁵ (<http://fullmoonfever.wordpress.com/2008/12/18/letter-from-athens-greek-riots-and-the-news-media-in-the-age-of-twitter/>). Andrew Lam, writer for New America Media and author of Perfume Dreams: Reflections on the Vietnamese Diaspora). Last consulted on 15 June 2010

¹²⁶ Shell (2006).

¹²⁷ Medienpädagogischer Forschungsverbund Südwest (2008).

4.6.5. E-Culture

Whilst a-priori this term could refer to electronic culture at large for the purposes of this report, this sector includes the active participation in net art, e-learning, etc:

Romania: An example of **on-line media** for youth is the publication "Youth, Pencil and Computers" and the on-line television. These youth media are parts of the web portal www.condei.ro sustained by the Youth and Regional Development Association www.atdr.ro through the project: "How many colours does future have?". The project was initially organized by the "Youth and Regional Development Association" in 2007 within the framework of the "All Different, All Equal - European Youth Campaign for Diversity, Human Rights and Participation" www.alldifferent-allequal.info.

Slovakia: In the last few years, the Internet has been used mainly to help **photography** and audiovisual art projects. Since 2006, the very popular festival of short films "Azyl" has been active on the Slovak Internet.

Sweden: The Royal Opera's division for young people has established a blog which presents the news and young people and children related activities (2009). Another good example of providing young people with access to **'high culture'** by the means of their own computer culture was an event organised at the Concert House in Stockholm. An orchestra played music taken from popular computer games; the event was well attended by children and teenagers who welcomed the familiar tunes with applauses.

4.6.6. Social Networking

This sector includes interactive web-based communications platforms: Facebook, Youtube, Twitter, etc:

Belgium: Popular **social networking websites** for young people include Facebook and Netlog, with Netlog as the most popular website for teenagers and Facebook as the most popular for older generations.

Germany: Generally, however, it is **new media** that gain in importance. Internet activity is mainly centred around newsgroups, uploading of music and visuals, weblogs, chats and **online communities**. Many of the latter two are German - "knuddels.de", "schüler-VZ", "schuelercc" amongst others, but also MySpace; messengers and online radio are also significant. Again, as the study shows in detail, usage functions are diverse depending on gender and educational background.

Greece: A large majority of the organisation of youth and youth culture takes place on-line through **interactive platforms** over the Internet. These platforms include Facebook (www.facebook.com) where young people have profiles where they post information about themselves and events that they organize, things that interest them such as music, book preferences etc. and Twitter (www.twitter.com), a platform that deals with the "live feed" of a person's whereabouts and actions.¹²⁸

Latvia: **Online** environment serves as a platform for young people to access information or gain new skills. As an example of one most popular web services in Latvia is 'draugiem.lv' (friends), which connects more than 2 million people and provides wide range of web based tools for its users.

Slovenia: Ever more present phenomena on the Internet horizon are the sites, where one can post his video or music products. In Slovenia two web portals are particularly popular – the www.myspace.com and www.youtube.com. Apart from that, radio is a significant

¹²⁸ Twitter defines itself as "a tool that permits you to stay connected with friends, relatives, co-workers and you have a sense of what folks are up to but you are not expected to respond to any updates unless you want to. This means you can step in and out of the flow of information as it suits you and it never queues up with increasing demand of your attention. Simply put, Twitter is what you make of it—receive a lot of information about your friends, or just a tiny bit. It's up to them."

medium also, especially the radio broadcasted for students (www.radiostudent.si), which forms an integral part of everyday life of a big part of student youth population, and works not only as an entertaining medium, but also as an identity constructor.

United Kingdom: Young people are also very much part of a **virtual communication culture**, particularly in relation to mobile phone technology and social networking sites such as myspace.com, facebook.com, bebo.com and increasingly [Twitter.com](http://twitter.com). A study conducted by OFCOM in 2006 found that 'more than half of the UK's 16-24 year olds are using social networking sites such as www.myspace.com and www.bebo.com at least once a week, as the "networked generation" turn their back on television, radio and newspapers in favour of online communities.' (www.ft.com).

Poland: the most popular community services are: [myspace](http://myspace.com), [facebook](http://facebook.com), [grono](http://grono.pl) oraz [nasza-klasa](http://nasza-klasa.pl). Apart from the social character of these blogs, they enable wide promotion of ones creative activities (for example myspace.com – music; flickr.pl, deviantart.com, plfoto.com – photos; vimeo.com – films) and also offer possibilities to inform friends about current cultural events (for example facebook.com).¹²⁹

4.7. European cultural milieus: a Continuous Dialogue

There is much rich data contained throughout the national reports in all their vivid diversity. Their content indicates a number of tendencies and trends with wider significance than just their national borders. Whilst being all-too-aware of the dangers of generalised one-size-fits-all broad-brush conclusions and, attempting to apply them to all, we can summarise some of the key emergent tendencies and trends in 10 items, as a **Continuous Dialogue**.

'Juvenilisation'. The extension of youth lifestyles across the life cycle means social prestige is enjoyed by youth cultures while simultaneously young people arguably experience decreasing social and economic power. This "prolonged youth" is translated in two symbolic words that became the core of (post)modern culture: youthfulness and togetherness:

Austria: In parallel to demographic changes there has occurred a shift in terminology, as the term "youth" tends to be replaced by the trend of **"youthfulness"** of a lifestyle. This youthfulness of lifestyle is a trait accessible to both young persons and adults and is achieved by particular mode of activity and preferences, rather than being bound with some age characteristics. Meanwhile, the need for a certain type of a lifestyle becomes increasingly significant among young people. This leads to diversification of interests and activities, and overall more dynamic social behaviour of young people. Another interesting tendency is the occurrence of a special set of new skills that require the new technical literacy. These skills seem to be more easily acquired and improved by young people. However they are related to activities concerning all spheres of socio-economic activity. Therefore these seem to become just the desirable skills, which tend to be more frequent with young people. This situation requires specialisation on one hand and flexibility towards the 'youthful skill' possessors on the other. Thus youthful skill-possessing people are provided a setting, which answers to their aspirations for a particular lifestyle.

Hungary: The idealisation of youthfulness in clothing and way of life goes together with the condition of **prolonged childhood and youth**, extended dependence on one's family, the lengthy education and lack of employment.

Acculturation. The extension of youth leads to another generational trend: from high to popular culture, from handcraft to high tech, from juvenile to cross-generational, etc. That is the extension of the concept of culture over areas that traditionally have not been considered as part of the cultural sector. This is related to the everyday life of young people, including the

¹²⁹ "Motywacje, zachowania i poglądy autorów i czytelników blogów – raport z badania ankietowego przeprowadzonego przez Blox.pl i Geminius S.A" (2007)

acculturation of youth (to be seen as a lifestyle more than as chronological age or as social condition):

Netherlands: Dance and pop music festivals are attended because they give people a strong experience of **togetherness**. Culturally and socially controlled behaviour and dress code are indispensable. In modern patterns of youth communication, individual freedom is closely intertwined with social networks. These networks are characterised by informal behaviour and a high degree of equality in human relationship.¹³⁰

Germany: When it comes to cultural activities, nearly half of the respondents practice a cultural **hobby**, if forms such as break-dance and graffiti are included; 34% are active in the more traditional sense – playing an instrument, drawing, or theatre. Around 22% of those have been professionally instructed at least once. In comparison with earlier data, it is particularly the visual arts, including design, which has experienced a surge. Generally, young people are also shown to be extremely busy, often doing sports also and using the computer as leisure activity, as well as schoolwork or studies.

Ireland: The ways in which people are interacting with the **arts** is changing. Young people use mobile phone technology and the Internet. Internet use mainly surrounds social **networking sites** such as Bebo and Myspace, U-Tube and Facebook. Use of these sites is changing the way young people are sharing information.

Commercialisation. Extension of cultural products and activities through the teenage global market of commodities:

Czech Republic: The most outstanding trends in value orientations of today's youth show the rise of the importance of the economic prosperity; a career as a means for acquiring property; material values and **sensual life** and its experiences. On the other hand, the importance of the quality of life keeps decreasing while the importance of sensual life and material values are increasing. The importance of property and spare time activities keeps rising according to interests and hobbies.¹³¹

Germany: Whether as mainstream or in a subculture, three factors strongly influence young people – the trend to individualisation, the mediatisation of everyday life, and **commercialisation**. While the pressure to have certain technological gadgets or outfits might increase, there is also a backlash by young people to the instrumentalisation of their tastes by commercial culture.¹³²

France: As statistics show, young people in France are big **culture consumers**. Some activities are practised in an intensive way such as listening to music through CD/radio or using a computer and the Internet. Nevertheless their use remains very diverse as their practice is above the average of the global population for all activities, except for going to the theatre or visiting a museum where they are similar to the global population average.

Sweden: It has become acceptable to consume **luxury goods** and to flash out one's luxury lifestyle in public; this is something new in a society that so far has based itself on a moral value of "lagom" (a colloquial expression which denotes being average, striving for moderation in all spheres of life).

Prosumerisation. Simultaneously, there is an alternative trend that leads to an active cultural citizenship, summarised in the figure of the "prosumer": a young person being at the same time producer and consumer of culture. Here Culture appears as an economic niche and young people as entrepreneurs:

Denmark: In general, young Danes are independent and want to be in charge of their own free time. They want to decide how to use their time and what activities they want to be involved in. They try different things and move fast to another if the activity does not

¹³⁰ Smithuijsen, C., Youth culture and cultural policy in the Netherlands, Amsterdam, 2004, http://www.boekman.nl/documenten/2004_smithuijsen4.doc, last visit: 30th of April 2009.

¹³¹ A concept of state policy for the field of children and youth for the period 2007-2013.

¹³² See literature cited in footnote 20, or Zinnecker (2001).

live up to their expectations. The young people are rather **active** than passive **users of culture** – they want to be involved in planning and producing their own activities.

Hungary: Many critics of the cultural phenomenon have declared that "freedom" has not brought more and better culture to the Hungarian young people - more time is spent in front of the TV, and there are growing differences between the intellectuals and those related to culture. Yet, the **production and consumption** of culture by the young people has new forms, trends and audiences.

Individualisation. Extension of young social categories in terms of personal identities, based on difference rather than viewing youth as a bloc category which many subcultural studies tended to do:

Finland: Youth researchers see the current (post)modern youth culture in Finland as highly **individual** and commercialised. At the same time, young people are looking for authenticity and trying to be "just oneself". Besides homogenous subcultures, the importance of smaller peer groups consisting of heterogeneous individuals has risen. Young people make more and more new acquaintances online, and these might be as important as their contacts in "real life". It has been stated that political and ideological activism would have been replaced by participation in cultural and virtual communities.

Czech Republic: Today's young generation is more oriented on the development of their own **ego**; on themselves. A significant trend in cultural direction of the youth is a decreasing impact of any social spiritual systems – secular or religious and spiritual. Their importance has been decreasing since the beginning of the 1990's.

Denmark: The young people in Denmark are described as international, **individualistic**, egoistic but, at the same time very dependent on their network.

Fragmentation. The diversification of youth culture trends into different heterogeneous scenes and tribes:

Bulgaria: There are three main forms for youth access to culture and participation referring to **two different age categories**. Firstly, the educational preparation of young people (both formal training in art and culture schools and out-school education) in the younger age category, (when still at school). This refers also to the role of *chitalishte*¹³³ which provide access to culture for young people who are still mostly in the school-age category. Secondly, outside the educational (school and out-school) activities, for young people beyond educational age, there are two main channels for young people to access and participate in culture: the TV-media and musical artistic life. The most direct access to cultural activity is the musical scene. It is a relatively low-budget artistic undertaking for the youth. Thirdly, working young people carry out their cultural involvement through leisure and entertainment services and goods provided by public and private enterprises in the country. Lots of cultural access needs are satisfied by private enterprises – private dance-class houses, music clubs, private galleries etc.

Germany: The trend to **cultural differentiation** also affects the access of young people to culture. In 2006, the first empirical study on the cultural tastes and habits of young people between 14 and 25 was published by the *Centre for Cultural Research (ZfKf)*, due to the immense interest in this the field.¹³⁴ Against public perception, it showed that a not insignificant number, around 28% of young people, are culturally active. Young people even tend to be more interested in the culture of their region than adults. 83% participated in a cultural offer at least once, 67% over the course of the previous year. The definition of culture given by young people is interesting, with the majority defining it anthropologically – as the culture of countries or people. Theatre, music and visual arts are also understood as "culture"; film, musicals and literature less so. Taking recourse to previous studies, the ZfKf shows that the visits to contemporary arts exhibitions in this

¹³³ See definition under 6.3.3

¹³⁴ Keuchel & Wiesand (2006).

age group have even doubled over the past decade. 25% of young people express a general interest in literature, while activities are lower in this area.

Luxemburg: Youth Culture is still somewhat **segmented** between social and ethnic groups, gender, and age groups. Education has an influence both on access and forms of cultural participation.

Globalisation. The twin processes occurring simultaneously with globalisation (the realisation of inter-dependence, decreasing of distance due to communications technology/ travel and spread of new international power-blocs) are tendencies of localisation (emphasis on and interactions in immediate surroundings and environment). While many critics of globalisation fear that it will lead to a flattening out of cultural difference and nightmarish world of standardisation (or worse still: Americanisation), in globalisation the worst excesses of cultural domination at a macro-level is tempered by an emphasis on culture at a micro-level:

Germany: Some observers note a disquieting “normalisation” in terms of young people’s apparent lack of political or defiant behaviour – instead of subversion and rebellion, they find self-**performance**, rituals and the “event” have now become important features of youth life. While these trends are generally acknowledged, young people are still active in different kinds of engagements, even if often local, short-lived or with particular aims.¹³⁵

Greece: There is an element of **generalisation** but as we are talking about mass/popular culture, the phenomena of too much television, the Internet and computer games are apparent in the development and behaviour of the Greek youth of today.

Luxemburg: Youth culture in Luxembourg is becoming more **globalised**. Asian youth culture products for instance are not unfamiliar to young people in Luxembourg today. Just like in other western countries, Luxembourg’s youth culture has been modified by the possibilities of new media and means of communication, for the better, and for the worse. On one hand, there are a number of popular concert halls such as the “Atelier”, the “Kulturfabrik”, the new “Rockhal”, where people have the opportunity to listen to famous international pop and rock bands. On the other hand, there is also a huge production activity of young people gathering in more or less ephemeral bands where they often choose to express themselves in English while some dare to do so in Luxembourgish. Some of them actually reach real popularity.

Transculturalism. This term refers to the production of youth identities from the periphery and the hybridisation of youth cultures (the processes of 'bricolage' with cultural products and meanings from different social and geographical origins). Here are illustrative excerpts from Cyprus and Latvia:

Cyprus: **International students** who study at private colleges and universities on the island – typically these students are from China, India, Pakistan and Cameroon – have in some ways contributed to the changing social and cultural fabric of the Cypriot society. These foreigners can usually be found congregating in town squares. In the capital Nicosia, an area in the old centre of the city has been transformed into an Arab town, with shops and restaurants selling oriental music, clothes and food (e.g. *kebab* and *shawarma*).

Latvia: Most of the youth culture trends are not anymore national or local based, but are reflections of processes on a **wider area** – Europe or the world. Many of those are introduced to young people as “fashion” and become part of their lives for a certain period of time, while they are in transition from childhood to adulthood.

Empowerment. Examples exist where culture appears as a tool in the fight against any form of social discrimination (racism, sexism and ageism). Here, simultaneously, is firstly the extension of power relations based on the unequal access to cultural activities and secondly the extension of culturally based empowerment experiences promoted by juvenile public institutions or by juvenile groups without power status in the official-formal sense:

¹³⁵ Farin (2006); Zinnecker (2001); Lau (2005).

Austria: Because of the development of the Austrian population's age structure and especially because of the drastic decline of the share of young people in the total population, issues impacting on youth are considered of increasing significance. The **empowerment** of young people is considered especially relevant in terms of their involvement in politics. This empowerment is planned to happen after a re-design of funding mechanisms for extracurricular youth services. First, this supposes better basic funding and commitment to quality. Second, it requires the creation of an official youth representation structure. Consequently, these are the directions towards which the Austrian state and society put efforts with regard to youth.

Digitalisation. The extension of cyberspace practices in almost all the social dimensions of everyday life of young people is a key driver of contemporary youth cultural creation and consumption. Off-line and on-line worlds are more and more related, and underscore the key role, form and function of youth cultures in general, and young people in particular as cultural pioneers. The access of young people to culture is not only mediated through digital technologies, but it is also intermediated. For young people, digital culture is not only the medium; it is also the message, to paraphrase the famous quotation of the Canadian sociologist Marshal McLuhan in the 1960s. The following claims from the reports of Denmark and the Czech Republic are illuminating in this regard:

Denmark: Cultural activities are moving **online**. For example, the most popular online meeting place for Danish youngsters Arto.dk has book clubs where different books are debated and recommended. Opportunities for online cultural activities are fascinating, easy and not bound to time and place: a Dane can make music together with a person from Germany via Internet. At the same time, the number of young people taking part in long-term activities is falling. Traditional associations and organisations are experiencing a decrease in their memberships. It seems that many young people do not want to commit themselves to certain times and rules. They want to decide themselves when and how they practise their interests and hobbies. In addition to online culture, also street culture is gaining popularity.

Czech Republic: New technologies – computers, the Internet, cell phones and interconnecting media to a form of multimedia essentially shape the young generation nowadays. This generation of youth is also a basis subject of computerisation of the society and the transfer of the society into a digital age. There is digitalisation of living space and lifestyle of young people that is characterised by particular technologies or generational mutations of these technologies. A young generation is often called “**the online generation**” (not only in the Czech Republic). Living space of youth today keeps widening to European and global proportions. This tension takes place mainly in the **virtual world**. Virtual and media reality expels the vital part from living space of a person. In the field of education, e-learning acquired an important position among young people.

4.8. Final Commentary

Many of the categories in the continuing dialogue spelt out above, cross-cut one another. Prosumerism, where the differences between consumers and producers blur into one another, is listed under “economic” but it also has great technological implications. The world of web2.0 allows blogging, Twittering and Facebooking: channels of communications largely utilised by the young, where they actively create content while being the consumers. Fragmentation appears as a social category but it is also a territorial trend that feeds into globalisation, as old established geographically-bonded groupings give way to new virtual communities at times formed around sometimes highly localised issues. Digitalisation is also implicated here, a tendency often associated with individualisation. In short, youth culture(s) in the twenty-first century can be described as nothing short of multi-faceted. Scott and Marshall¹³⁶ explain that

¹³⁶ Scout and Marshall (2005, 708)

they are “explained by factors in the experience of adolescence, or by the manipulation of young people’s spending and leisure, through advertising and other mass media”. Youth can also more than ever subvert received norms with the paradigm shifts of new media and express themselves through means that by-pass old systems. A key example is in the music industry: young artists releasing music directly to fans via the web negates the need for classic top-down hierarchies and the “gatekeeper” record companies. This democratising potential can spread to process issues of civil society campaigns e.g. e-petitions. The identified trend of digitalisation is an unstoppable force that can be harnessed for good.

Compared to the USA, Europe is seen as a domain of culture, and Europeans a people who could be considered as “cultured”. English, French, Spanish and, to a lesser extent, Portuguese are major global languages that have been exported worldwide through the medium of empire. Sometimes these cultural exports have been seen as under attack from cultural pollutants and have had to be fiercely defended – an obvious example is the French 1994 'Loi Toubon' which aimed to replace Anglicism in the French language (e.g. le walkman, le weekend) with French equivalents (le baladeur, fin de la semaine). At the same time, hip hop appears to be for some groups a new lingua franca that can be adapted and adopted in localised circumstances to articulate social, cultural and political concerns by the youngsters in Europe.

The twenty-first century Europe exhibits a high degree of hybridism and intermixing exists between cultures, including non-western examples e.g. 'couscous poulet' as an alternative national dish in France or chicken 'tikka massala' in the UK (respectively the product of Mahgreban and Indian sub-continental immigration, themselves explained by post-colonial relations).

The rise of individualisation – amongst our “social” category in the Continuous Dialogue – can also be linked to the decline of traditional institutional structures. Neilson¹³⁷ described this as the “continuously expanding degree of separation of individual from their traditional ties and restrictions.” A well known theorist of individualisation, Ulrich Beck,¹³⁸ has observed “as a result of shifts in standards of living, subcultural class identities have dissipated, class distinctions based on traditional support, processes for the diversification and individualisation of lifestyles have been set in motion”. From the survey data it is notable that religious beliefs and the power of the traditional Christian church appear to have loosened their influence on the lives of the young people. In former times they might have been expected to play a key role in access to culture at the same time, the reports demonstrate that student unions etc still are a powerful voice. The popularity of pop festivals also suggests a certain degree of collectivism.

Although a common cliché referred to when talking of youth is that of “generation gap”, the reports have shown that dynamics and relations between the generations are forever shifting. Even if youth are not the greatest possessors of material wealth, they are by far the most advanced generation regarding their mastery of technology and capability of processing information to perform services such as civil society organisation/ social activism and accessing culture. The decline of deference reflecting in falling popularity of institutions once seen as demanding loyalty (Church, ballot box, monarchies), which has resulted in cynicism, can also be seen as a good thing. It indicates a new importance of critical media literacy, enabling youth to decode and debunk messages pronounced from on high. Of course youth are a vast category, about which there is no clear agreement regarding numerical boundaries. What applies to the technologically sophisticated educated elites may not be as relevant to the young displaced Roma community or disaffected British-born young Muslims. Common problems have been identified that need urgent addressing – noteworthy is the sense that young people are not taken seriously and that they have been frequently perceived in hysterical and alarmist ways in assessing “visibility”. At a time of increasing uncertainty against a backdrop of economic crisis however, the youth of the 27 EU member states dealt with in this study are displaying a remarkable resilience and adaptability. Not all of them may be aware that the year 2009 was the European year of innovation and creativity or that 2008 was the European year of intercultural dialogue but, knowingly or unknowingly, most are demonstrating these ideals through everyday lived experience in their own ways as bit-players in the vibrant mosaic picture that makes up contemporary access to culture of young people in Europe.

¹³⁷ Neilson (1993, 16)

¹³⁸ Beck, Ulrich (1992, 29)

5. OBSTACLES FOR YOUNG PEOPLE'S ACCESS TO CULTURE

Barriers to participation in youth culture(s) can be imagined or real but either way they serve as a block on future participation among successive generations if they are not lifted. Obstacles to participating (i.e. point of entry), and fully benefiting from the possibilities offered becomes a vicious and self-perpetuating cycle.

When considering obstacles to cultural access again the questionnaire data provides an illuminating set of responses. Data must be treated with caution given the subjective nature of the question "what is your interpretation of the central challenges for young people that keep young people from participating in culture". The following chapter will attempt to draw some general patterns from the national correspondents' perceptions.

It has often been said that youth when considered through the prism of academic youth studies and by policy-makers are often treated as a problem and thus approached in problem-solving terms. The word "challenges" as demanded in the questionnaire sent to national correspondents (question 4d) is a more potentially neutral word than the more pejorative one "problems". The question implied the considerations of barriers to full cultural participation. Many respondents went further in suggesting ways of rectifying such shortcomings. The Austrian correspondent named the twin forces of globalisation and migratory flows as an "interesting challenge". Indeed this backdrop of population churn is a factor in many of the 27 Member States. In response to the question 4a on visibility the Lithuanian correspondent described a shrinking population that has reduced by 3.9% since 2000. The government is now addressing the resulting process of "brain drain".

5.1. Time and Money Constraints

There has been public media discourse in recent years about the accelerated cultures that we live in where temporal relations are sped up. The so-called 'Google' generation are the most best informed and educated ever, yet they are persistently accused of being apathetic. A sense of this climate of accelerated demands and the crowded young lives that are the result is palpable in the reports. "Time" is mentioned as an obstacle by reports including Cyprus, Greece, Latvia and Poland. The UK report also hints at similar issues. It comments on how time pressures and working environments can have an impact on familial relations and, observes that as well as rising single parent households: "more young people are living with parents who both work full time [which] has significantly restructured the time spent with parents. Some parents are what might be described as 'time poor/cash rich'."

Price and cost implications of participating in cultural events was another recurrent theme. These were mentioned in passing by the author of the Belgian report who said that price "can be an obstacle" but amongst other barriers; it is one factor from a longer list. In Lithuania "low income is a significant factor that limits cultural consumption". This is quantified. On 2007 figures average household monthly spending per head was 657 Lita of which 41 Lita has been apportioned for cultural activities. This amount barely covers the cost of one CD or two cinema tickets. In Bulgaria finances were mentioned on the level of central funding. The report draws attention to "lack of financial support for establishment for establishment of youth organisation in Bulgaria". In Germany the Jugendkulturbarometer reveals that when asked to detail what could be done to improve their access to culture; young people who were not culturally active mentioned particularly the lower costs of tickets (54%) and more youth-friendly informal environment (37%). In Portugal there are clear regional differences on how much money families and young people spend in cultural activities.¹³⁹

¹³⁹ People in the Lisbon area use almost twice as much money on cultural activities than people in other areas.

In the report from Malta price was named again as a factor in terms of “admission fees” in a sentence alongside dress code and lack of promotion. Finances too were named as a prohibitive factor for those in school-age. The Finnish correspondent describes these as “socio-economic” barriers. The Slovenian correspondent makes the assertion that high culture events (ballet, opera, and classical music) are expensive to attend at the outset but that concerts, theatre and exhibitions are also surprisingly costly for the young. The UK report mentioned cost and how this can be wider than simply admission charges. Some young people were being prevented from attending events ostensibly free of charge due to transportation charges to get there. In the words of the report “money to get to these events might be an obstacle for some young people even if it is just the bus fare”.

5.2. Attitudes

(i) Of young people themselves. Whilst “money” and “time” are both tangible, quantifiable commodities, some other less concretely definable factors that came across included attitudinal reasons. In Cyprus it appears that there is a lack of prioritisation. We are told, “[A]lthough most Cypriots regard culture as an important part of an individual's personal life, it does not seem to make up such a big part of their lives in practice.” In the case of Finland we are told, “Problems arise when young people feel alien in the society they are living in”. This can take many forms. The Finnish report mentions a range of subcultural groupings, which have been formed to mitigate for this including the goth and cosplayer¹⁴⁰ movements. These groups operate outside official structures and “might carry deep personal and cultural meaning for the young people even though adults could not see it in that way”. This does not necessarily mean that these young people are alienated from the society and can actually feel a strong bond with their reference group but a certain distance from the adult-world as such. This implies something of a generation gap that has been enduring in the academic discourse and popular commentary on youth culture for many years.

The Greek report talks of the distance or credibility gap between top-down organised activities and more self-generated youth cultures described as “apathy of young people towards participation in anything public” which is in part grounded in perceived corruption in officialdom. In Belgium too we are told “Cultural institutions and more in particular museums are often associated with authority and paternalism”. The UK report muses “How do you mobilise young people if their parents don't see the worth or relevance of 'culture' beyond their own communities?” Attitudinal feelings then can intersect with generational perceptions. Another sense that one gets is the divide between high culture and popular culture. Many feel that the first category is just not for them. The Luxembourg report makes this point well and its observation that upbringing and attitudes held by families can condition young people's participation in activities, such as art galleries and museums, is also made by the UK report which cites that these can be seen as elitist.

(ii) Of officialdom vis-à-vis youth. Inter-generational attitudes are also a feature of the reports. This comes over strongly from the report of Bulgaria which describes a “lack of trust in the potential of young people” on the part of officialdom. The Italian correspondent declares that young people are “never involved in decision-making processes.” The Czech Republic report makes the point that at local government level there is a lack of adequate communication channels between official structures/authority and young people. It is claimed that, “local authorities cannot communicate with young people where the majority would be willing to take part in town activities but these people have no inventiveness to start their own projects”. This appears to be a vicious cycle. The town-school-local authority communications are seen in most urgent need of improvement. In Finland we get the sense that cultural activities by subculturally inclined youth, operate beneath the radar of what is officially understood to be cultural activities. We are told “the official sector might not recognise some of the activities popular among the young as cultural even though they have a deep meaning to them”. France too reports, “youth do not feel recognised in what we call the “institutional” or “official” culture.” In Italy this appears to be yet more blatant: “Issues related to young people hold a certain priority in the political

¹⁴⁰ Cosplay (short for 'costume play') is a Japan originated subculture centered around role play

agenda... young people are under-represented in all sectors of civil life in Italy and are never involved in decision-making processes.”

The report of Bulgaria contained political implications when it talked of wider imperatives and values fostered by contemporary Bulgarian society. We are told that youth organisations are relatively underdeveloped and the level of social capital among the young people is relatively low. This is a post-1989 attitude that comes over in the several reports of the former eastern bloc countries.

5.3. Geographical

Rural/urban divides were another issue voiced by correspondents. The French report comments “In peripheral urban areas, it is well-known that young people gather in the stairwells of tower blocks without any activity planned as they have no cultural, sportive or social activities accessible. In rural areas, the problems [exist] for general insertion but also cultural and transportation access are very similar to the underprivileged urban districts.” Rural areas suffer from the least developed public transport systems and the offer is usually concentrated in “dense” urban areas. It is reported that alcohol and tobacco are most heavily used in French rural areas. Rural and urban splits were also mentioned by Luxembourg and Poland. The common wisdom seems to be that the cultural situation is better in large cities (Slovakia). The Slovenian report talks of an over-centralisation of cultural production. This again continues the theme of uneven distribution. In Sweden we are told that there are conscious programmes to ensure that “deprived suburbs” are provided with the optimal possibilities to access culture. Again in terms of geography the UK report mentions “territorialism”. At times physical distances can be small but psychologically there can be huge divides between one side of a street and another which will prevent youth attending youth clubs for example.

5.4. Other social relations/vested interests

The prohibitiveness of networks is another barrier that emerges from the reports. According to the report on Cyprus much organisational activity amongst civil society is concentrated in the hands of the political parties. The German report says that the influence of family ties, the social environment and school impacts cultural access. There are defined “cultural elites” which have their roots in social class. About Luxembourg we are told: “access is too much mediated through families”. Such networks are even more tightly bonded in migrant families. The UK report observes that “The decision to visit such [supposedly high culture] spaces is often linked to family and upbringing and often such organisations are finding that they are not only working to make culture accessible to young people but to their families also.” This reminds us that young people do not exist in a vacuum but are part of a complex network of groupings and obligations.

Influence of family ties is probably all the more important to take into account as increasingly in Europe, young people are forced to stay in their family home later than usual, many times due to economic factors.

5.5. What is on offer

Perhaps the most striking recurrent theme of the obstacles is the commonly mentioned claim that the unattractiveness of offer prevents youth participation. In one way or another most country reports advance this line of reasoning. It is present for example in the French report in terms of a mismatch between the offer and what is desirable amongst the young. The Danish report comments “The main challenge for the providers of the cultural activities is to keep up-to-date with the developments: cultural offers have to be attractive, creative, relevant and have an interactive dimension.” The Finnish report refers to an “often monotonous” commercial offer. The report on Poland states that “young people... many times do not find attractive the ready-made cultural offer by public institutions.” Another running theme throughout the questionnaires

was the lack of awareness on the part of youth as to what cultural activities were available to them. This was mentioned in the reports regarding Cyprus, Greece, France, Germany, Spain and, the Netherlands. The Dutch report states that despite ten years of investment by the Dutch government, initiatives have misfired in part because “it is still very difficult to attract young people’s attention”. The Spanish report states:” Other relevant factors could include lack of information as regards the existing cultural supply and the scarce design of strategies aimed at attracting young audiences and young participants on behalf of some cultural institutions. Further efforts may need to be [made] to engage young people in the design and development of strategies and programmes, as a tool to ensure a stronger participation among younger age groups.”

5.6. Commentary

What conclusions can we draw from the description of obstacles for participation of the twenty-first century youth of Europe? Many of the factors discussed in this section overlap. A lack of prioritisation of youth issues will lead to a poor cultural offer, details of which may be poorly disseminated leading to a lack of awareness. In considering solutions some factors will be more difficult to overcome than others. There are also political undertones in some of the reports. In Bulgaria we are told that international organisations in the country prefer to work with established NGOs such as UNICEF and the UN youth organisation rather than less well developed national organisations. In Cyprus it appears that political parties are key drivers in civil society organised movements. In Italy it appears that there is a lack of political will to prioritise young peoples' access to culture. What makes cultural activities youthful? The German report tellingly states, “too much artificial youthfulness does not appeal”. The Belgian report observes, “Participation will only increase when cultural institutions really try to involve young people. A bottom-up approach therefore is recommended”. If the offline world is dictated from above with adult conceived offers that hold little attraction for the young, perhaps the online world and its wireless younger brother offer greater opportunities to escape such structures. We get the impression that the activities in cyberspace contrast favourably with the more traditional youth arts sector and even established non-interactive youth cultural pursuits in the eyes of the young. The Danish report declares “Movies, television and literature have lost the battle to online services, including YouTube, Facebook and Arto.dk.” The UK report mentions facebook.com, bebo.com and myspace.com. It comments, “these are sites in which young people like to have ownership and control, rather than be led by adults. Young people like to have autonomy within these spaces.” The picture ones gets from these testimonies of barriers to youth participation are that twenty-first century youth in Europe are diverse in terms of ethnic background and rural/urban/suburban base. They emerge as fluent in the world of web2 and adept at modelling of what might be described as subcultural identities. It also seems that they are increasingly under pressure from different directions. Their educational demands leave them with less and less time for cultural activities.

6. INSPIRING PRACTICES IN THE FIELD OF ACCESS TO CULTURE OF YOUNG PEOPLE

6.1. Introduction

In this sector we have identified several actions promoted by different actors in the Member States to extend the access to culture for young people. Several campaigns, initiatives, programmes and projects listed in this section aim to ease the access to culture for young people as users and creators. The intriguing issue related to *inspiring or successful examples* is analysed at two levels: firstly, we observe the challenges of producing best practices in the field related to youth and cultural issues, in general terms. Secondly, we examine more in detail the best practices being formulated in the national reports and other materials prepared for this study.

In addition to successful examples, we have also analysed nine case studies from different countries based on the idea that a case study can be used to highlight a 'good practice' at the local, national or international level. Descriptions of the case studies are included in the annexes of the study; thus, in this chapter they are not presented in full detail. Likewise, not all of the best practices are included but a selection of different types of action. A non-exhaustive list of best practices can be found in Annex IV where 1-5 inspiring examples, or 'best practices' per country, have been listed. As regards successful practices, all the national correspondents were asked to name one or a few practices, structures, methods, projects and policy priorities which they considered significant and successful. The case studies and national answers, all share the view highlighting *a holistic approach* to young people's access to culture. Holism (from a Greek word meaning *all, entire, total*) refers to a simple idea that all the properties of a given issue (cultural, biological, social, political, economic, mental, linguistic, etc.) cannot be determined, understood or explained by its component parts alone. In the context of the topic of this project, what does this imply in concrete terms of young people's access to culture? To answer this we have created ten categories that help the reader to understand the different dimensions of access to culture.

6.2. Examining best practices and youth culture

Over the past decades, manifestations of political governance have undergone significant transformations in the EU, framing also the discussion around best practices related to youth and cultural policy. Social and political scientists are challenged to develop new conceptual perspectives and methodological approaches to advance our understanding of what is going on in the interplay between individuals, cultural arenas, civil societies and the state – both at the national and supra-national level. It is not possible to go into details of the massive literature on this topic. Suffice it to say that the current ethos of governance seems to imply a change of political culture, leading us to rethink the status of public policy with its participatory and representative democracy, novel civic cultures and power dynamics in the society, shifting hierarchies between 'elite' and 'marginal' groups, expanding territoriality of policy making – not to mention various modes of socio-cultural and political engagement of individual citizens.

The basic rule that we have applied in listing 'best' practices, is to take into account that access to culture is facilitated through partnerships and participatory processes or offering opportunities for creation or cultural experience.

6.3 Typology of Successful practices

If we take the cautions regarding the formulation of best practices in the field of youth and culture seriously, we would prefer to use the term ‘successful’ or ‘inspiring’ practice, to bear in mind the contested and context-sensitive character of these practices, rather than to reproduce a universal share of understanding. Along this line, we also encourage the readers to take the concept of typology metaphorically rather than literally – **every good practice must be carefully assessed in its own material, cultural and political location, to make a full meaning and use of it.**

The examples used in this chapter have been grouped according to the following typology:

- **Economic catalysts for cultural consumption**
- **Cultural institutions and young creativity**
- **Connecting with heritage and community**
- **Mobility and cooperation**
- **Interdisciplinary cultural / art forms and expressions**
- **Engaging young people from diverse backgrounds**
- **Art and creativity in education**
- **New technologies**
- **Young people as cultural producers and consumers**

The nine case studies were selected on the basis of the information gathered from the national reports and with the criteria of selecting examples of different nature in various parts of Europe. A more detailed description of each case can be found in the Annex V:

Country	Case Study	Nature of the initiative
Austria	Museum online	Collaboration between museums and schools.
Bulgaria	Chitalishta Network	Network of local ‘agencies’ that coordinate the Ministry of Culture’s regional cultural policy and the municipal creativity plans.
The Czech Republic	People in need	Programmes of multicultural education.
Cyprus	Youth Initiatives Project	Programme of mobility and active participation in the cultural, political and social life of Cyprus with the object of creation of Active Citizens.
Finland	Virtual youthwork platform	Virtual platform for young people to participate in cultural life and virtual creation.
France	Jeunesse Ouvrière Chrétienne – access to culture	Project and study on the access of young people to culture especially addressed to young people in economically challenged neighbourhoods.
The Netherlands	The StrangerFestival	The biggest video festival for young people in Europe
Spain	Unidos por el Flow	Integration and collaboration project through hip hop for young immigrant people involved in gang activities.
United Kingdom	Young Tate Liverpool	Project for ‘recruits’; young people between the ages of 13 and 24 years.

Tate Liverpool has key partnerships across the city for example with Refugee Action, MENCAP and Liverpool City Youth Offending Team and prioritise their work with young people who are immigrants or are/have been young offenders.

6.3.1. Economic catalysts for cultural consumption

As we have seen in the previous chapter, money constraints are an integral part of the obstacles young people face when attending culture. One of the basic assumptions for creating conditions to access culture is to **facilitate more economically favourable conditions** for young people to attend cultural services. There are several examples, undertaken mainly by public authorities at different levels, on reduced entrance fees or other benefits for young people to attend cultural institutions. This is also one of the most classical and adapted measures. The problem rises - like expressed in the national report of Luxembourg on the adoption of a cultural pass in the city of Luxembourg - when the cultural offer is limited and fails to attract the interest of young people that therefore leave the benefits largely unused.

Some examples of existing practices are:

- **European Youth Card Euro<26 card**¹⁴¹ has been one of the largest initiatives used by the Member States to promote mobility and access to information and participation for young people under 26 years old. It has been running since 1991, initiated by the Council of Europe and the European Youth Card Association, and offers a range of services, discounts and advantages across Europe. It has now been extended to young people up to the age of 30.
- An instrument similar to Euro<26, promoted by the Schauspielhaus in Vienna and the social network Armutskonferenz, has been adopted in Austria specifically for cultural activities. "**KulturPass**"¹⁴² is a card that allows people living in precarious financial circumstances to have the right to enjoy art and culture. Every cultural institution that participates in the project grants free entrance to "KulturPass" holders. Each of these institutions funds these tickets through donations from individuals, organisations or sponsorship efforts.
- Other countries do have similar kinds of initiatives like the one carried out by a Dutch organisation **Cultural Youth Passport (CJP)** through its website that informs young people about the cultural offer and distributes a pass of reduced price for cultural activities. Also, in France, in the Pays de Loire region, a "**Pass Culture Sport**"¹⁴³ system was created for young people aged 15-19 that allows a free entrance for culture and sport events. This system is currently being negotiated to also cover all young people under 25.
- National governments such as Poland, Greece, Estonia, Denmark and United Kingdom are taking interesting initiatives to promote access by adopting decisions on funding schemes such as, for example, the "Free Theatre Initiative" unveiled by the Department for Culture, Media and Sport in the United Kingdom¹⁴⁴ and free access to museums in France (free access to national monuments and museums for young people under 26 since April 2009; according to the French Ministry of Culture this led to an increase of 15% in youth attendance during the first months after the measure was taken¹⁴⁵),

¹⁴¹ <http://www.euro26.org>

¹⁴² <http://www.hungeraufkunstundkultur.at>

¹⁴³ <http://www.passculturesport.com/>

¹⁴⁴ The scheme is funded and managed by the Arts Council of England with a budget of £2.5 millions will be focused in some 95 venues all over England in order to encourage young people to experience live theatre. Each of the venues will offer part of the tickets for arts productions on the same night, free, for anyone under 26 years old. The scheme has started in February 2009 with an initial goal of providing a million free tickets by March 2011.

¹⁴⁵ See press release of the French Minister of Culture dated 31 July 2009 at <http://www.culture.gouv.fr/>

Belgium (free access for young people under 19, one euro-fee for young people between 19 and 26 in around 30 museums of Flanders in Belgium¹⁴⁶) Denmark (free access to all public museums for youth under 18) or Cyprus (free access to museums for children and teenagers under 16). In Sweden the policy of free admission to museums was removed in January 2007.

- Another set of actions are those directed at providing young people a “cultural voucher” to be spent on cultural activities. This kind of initiatives has been promoted in Spain by the Council of Culture of Andalusia. 18-year-old young people will receive 60-Euro vouchers that can be used to buy tickets for theatre, museums, concerts or cinemas and also to buy books, CD’s or movies. The National Institute for Statistics in Spain pointed out in one of its studies that around a 68% of Andalusians have a low participation in culture activities. The aim of this initiative is to create new audiences and to boost participation in culture, above all of young people.¹⁴⁷
- A more focused initiative on books and reading has been promoted by the Danish government in collaboration with the Danish Library and Media Agency. The programme is called ‘**BogStart**’ (that is to say Book Start): children from socially vulnerable residential areas are supplied with free packages of books, adapted to their age, in four rounds until the child reaches the age of six. The book packages are supplemented with a number of activities, some extra material and information for parents about children’s language and reading.
- A similar initiative has been promoted by the Department of Culture and Media of the Catalan Government: 18 year old young people can take advantage of a free access to a list of publications selected as part of the regional programme for reading promotion.
- With the aim to support the cultural offer for young people, the Swedish Arts Council has allocated more than 50 million SEK to independent theatre companies giving priority to those which address children and young people issues in their production. 71 independent theatre companies obtained production subsidy for the financial year 2008.

6.3.2. Cultural institutions and young creativity

In public policy terms, young people’s access to culture is easily defined narrowly to mean the access to and provided by public institutions. This is also reflected in the public discussion that emphasises young people’s integration to existing cultural services, be they public, commercial or civic by nature. Too often we read the news where young people’s cultural participation is depicted negatively as a difficulty to attract youth to traditional cultural and art facilities. In methodological terms, young people’s cultural participation is assessed mainly through surveys that manifest youth’s attachment to established cultural institutions and/or services.

Regardless of novel innovative openings that reach young people where they are, there seems still to be a generational gap that comes to the meaning of “youth cultural action” as a premise for young people’s well-being. A more sensitive approach would catch the manifold meanings attached to the popular concept of “active citizenship”. In this way the understanding of the concept could be broadened, not to cover only formal attachment to the education and labour market, or subcultural rebellion, referring to the classic assumption that equates youth with resistance to hegemonic order by adults¹⁴⁸, but also informal *leisure action* and attachments (friendships, family, social networks and mobility). According to recent national surveys from Finland and France (Jeunesse Ouvrière Chrétienne) studying youth cultural action within the framework of leisure time, young people themselves regard youth-initiated forms of socio-cultural action and related social networks as a more significant fuel for their daily well-being than a more formal participation in youth organisations or in other formal institutions providing

¹⁴⁶ www.1euromuseum.be

¹⁴⁷ It is interesting to note that, for this initiative, lack of money is not considered as a barrier to access to culture, as expressed by Rosa Torres, regional Minister of the Andalusia Council of Culture. In an interview on 25 October 2008 for the *Diario de Sevilla*, in her opinion young people do not have economic difficulties to access to culture: the cultural voucher has been conceived as a way to not use the economic excuse to not participate in culture

¹⁴⁸ Chapter 1, See also Huq (2006)

activities for the youth. These studies manifest, in a critical way, that young people see their own possibilities to influence on the development of (youth cultural) leisure activities in their local daily surroundings as limited; provision is strongly framed by adults' conceptions and experiences. This kind of generational gap may contribute to the maintenance of another elementary gap embedded in the cultural policy on youth, namely that between high and popular culture.

Young Tate in Liverpool¹⁴⁹ is a good example of an unprejudiced promotion of self-directed youth cultural action in a conventional art centre. The gallery is at the same time one of the major local centres of contemporary art and young people's own community arena. It is situated in the local environment regarded as socio-economically depressed. Young people have been given free hands to vision the forms and contents of action that moves the youth. The fact that young people have been genuinely engaged in planning, working and volunteering in the centre on their own terms has implied a certain re-thinking of the very constitution of 'youth cultural engagement'. The actions such as rock-concert or thematic 'hell nights' with different expressive forms of arts in different rooms in the gallery have demystified the elitist image of art galleries in the eyes of youth. In addition, these forms of action have contested the conception that popular cultural expressions don't fit into conventional cultural venues such as art galleries. A holistic approach does not only imply a cross-sectoral approach to the administration, supply, expression, space or location. It has to do also with the understanding of professionalism of those adults who collaborate with young people. The concept of 'multi-professionalism' refers here to the know-how that combines contextual sensitivity of youth cultural life with other relevant knowledge in the intertwined fields of social, pedagogical, media, artistic and youth work, etc. For instance, a cultural curator who has also a professional youth worker background coordinates *The Young Tate in Liverpool*. This gives a particular sensitivity to foster young people's daily leisure in tight connection to the promotion of their artistic regeneration and meaningful engagement with overall society.

Other inspiring examples include:

- **Youth Culture Club Siperia**¹⁵⁰ (City of Jyväskylä in Central Finland) is a platform for independent art and cultural action of young people and young adults, aged between 13-29. It functions both as a daily meeting point, as a catalyst for young people's cultural creation, as a non-formal educational art centre, as a community club and as a festival venue. Young people's own initiative is in the background of this cultural platform with a functioning partnership structure. With its open agenda, it provides an arena for young people's changing cultural and artistic aspirations. Positive experiences of Siperia have functioned as a catalyst for the youth cultural promotion at the municipal level as well: self-directed cultural activities of young people have been integrated to the agenda of the Youth Services of the local city administration.
- **Slovenian Youth Network MaMa**¹⁵¹ (network of youth cultural centres). The Youth Network MaMa combines and represents organisations that run youth centres or are active in the field of youth work in Slovenia in order to support young people's spending of free time that is meaningful to them. *Pionirski dom* is one of the centres for youth culture, oriented to work done in different fields of art and culture.
- **Hip-hop Academy Hamburg**¹⁵² highlights in a successful way of how to combine youth's own cultural expressions with artistic professionalism. The Academy is a comprehensive, non-profit structure supporting youth from international hip-hop communities in the city of Hamburg. Thus, a socially and culturally diverse city functions as an environment for the promotion of practices that are rarely discovered or supported as cultural action. The Academy is not only functioning on a project-based structure (as many similar practices are). On the contrary, it aims at providing a systematic means to use the opportunities of the intercultural location in the urban space for diverse

¹⁴⁹ <http://www.tate.org.uk/youngtate/liverpool/>

¹⁵⁰ www.siperia.info

¹⁵¹ <http://www.mreza-mama.si/index.php?lang=en&id=1>

¹⁵² <http://www.hiphopacademy-hamburg.de>

manifestations of arts and culture. In this way, it broadens an understanding of cultural action itself.

- **The Irish Museum of Modern Art**¹⁵³ has a programme for young people on education and community work to foster an increased awareness and understanding of the visual arts by inviting young people to participate in the activities of *Studio 8*, a space for young people provided by the Museum. In this space the museum invites young people to experience, create and discuss art with the presence of artists and culture professionals. This allows the young people to get introduced to visual art in a friendly environment. This example resembles the example of the Tate that searches for connection with the younger public through enabling and supportive surroundings that encourage the proactive attitude of young people themselves as regards art, creation and culture.
- A similar kind of action takes place in the Bonnefantenmuseum¹⁵⁴ in Maastricht, the Netherlands called **M2LIVE**. It consists of a Museum Marathon organised for young people. With the objective of introducing young people to museums in their free time, during the event many different activities are organised in which young people themselves play an important role; for example young museum guides receive a certificate. The Municipality and the museum prepare the event together with the young people who then have a sense of ownership of the event and are involved in all the steps of the process. This example demonstrates a process in which young people are considered as active players instead of passive receivers.

6.3.3. Connecting with the heritage and community

At the height of globalisation, interconnectivity and transculturalism youth and cultural policies need to find tools to react to the constantly changing landscape of youth creation. In a parallel process cultural policies are challenged to find connection between locality and younger generations. There are several examples of connecting local heritage or cultural community to young people mostly through the use of new technologies. There are regions where fostering the regional identity is considered particularly important and many efforts are put in collaboration between the educational sector / schools and young people.

Some good practices in this field include:

- **Chitalishte**¹⁵⁵ is the name of traditional and unique community centres, established in Bulgaria more than 100 years ago. The Public Chitalishte Regional Centres are administrative units that are requested to harmonise the creative plans of all local chitalishte in each region and eventually promote certain topical lines recommended by the MoC. Each local chitalishte is an easily accessible youth cultural access point. In the past, the chitalishte used to be the local cultural information centres where the international cultural life was announced and interpreted by the local people. In those times the chitalishte had also an active role in civil society mobilization and was in general a gathering point for the active part of the local population. Nowadays, since the 60s of the 20th century, these chitalishte provide cultural education according to the interests expressed by the youth. It provides activities and services for which there is a critical mass demand from the local community. It organises a diversified opportunity for children and young people to get amateur training in numerous forms of arts and cultural activities as well as foreign languages.

As to the quest for cross-sectorality, Chitalishte is worth mentioning, for many reasons. It is a stable institution, which means that its action is not based on a short-term project idea. It can therefore nurture local cultural environment in a multitudinal way. It is a space for open communication, integrating generations – old and young – to non-

¹⁵³ <http://www.imma.ie>

¹⁵⁴ <http://www.bonnefanten.nl>

¹⁵⁵ www.chitalishte.bg

professional community development as well as common memory building. Chitalishte stimulates local partnerships toward sustainable development, crossing over traditional administrative borders and encouraging people with different backgrounds to community mobilization – to be the core of interest in education, culture, arts, cultural tourism, environmental issues or fight against poverty and exclusion. Chitalishte is not only a network of random local practices; the development of activity is both based on people's free initiative and creativity, and a context-sensitive analysis where local resources and needs are carefully studied. This two-fold structure – combining free action with careful contextual analysis and conscious community development – can be considered a real structural and practical strength. Anyhow, this particular kind of 'structured multidimensionality' seems to be surprisingly rare in the practices mentioned in the national answers.

- Another inspiring example related to the use of the Internet is **Museum Online**¹⁵⁶; a cooperation programme launched in 1995 that promotes cooperation between museums and schools in Austria through the use of innovative technology in diverse manners. The main components of the process are education, access to art and culture, participatory approach and the technical and cultural use of communication – and information technology. Since 1995 the programme has reached more than 450 schools and has involved more than 100 museums and galleries in the process. Each year nine projects are chosen (one in each of the regions of Austria) that are composed by a cultural institution, a school and a cultural mediator. The project aims at an active involvement of the students themselves with the cultural institution functioning as their project partner. The students are encouraged to choose the ICT media they want to use. These usually design a web page for the institution or for the project itself but other instruments are used as well such as audio files or other media. The students are involved in all stages of the project from developing the content to technical elaboration. For the young people involved the process includes different parts. They learn about project management, civic and cultural education, learn to work in groups, have a connection to their national and local culture, are involved in international partnerships, learn about creative processes and are skilled with technological knowledge. All this makes Museum Online an interesting example in which access to cultural heritage is combined with the use of new technology and facilitated through both a guided structure and a participatory approach – linking local engagement to global spheres.
- Similar kind of initiatives can be found in Belgium (Amuseevous Vzw¹⁵⁷) and Portugal (A Minha Escola Adopta um Museu¹⁵⁸)
- An example of intangible heritage is an annual experience from Latvia, *Latvian School Youth Song and Dance Celebration*, which is a festival with 35.000 participants that gather together every June to show their creative talents. The festival has been organised since 1960 as part of the National Song and Dance Celebration (established in 1873).

6.3.4. Mobility and cooperation

Cultural participation is in most cases a collective experience. Access to culture also means the possibility of expanding horizons and learning from others. In Europe there are several networks for young people's cultural services. These networks have an important function in disseminating information about youth culture, national activities and cultural services, projects and funding, by sharing ideas and experience with all those working in the field, promoting cooperation and exchange. Mobility, cooperation and information exchange are the way for young people to open a window to the world through a process of learning other cultures.

Some inspiring examples include:

¹⁵⁶ <http://www.museumonline.at/international/en/>

¹⁵⁷ www.amuseevous.be

¹⁵⁸ http://www.ipmuseus.pt/pt-PT/iniciativas/actividades_imc/ContentDetail.aspx?id=1785

- **Valhalla**¹⁵⁹ is the **Nordic Council of Ministers' Portal for children and youth culture** in Northern countries. The portal features current developments taking place in architecture and design, visual art, dance and theatre, multiculturalism, film and media, research and education, games and physical exercise, literature and music in the Nordic region. It primarily aims at adults working with children and youth culture, the Portal can also serve as a source of reference for young people and other persons who are interested in these issues.
- **EUnetART**, the European Network of Art Organisations for children and young people, based in Amsterdam, stimulates exchange, connection and collaboration among art professionals bringing the arts alive for children and young people in Europe. Founded in 1991 in Bologna, EUnetART is a multidisciplinary cultural network of over 100 organisations in approximately 28 countries. Members are professional art organisations working for children and young people. Disciplines include performing arts, visual arts, music, museums, arts heritage centres, children's art and community centres, media for children and festivals.
- In 2003 the Danish minister for Culture appointed a new agency, **Network for Children and Culture** to co-ordinate the tasks within the area of children, culture and the arts and act as the advisory body to the Ministry of Culture. The Network for Children and Culture consists of representatives from four of the ministry's institutions together with three ministries: the Danish Agency for Libraries and Media, the National Cultural Heritage Agency, the Arts Council, the Danish Film Institute, the Ministry of Culture, the Ministry of Education and the Ministry of Social Welfare. The network is to ensure that all government grants for children, culture and the arts are spent in the most effective and comprehensive way. The network is also in charge of encouraging cultural institutions to join forces in the great variety of projects on children and culture and help to develop new methods¹⁶⁰.
- The Euro-American network of centres working on cultural projects for young people **Xarxa Grogga** has been constituted to promote the exchange of experiences and enrichment among organisations working with young people at risk. It was created in 2003 by the Fundación Imago (Colombia), the Circus School Rogelio Rivel and the association Clowns without Borders (Barcelona)¹⁶¹.
- Also, we have found interesting the existence of web-resources for cultural operators in the field of access to culture. The web page of the project "Taking parts in the Arts" promoted by the Arts Council of England and the Finnish version "Culture for All" supported by the Finnish Ministry of Education, the Nordic Council of Ministers' Museum Committee and the Nordic Culture Fund, give guidance and inspiration for achieving greater accessibility of cultural sites and services. They provide facts and figures on access to culture, case studies and best practices, guidance and advice in the field.
- The Bulgarian project **Perfecting Young European Citizens through art** in 2008, headed by the Fire Foundation (established in 2005), and NGO focused on youth development, used art dialogue to connect 88 participants from different parts of Europe (Austria, Bulgaria, Czech Republic, Denmark, Finland, Greece, Lithuania, Northern Ireland, Romania, Sweden and Turkey). The aim of the project has been to foster cultural exchanges among the participants exploring different issues, such as natural values, healthy lifestyles of Europeans, softening differences (etho-cultural, religious, personal or sexual, etc.) in an informal way through open-air workshops within theatre, street-dance, natural art, and photography, as well as games and discussions that provoke young people to exchange ideas and knowledge in an atmosphere of dialogue and mutual understanding
- The **Biennial of Young Artists from Europe and the Mediterranean**¹⁶² was founded in 1984, on the basis of an idea by ARCI Kids. The office of ARCI focused on young people, aiming to allow young European and Mediterranean artists to meet periodically

¹⁵⁹ <http://valhalla.norden.org>

¹⁶⁰ <http://www.boernekultur.dk>

¹⁶¹ <http://www.xarxagrogga.org/>

¹⁶² <http://www.bjcem.org/>

in the main cities around the Mediterranean Sea. The International Association of the Biennial of Young Artists from Europe and the Mediterranean (BJCEM) was born in Sarajevo in July 2001, during the tenth edition of the homonymous event. Its aim is to reinforce the joint work and the relations among the different institutions and associations operating in the cultural field in the Euro-Mediterranean area. Today the BJCEM Association is a network which gathers 71 members from 20 countries, including local bodies, ministries, associations, cultural institutions, and is open to the membership of local and national bodies from Europe and the Mediterranean. The main target of the Association BJCEM is to promote young artists' creativity and to encourage international exchanges and the development of peaceful relations across the Mediterranean area. The International Association BJCEM is a wide network, encouraging the intercultural exchanges across political and geographical frontiers: the structure of the Association promotes cultural exchanges beyond the existing political and cultural borders, thus presenting Europe and the Mediterranean region willing to converse and to work jointly. During 24 years of its history the Biennial has been considered as the main window over the creation in the Mediterranean, presenting the works of artists from 18 to 30 years old, from different fields: architecture, comics, cinema, video, industrial and digital creations, photography, writing, gastronomy, music, theatre, dance, etc.

6.3.5. Interdisciplinary cultural / art forms and expressions

For a young person, to engage him/herself in cultural spheres is an issue that concerns his/her everyday life, both in individual and community terms. Looking at it from this perspective, the borders between different cultural and/or art forms are not necessarily seen as relevant at all – or even possible to be drawn. The title of the Spanish case study *Unidos por el Flow*¹⁶³ captures this kind of holistic view. Unidos por el Flow is an association in Barcelona for young people involved in the gangs and street life. The initiative tries to promote cultural dialogue between different youth communities through hip-hop, dance and theatre. It combines fostering constructive youth cultural dynamics with educational elements. As written in the case study, the flow can be defined as “a smooth uninterrupted movement” or “a continuous transfer of energy”. The case study tells us about confrontation of rival youth gangs in the Barcelona area and the social and cultural imaginary that has been used to overcome the tensions. This story does not only refer to a (potentially) romantic idea of the “creative potential of transnational youth groups”. It manifests how a candid attitude to youth cultural expressions and forms – potentially crossing over national borders, musical and stylistic traditions – can generate a truly important urban community action, for all generations involved in this city space. With culturally mixed actions, these youth groups could broaden their representation in the urban hierarchies. With these cultural expressions the youth groups showed that beyond the problems that had stigmatized them before as violent, they were able to generate productive cultural and social action for the whole urban arena.

The material analysed for this study reveals a necessity of young people to have shared spaces for new forms of cultural interactions and interdisciplinary expression. The young creative force often drives young people to launch these actions at a non-formal basis before being picked up and supported by formal structures or regrouped into a private initiative. Even if not always the case, experiences of this kind tend to revitalise the local cultural scene with a strong sense of locality.

Some interesting experiences include:

- Crossing over conventional cultural/artistic borders does not refer only to cultural forms or artistic expressions, but also has to do with a multiple use of locations. An excellent example is Slovakian *Stanica*¹⁶⁴ – a railway station used also as a cultural centre and a

¹⁶³ www.unidosporelflow.org

¹⁶⁴ <http://www.stanica.sk/main.php?page=NEWS&lang=EN>

meeting point. The building of Stanica serves two purposes. It is both a railway station and a cultural centre: it serves as an open platform for young people linking art and social development. This innovative initiative transforms the station into space for contemporary art, culture and community and social activities. It houses a gallery, a workshop space, an internet café, a waiting-room, residential ateliers for young artists, voluntary centre, and a multifunctional performance venue for theatre, dance, concerts, discussions and projects. Stanica Cultural Centre is the main activity of one particular NGO and is coming, in its third year of running, closer and closer to fulfilling its mission of being a regional beacon for international culture. The project is connected to a wide spectrum of culture institutions (so-called "culture factories") established on a platform of groups of young people and artists who bring life back to empty abandoned factory buildings, industrial objects, stations and shopping centres.

- Similar example to Stanica is **Kultuuritehas**¹⁶⁵ (*Culture Factory*) in Tallinn, Estonia. Kultuuritehas follows a similar kind of philosophy as several other factories in Europe that have been transferred to cultural use. It has evolved from civil activity and is carried out mainly by voluntary forces that have seen the expanding of the activities to include a large variety of art disciplines. It has been described as 'one of a kind' in Estonia and a space where young people can engage in expressive and artistic activities many times simply for the 'fun of it'. A similar kind of initiative is **Les Abattoirs**¹⁶⁶ in Riom, France that connects the use of previously industrial space with independent cultural offer for the region.
- Another example of cultural hybridity is **Earth Garden Festival** in Malta, which integrates art to multicultural and environmental platforms. Launched in 2006, sustainability has been taken from the beginning as a key priority to all artistic and cultural action – both in forms of using material, consuming energy, applying hand-made products, etc. There are surprisingly few concrete examples of environmentally conscious cultural actions, despite a widely shared principle of sustainability. This Maltese example is therefore unique.

6.3.6. Engaging young people from diverse backgrounds

Contemporary youth cultural dynamics are increasingly connected with cultural diversification of European societies. The daily environment of young people is not just an exciting world of multicultural hybridism, global trends and new experiences but also a realm of contradiction, conflicts and struggles for space and identity. The phenomenon of cultural diversity with its positive (multiethnic encounters) and negative (everyday racism) signs is an intrinsic part of today's youth cultures – a challenge which touches youth and cultural policies in a very central way.

In national and international statements related to diversity, there is a dual emphasis on culture. There is, first, a widespread focus on the importance of anti-discriminatory approach and an open insight into cultural pluralism, regardless of whether the interplay between pluralism and anti-discrimination is interpreted in ethnic, gender, religious, geographical or age-related terms (see, i.e. **Programs of multicultural education**, the case study of the Czech Republic). On the other hand, there is a need to promote a sense of unified collective identity and social cohesion.

Economic dilemmas are depicted also in a more general manner in the analysed material, as an unstructured or insufficient economic supply for youth and/or cultural policies and practices in the political power hierarchies at the national level. The diffusion of power refers also to a particular trend of aging societies, where young people's proportion constantly diminishes in Europe. This has consequences on how young generation is respected, heard and prioritized in the cultural policy areas, both in moral or in practical terms.

¹⁶⁵ www.kultuuritehas.ee

¹⁶⁶ www.lesabattoirsriom.com/

In this context the French initiative of the JOC¹⁶⁷ (Jeunesse Ouvrière Chrétienne) carries out activities to foster access to and participation in culture of young people from low-income neighbourhoods. JOC has been active in this field throughout the 2000s but special attention was given to access to culture from 2008 onwards when JOC launched its campaign **La jeunesse [ça] se cultive** to foster the possibility of young people to engage in cultural activities, form part of the society and attend cultural services and equipments. JOC organises cultural activities and initiatives around France and achieves to reach young people that have never attended a cultural institution or show. The 'La jeunesse [ça] se cultive' festival in 2009 was a celebration of majority and minority cultural expressions next to each other with a common philosophy of inviting young people from impoverished areas to engage in cultural expressions and experiences. The objective of the organisers was to transform negative images of gang-violence and high crime rates into positive images of participatory culture, democracy and recognition.

Other inspiring examples include:

- A Danish fund **C:NTACT**¹⁶⁸ that has been running since 2004 presents an inspiring example of involving young people in all stages of a creative process. With the objective of letting young people express themselves, the project works through four different units (theatre, media, writing, education) where young professionals guide young people from different cultural backgrounds to tell their stories. Cultural diversity and adjusting to the society are central features in the work, besides the possibility of creative expression for young people to gain skills and confidence – the latter also being related to their cultural identity/identities. C:NTACT has received an integration award from the Ministry of Refugee, Immigration and Integration Affairs and has a wide young audience that participates in their shows, radio productions and Internet magazine “Metroxpress”
- French association for urban art and culture practices, **Collectif 129H**¹⁶⁹, works with urban cultural trends and creation. Collectif 129H is a group, 'collective', of artists working in particular with hip-hop as an expression of diversity and urban culture. Through their studio and frequent collaborations with African musicians, the collective defend new cultural expressions that combine writing, oral expression and scenic performance.
- In Hungary the **Artemisszio foundation**¹⁷⁰ carries out integration projects with culturally, socially and ethnically diversified youth groups. Emphasizing values such as recognition, solidarity, interculturality, tolerance and sensitivity the foundation organises different projects from training to awareness-raising. The cultural projects have included actions such as the TWISTER project that examines different forms theatre can play in the social integration of disadvantaged youth. The Culture Body-Body Culture projects displays Roma oral traditions. Furthermore, the foundations aims at awareness-raising among Hungarian young people on culture (different forms of culture from minority cultures to EU) and assure their access to information and young people's contacts with other cultures.
- An Italian experience **Arrevuoto Scampia** functions in one of the most conflictive areas of Naples famous for unemployment, crime and immigration. The programme has as an objective to use the means of theatre in social inclusion with young people from unprivileged environments. The programme mixes young people with various social and cultural backgrounds to create theatre together with the support of many actors from the regions. This is an inspiring example of cooperation for awareness-raising and cohesion put together with civil society and public and private actors but most importantly it has been able to give visibility to young people and their creative capacity.

Regardless of growing multiculturalisation of European societies, there are surprisingly few examples where ethnic minority youth would be encouraged to become – or interpreted to have

¹⁶⁷ <http://www.joc.asso.fr>

¹⁶⁸ <http://www.dr.dk/skum/contact/>

¹⁶⁹ <http://www.129hproductions.com/129H/main.php>

¹⁷⁰ www.artemisszio.hu

the role of – active initiators and contributors of European cultural life, either in political or in practical terms. Same has to do with the absence of examples where cultural policies and actions would be seen as an important ingredient of anti-discrimination policies and concrete practices against racism in Europe. Despite individual short-term projects, these issues rest marginal when looking at a more systematic and structural promotion of access.

6.3.7. Art and creativity in education

In the analysed material, the quest for the holistic ethos is applied most often to the field of education. In this context the youth culture ‘approach’ implies a move from formal educational platforms and methods to more non-formal learning processes – or preferably, a smooth combination of these two. A great focus on education in the national reports is not surprising: both cultural and youth policy frameworks give a high priority to a better recognition and validation of non- and informal education and learning. Nearly all listed ‘best practices’ in the national reports mention non-formal education in their portfolio of interventions. In many of these listings non-formal education is seen as a ‘desirable’ but not yet ‘firmly existing’ dimension of education. National reports state that while there are many individual projects that link artists to school environments, encourage to re-think the quality of arts teaching at school, or integrate young people to out-of-school cultural educational centres, considerably less attention is put to the dimension of informal learning. The latter may imply various processes by which young people acquire and actively use knowledge, skills, attitudes and insights from daily experiences and exposure to the environment – at home, at play, in the streets, in the internet, from the example and attitudes of family and friends, from travel, media consumption and production... These different paradigms of learning cannot, however, be considered as binary but rather as intertwined and complementary.

Thus, whereas non-formal cultural education is about to acquire an increasingly solid grip in the youth and cultural policy agendas, informal learning is still an issue that is less understood, made visible or appropriately valued – particularly in the field of cultural policy. Lasse Siurala has stated that while non-formal education is seen as a complementary to formal education, informal learning is still considered an alternative to formal approaches, both what comes to its concept of knowledge, approach to education and context of learning.¹⁷¹ In the field of youth policy, youth work methods and practices that are connected with diverse cultural expressions, from traditional arts to experimental youth cultural creation (so called ‘cultural youth work’), are among the areas in which youth work is making interesting steps right now. This may concern the recognition of experimental learning of young people of the new technologies related to cultural creation (youth media).

Actually, a number of countries are placing a new emphasis on the importance of developing culture and creativity within the educational curriculum.

First among them, the United Kingdom has promoted one of the largest projects to foster culture and creativity in educational programmes. ***The Creative Partnerships programme***¹⁷², managed by the Arts Council of England with the funding of the Department for culture, media and sports (DCMS) and the Department for children, schools and families (DCSF), has been running since 2002 with the aim to develop young people's creativity across England, raising their aspirations and equipping them for their futures. The programme works at a regional base and it focuses on the most deprived communities in England.

Partnership between schools and creative professionals, including architects, scientists, multimedia developers and artists, has a key role for the development of innovative learning programmes. These partnerships inspire young people, teachers and creative professionals to challenge how they work and experiment with new ideas. Since 2002, Creative Partnership has worked intensively with over 2,700 schools across England. More than 12,800 schools have had some involvement in the programme.

¹⁷¹ Siurala (2006)

¹⁷² <http://www.creative-partnerships.com/>

Independent research and evaluation reports have shown the positive results of the project for the young students that participated in it. The survey conducted by the National Foundation for Education Research and the evaluation report by the Ofsted, a public agency for education in 2007¹⁷³, showed that Creative Partnership has a significant positive impact on everyone involved: young people, parents, teachers and schools as well as creative professionals.¹⁷⁴

Other inspiring examples include:

- The **Zukunft@BPhil** programme in collaboration with the Berlin Philharmonics¹⁷⁵ is a well-known and well-considered music educational programme in Germany which follows similar models as developed in the United Kingdom. The objective of the programme is to engage people in music from a young age regardless of their background. One of the most famous projects within the programme was the 2003 dance project with choreographer Royston Maldoon who guided 200 young people to dance to a performance of the Philharmonics that was then filmed. The project constitutes an example of introducing people to music through creation and play.
- The Polish Minister of Culture and Heritage has inserted among his funding programmes for 2009 one on cultural education. It is divided in two priorities of which the first one interests us, the second being on the evaluation of the cultural ensemble. The first, precisely named "Cultural education", has an aim to augment Poland's competitiveness in the field of the reception and creation of artistic and cultural values; readying children and youngsters to the active participation to culture, as well as enriching the offer for the management of children and young people's free time; strengthening the educational potential of the "houses of culture" (an institution present in every town) and the libraries.
- There are several organisations dedicated to cultural education and incorporating cultural values in education. Austrian organisation EDUCULT¹⁷⁶ and Belgian example BRONKS¹⁷⁷, Others include educational programmes in cultural institutions such as the **Zukunft@BPhil** programme. More information on these examples can be found in the Annex IV.

6.3.8. New technologies

The study carried out by the University of Sheffield (2005) provided evidence of the extensive nature of children's engagement with popular culture, media and new technologies and suggests that they are competent and confident navigators of digital worlds¹⁷⁸. There is no doubt that new technologies can help in making culture more accessible for them¹⁷⁹. New technologies with their transnational dynamics are multiplying both young people's cultural communication spaces and possibilities for youth cultural creation, demanding us to update our skills and blur traditional generational roles of socialization and learning. Ken Robinson stated already 10 years ago, that the growth in new technologies has created a world market for cultural products and services that operates independently of national political boundaries.¹⁸⁰ The shift from a production-based economy to a service- and information-based economy needs people with much more holistic skills than the formal learning environments are currently preparing. Technological changes encourage us to update the very definitions of the arts and cultural engagement, not least through interaction with media and popular culture. The Janus-faced Internet is an ambivalent arena of engagement, participation and social belonging, and a platform arena of risks and harms such as bullying,

¹⁷³ "Study of Creative Partnership's Local Sharing of Practice and Learning", National Foundation of Educational Research, September 2007 and "Creative Partnerships; initiative and impact", Ofsted, 2006.

¹⁷⁴ The results of the evaluation are presented in Annex III.2.b

¹⁷⁵ <http://www.berliner-philharmoniker.de/education/>

¹⁷⁶ www.educult.at/

¹⁷⁷ www.bronks.be

¹⁷⁸ Marsh J., Brooks G., Hughes J., Ritchie L., Roberts S., Wright K., (2005), *Digital beginnings: Young children's use of popular culture, media and new technologies*, Sheffield, University of Sheffield

¹⁷⁹ See Screen Digest (2001) *New information technologies and the young: a report for the Council of Europe*, Strasbourg, Council of Europe

¹⁸⁰ Robinson (1999)

racism, ethically questionable sites, extreme movements, net-dependency, false information etc. According to Lasse Siurala¹⁸¹ the criticism has been that education and youth work, among others, have not been able to bring their service to where the young people are today, nor to safeguard youth from the risks which life in the Internet involves. The virtual world is a non-formal learning context with which particularly the formal education institutions have had problems to deal.

The analysed material reflects great significance of new technologies, in particular virtual arenas, for young people's daily life and their cultural engagement. With regard to this commonly shared vision, reports list surprisingly few concrete examples where virtual communities link with cultural policy related practices – as a learning environment, as a platform for artistic expressions, or the like.

Some inspiring examples include:

- **Netari.fi**¹⁸² in Finland highlights that a unique way to the work done with young people should be placed in the spheres where the youth truly spend their time. The aim of the Netari.fi project is to develop youth work done over the Internet and to create a coherent work model and working culture for an Internet-based youth work. As the target is to find out suitable interactive methods to contact young people on the Internet, the online youth workers search young people in the environments which are popular for them. Netari online youth work is performed in two network highly frequented environments, Habbo and IRC-Galleria. The Netari online youth facility works in both environments, making it possible for young people to have real-time conversations with other youths and with trained youth work professionals. These youth work facilities are open seven days a week from 17/18 to 21 hours. Approximately 120 000 young people have visited Netari during 2008, about 700 young people every evening. Netari does not mean only online interaction between a professional youth worker and young people. In addition to virtual contacts, Netari organizes real world get-togethers for the youths who use the facility, and a national Netari camp once a year. Young people are also offered a chance to be trained as voluntary assistant youth workers who take part in the performance of online youth work with the help of an actual Netari youth worker. Thus, Netari applies diverse forms of education and learning – both non-formal peer learning and more formal cross-generational learning, where both young people and online youth workers continuously learn new ways of working, communicating, acting, expressing themselves in the electronic environment. Netari applies an open attitude to age limits and welcomes young people from very different ages to come along. Netari may be an important meeting place for those youngsters who feel themselves either too young or too old for youth work activities. Online the conception of youth is maybe more flexible – as are changing cultural age conceptions as well. Older young people are provided an opportunity to be trained as voluntary youth work assistants.
- A Danish example **Unges laboratorier for kunst**¹⁸³ – *young people's art labs* - invites young people to visit museums through an interactive art portal where young people can experience and enjoy art on their own terms. This experience enables young people to take an active role in creating contents and being in contact with specialists. It is an inspiring example of allowing art to be attractive for young people as it is an online tool which is in constant transformation.
- The multimedia tool **Treasure Quest**, consisting of an interactive CD and website¹⁸⁴, was produced within the framework of the two-year project *Encouraging the Use of the New Methodology in the Teaching, Preservation and Promotion of Cultural and Environmental Heritage*, funded by British Council Bulgaria through the British Council Cultural and Environmental Heritage Fund for South East Europe. The project's target audience is mostly children and young people who live in South East Europe. Its objective is to raise their awareness of, and sensitivity to, cultural heritage in general, with a particular emphasis on the South East Region's unique cultural heritage, and thereby foster a

¹⁸¹ Siurala (2008)

¹⁸² www.netari.fi

¹⁸³ ungeslaboratorierforkunst.dk

¹⁸⁴ See www.heriquest.com

sense of regional identity and a sense of shared responsibility and respect for the values of other nations, ethnic communities and religions. The multimedia content, available in Bulgarian and in English, is attractive and user-friendly and invites young learners to be active participants in an informative game-play.

- Another inspiring example is **StrangerFestival**¹⁸⁵ – the art and media initiative in the Netherlands whose explicit aim is to create the proactive space where the roles of young audience, producer and consumer get intertwined – in collaboration with both friends and strangers¹. As described in the case study presentation, the festival is a transnational media and art initiative which combines a variety of activities, from artist-led video workshops accomplished with disadvantaged young people to an open competition for young generation. All individual activities share a common – and simple – task: to let young people show what matters to them in their life in a short video. The festival is an initiative of the European Cultural Foundation, an independent NGO-based cultural institution in the Netherlands. StrangerFestival means a dynamic structure of networking with media partners, project partners and website partners – in collaboration with young individuals and diverse youth groupings, media houses, art centres, research communities, civic actors, municipal authorities, artists... With this kind of open-minded approach to partnership – where partnership regards content, exposure and funding – the festival has succeeded in broadening the bridges between artistic and social work, or between online and IRL-creativity.
- The **Library for Youth**¹⁸⁶ experience in Spain is an action that seeks for a new model of libraries based on new technologies and active participation of the users of the library. Based on the results of a study that showed friction between young people (for the negative image they have) and libraries (young people are not satisfied with the technological offer and orientation by the library staff), the action takes use of new technologies and new forms of interactive library services through the Internet that the young people find attractive to participate in. The process is interactive and invites the young people to collaborate and actively contribute to the construction of the site.

6.3.9. Young people as cultural producers and consumers

All over Europe several experiences are promoting access to culture of young people by giving them a way to express themselves in different activities such as performing arts, reading and writing, cinema, visual arts, among others. Many of the initiatives are promoted by national governments, but also by cultural institutions and associations in partnership with public agencies or other institutions.

These kinds of initiatives promote intercultural exchange and mobility of young people; give them the opportunity to show their capacities in cultural and artistic activities and to get an international award or funding.

As already mentioned in the previous sub-chapter, the **StrangerFestival** is one of the biggest events for young video makers and fans sharing stories in Europe¹⁸⁷. Cross-disciplinary partnerships is a crucial tool in the idea of the festival, in order to give a larger number of young people the tools and opportunities for intercultural learning and sharing. The idea behind the festival is the belief that self-expression and interaction by means of video-making equips young Europeans with fundamental citizenship skills and gives fresh talents opportunities to be discovered.

Again, there seems to be a constant concern related to young people's cultural engagement. Young people are easily depicted as passive consumers of cultural products rather than considered cultural creators of their everyday life – the latter aspect being harder to recognize

¹⁸⁵ www.strangerfestival.com

¹⁸⁶ <http://www.mcu.es/bibliotecas/docs/Cooperacion/poster35.pdf>

¹⁸⁷ In the field of video-making and cinema for children and young people several initiatives are running in Europe as the *International film festival in Malmo*, Sweden, founded in 1984. In Ireland *The Fresh Film Festival* running since 1997, the *VideoTivoli Festival for children and young people* in Finland today at its sixth edition, in Italy *Young About, International Festival Youth and Cinema* running since this year.

and / or valued. One reason for this worry lies in the very understanding of cultural engagement itself. The conception of cultural engagement – as understood within the framework of art and cultural policies – may be increasingly remote from young people’s cultural and aesthetic views and practices. National reports both reinforce and question the clear-cut conception of young people as cultural consumers vs. producers, as well as the narrow notion of cultural engagement itself.

The Cypriot case study '**Youth Initiatives' Project**¹⁸⁸ provides young people possibilities for active engagement in the cultural, political and social life – on their own terms and ways. The project is an interesting example in this context, since it is supported by governmental resources but initiated and designed at the practical level by young people. This structure has resulted in community action of diverse kinds, ranging from creation and furnishing of young people’s own social spaces to environmental protection and to bi-communal dialogue across southern and northern Cyprus. Over 700 applications for funding have been done since the beginning of the year 2008, which makes the initiative a significant resource for young cultural life. As for professionalisation and labour perspectives, in Germany young people aged 16-27 can apply for a year-long voluntary internship in cultural institutions. The programme **Frei williges Soziales Jahr Kultur – Voluntary Social Year Culture** has included the possibility of placements in cultural institutions since 2001. The tasks vary according to the institution and assignment and both the interns as well as the welcoming institutions receive training, support and accompaniment during the year. So far the opportunity has enabled the placement of around 400 young people in different parts of Germany. This example enables young people to gain professional skills, experience and security and helps in future placements in the professional field.

Other practices include:

- The **Arts Award**¹⁸⁹, in the United Kingdom, is a national qualification which supports young people to develop as artists and arts leaders. It is run by the Arts Council England and the Trinity Guildhall. Young people aged between 11 and 25 can achieve Arts Awards at levels 1, 2 and 3 (Gold, Silver and Bronze) on the national qualifications framework. Young people interested in working for an Arts Award have to work for it in a specific Arts Award centre. Any organisation, which supports young people’s arts activities can register as a centre once they are linked to a trained Arts Award adviser. An Arts Award centre might be an art gallery, theatre, school, and youth club or youth arts project. Young people can achieve an award in any arts or media activity, selecting their starting point in a chosen arts activity and setting personal challenges. The Arts Award assesses how the young apply himself to his arts activity rather than his specific skills in the chosen arts form. There are no entry requirements, no time limit on completing the award and no hard rules in presenting the work.
- In Bulgaria the **Association of Independent Young Talents**, that in 2006 changed its name to **Literary Club Ikar**, encourages creative writing and publishes the works of its members through a website. These works can be publicly ranked and young writers are given feedback. This example represents an innovative idea of dissemination of art works and giving visibility to the creativity of young people.
- In Romania the **“Maiart” Cultural Association for Youth** and **“Ludic Students Artistic Cultural Association”** are initiatives run by students in order to stimulate the participation of young people in cultural activities. Apart from the awareness-raising activities the association also has organised “Art Festival for Young People” in May 2007 and the “Entertainment Theatre Days” during several months in 2008.
- The **Young Irish Film Makers** aims at training young people to become film makers. The philosophy of the film company is to invite young people up to 18 to develop their ideas and realize their creative aspirations while being guided in the process by young

¹⁸⁸ Project of the Youth Board of Cyprus - see <http://www.youthboard.org.cy/>

¹⁸⁹ <http://www.artsaward.org.uk>

professionals. The idea is to facilitate a certain kind of peer-education and to make possible for young creators to reach young audiences. Many of the young people that have participated in the projects have later studied film at professional level.

- As regards professional development of young artists, the Italian experience **Officine dell'arte** offers an example of a regional initiative in Lazio. The project aims at creating working opportunities for young artists and cultural professionals through cultural art production and promotion. The results of this programme show that collaboration between local institutions and young artists can prove to be very successful for the cultural life for the region.
- Also in Italy, the Minister for Youth policies has promoted in 2007 an initiative to enhance the creative role of young people. The action was called **Young ideas change Italy** (Giovani Idee Cambiano l'Italia) and had the aim to foster the planning and creative skills of young people. The targets were young people aged 18-35 that were called to present projects within four themes: technological innovation; sustainable development; social utility and civic commitment and management of urban and territorial services for the quality of young people's lives. 64 projects got a funding of EUR 35.000 each for a total public expenditure of EUR 2 million. In addition, the Ministry for Youth policies, together with the DARC (Department for Architecture and Contemporary Arts) and the Minister for Heritage and Cultural activities are the main partners of the **Young Italian Artists** circuit (Giovani Artisti Italiani-GAI). It is an umbrella organisation of 45 local governments with the purpose of supporting young creativity with instructive, promotional and research initiatives. This net formed by Italian public corporations has a big strategic importance: it has, in fact, the ability and the authority to table appeals and issues of the contemporary artistic production sector to the central authorities. In this way appropriate and consistent politics can be obtained, catering for the needs of this cultural area. Since 2004 the circuit is running national and international projects. Moreover, the **Movin'Up** programme supports with an annual fund the mobility of young Italian artists in the world.

6.4. Best practices as a part of modern knowledge production processes

As being stated earlier in this report, when the issue of young people's access to culture is at stake, we need to acquire a two-fold approach, combining cultural youth policies to youthful cultural policies. One significant locus of comparison is the seminal book published by the Council of Europe *In from the margins. A contribution to the debate of Culture and Development in Europe* (1997). In this publication, the "best principles" were linked with a cross-sectoral approach emphasizing relation between culture and overall development of the society. This kind of broad approach leads us to emphasise at least the following aspects when successful practices are mapped:

- integrated approach emphasising relation between culture and overall development
- autonomous cultural creativity (both amateur and professional, not to overlook the creative force of young people)
- manifold opportunities provided by new technologies
- cultural policy approach which fosters both unity and diversity

What has then changed after these cultural policy principles? In order to map some of the rapidly changed social, political and cultural contexts and conditions of young people, we can list the following trends:

- globalisation & transnationalisation & pluralisation
- increasing quest for sustainable ethos in terms of policies and practices
- commercialisation of young people's daily life
- virtualisation and new technology of young people's daily life

- demographic hierarchies in aging European societies (emerging quest for democracy, equality and generational policies)

This exhaustive list does not only refer to changing conditions of young people's everyday life and policies. Also the very definitions of youth, culture and arts are changing rapidly through interaction with new technologies and youth cultures. As related to this, we can also mention two cautions:

- **The interplay between universalism and particularism.** Regardless of growing mobility of people, productions and ideas, the nation-state seems to maintain its position as a basic locus for analysis. Moreover, the processes of formulating best practices tend to strive for repeatability, comparability and a shared ("contextless") knowledge, being then universally produced and understood. However, young people's cultural realities – both in terms of production and consumption – contest this kind of universalistic approach. Instead, they demand a context-sensitive, particularistic and interpretative understanding of young people's cultural action. There is, consequently, a contested interplay between the universalistic logic linked with best practices, on the one hand, and a great variety of spaces, modes and interpretations of youth cultural realities, which may be unique, momentary and non-repeatable, on the other.
- **Broadening of the paradigm from participation to engagement.** The conceptual framework linked with participation leads us easily to see the problem of youth cultural activity versus passivity in a clear-cut manner, often in generational terms: how we (adults) can make youth (they) more active? Accordingly, best practices being formulated in cultural and youth policy arenas contribute to set their own normative virtues for the concept of "culturally active citizen". From the youth cultural perspective, these tendencies can be somewhat misleading: young people are constantly engaged in aesthetic and cultural activities though diverse popular cultural forms. Furthermore, young people's settled cultural roles, societal positions, life paths and moral expectations have become increasingly confused and complex, contesting many ready-made versions of being culturally active. Thus, there is a need to broaden the concept of youth participation to encompass increasingly diverse forms and arenas of engagement. From this angle, a number of contesting political questions can be formulated:

What makes policies related to youth cultures both exciting and demanding is an elastic and protean nature of the phenomena in question. While we try to catch the core of youth cultures by formulating eloquent typologies of 'successful practices', they escape our understanding and good will. Indeed, youth / cultural policies need a certain ethos of *transformers* – regardless of whether the concrete reference is in popular science fiction movies, young boys' movable toys, or a device that transfers energy from one form to another.

7. CONCLUSIONS

1. Young people are not a homogeneous group and need differentiated, coordinated and long-term policies

The national reports elaborated for this study show that patterns of access are different in different countries and that the very concepts of 'access' and 'young people' are understood in different ways. One of the assumptions of the study is that **young people are not a homogeneous group** and while young people as a 'group' are defined and 'composed' differently in different countries, **they also need differentiated policies**. Therefore it is likely that some of the reasons why well-intended policies do not reach their target group are the lack of information on the existing patterns of youth cultures and the cultural necessities young people have and the lack of communication between actors at different levels. This **persistent lack of dialogue** is visible, not only between the public and private sectors and the civil society but also within the sectors themselves. In many countries youth issues are transversal or 'cross sectorial' and dealt with in different administrative units within the state administration. Even if sharing similar kinds of objectives, they may not be aware of each other's actions and these get easily duplicated. Youth access to culture is still a fragmentally and sporadically discussed issue, combining diverse actions taken by different players. It is still not visible as a long-term synchronised and coordinated strategy among the Member States. What we can also observe is that there is a lack of 'culture' in the work of youth organisations, regional organisations and other actors to the point that they seldom even mention culture within the priorities.

In this study we have looked at existing structures, policies and legal instruments that offer the framework for the access of young people to culture and their participation in it. In that sense our scope has been clearly in the opportunities of young people to participate and how they have been facilitated. During the process it became quite evident that we also need to hear from the field and see what the youth culture tendencies in Europe are and what kind of best/inspiring practices we can identify. But as we have looked at the culture tendencies in different countries, we are quite hesitant to draw conclusions. It is true that the youth generations share common values and cultural symbols, but youth culture is also strongly related to its context. What we find in Europe is what we have called "a polarised picture". We find differences between young people in urban environment and in rural environment, and we find differences between young people in aggressive, cosmopolitan and diverse urban environments and young people in more homogenous and closed urban environments. We observe differences in countries where youth culture is more marked by the 'new comers' – recent immigration and in countries where there is a longer tradition of cultural diversity.

However, when we observe the existing tendencies overall some transversal phenomena seem to mark the European youth culture territory. In an attempt that we call "the continuing dialogue" as to knowing the dangers of overall generalisations, we have distilled these phenomena to ten concepts that give guidance to the reader on the state of youth culture in policies and the challenges policies and strategies need to tackle.

The ten phenomena of the continuing dialogue are:

- Juvenilisation: extension of youth lifestyle beyond age limits
- Aculturalisation: a shift from high culture to popular culture, from handcrafts to high tech
- Commercialisation
- Prosumerisation; a young person being at the same time producer and consumer
- The balance between the individualisation and differentiation of subcultures and identities
- Fragmentation: diversification of youth trends into different heterogeneous scenes and tribes
- Globalisation

- Transculturalism: hybridisation of youth cultures and production of umbrella identities
- Empowerment
- Digitalisation

2. Access of young people to culture is attracting a growing interest at all policy-making levels (international, European, national, regional and local)

Access of young people to culture is attracting growing interest from supranational and national/regional/local actors. The *Council Resolution on a renewed framework for European cooperation in the youth field (2010-2018)* underlines the importance of young people's access to creativity and culture. The *European Heritage label* process adopted in November 2008 fosters the access of young people to common cultural heritage and the Council conclusions on *Promoting a Creative Generation – developing the creativity and innovative capacity of children and young people through cultural expression and access to culture*, adopted under the Swedish Presidency of the European Union in November 2009, place access and participation of young people in cultural activities and expressions in a central place. These kinds of processes show the attitude of engagement the Member States are willing to take in and place importance to as regards exploring the creative capacity of young people and their participation in cultural activities as part of their well-being and personal development.

When examining cultural policies carried out in the Member States we can observe that they have implemented a variety of actions as related to youth access to culture. The actions undertaken are particularly strong in areas related to heritage, employment, mobility, cultural consumption and participation, arts education, amateur arts, preservation of minority cultures and social cohesion, whereas they tend to reply less to contemporary and media-related forms even though new technologies and digitalisation are on the rise of the priority list. What we can observe is that cultural policies sometimes address issues such as access of young people to culture or the cultural participation of young people as 'leisure activities' and therefore exclude them from policy planning. Cultural policies mainly take young people as users, buyers, consumers and audiences or creators themselves and leisure is very much a youth-policy topic and therefore separated from cultural policies. As regards the different national policy schemes, national cultural policies do identify "children and young people" as specific target groups but this does not automatically translate into concrete actions. Many programmes and initiatives exist under cultural policy to attract young people to cultural organisations, events and experiences. They have a sporadic principle of initiation and implementation, rather than being part of well-elaborated long-term cultural strategies at all levels, related to young people. Also, when children and young people are not specifically targeted in cultural policies, it is more difficult to identify what kind of initiatives national governments are supporting.

3. Time, money and geographical constraints remain the main obstacles in terms of access of young people to culture

The national reports show that as regards access to cultural life, major obstacles are **time and money constrains**, attitudes (not only of the public in general but of young people themselves), geographical (dichotomy between urban and rural environments, lack of physical access such as transport), other social relations (class), and also what is on offer meaning that the offer does not always meet with the needs and necessities of the young public. The intensity of these obstacles seems to vary from one country to another. We can observe that there are countries such as France where social relations have more weight than the difference between urban and rural environment, which for example could be the case of Estonia. But we have also seen that there is discrepancy between well elaborated and ambitious youth policy programmes in big cities (in some countries) and lack of attention on rural and isolated areas. What all countries share is that the most culturally active part of young people is educated women.

Funding and living conditions are themes that come up frequently. Young people complain about complex and demanding grant programmes and insufficiency of mobility and international

cooperation. Cultural expression does not necessary need a lot of resources, as we have seen from some examples, but young people also need tailored funding opportunities as well for small-scale cooperation and creation. Many national correspondents have reported the devastating effects of recession in the cultural and youth field. This affects not only in the possibilities for funding in amateur arts and practices but also in the field of cultural industries and young art professionals. Young professionals need economic capacity building and support for 'empowerment' in entrepreneurship.

4. Family and social environment are fundamental elements in encouraging participation

When examining obstacles, another important aspect is that ***the family environment is a fundamental element in encouraging participation***. Social relations, family/social environment and school have an essential importance in building young people's access to culture. Various studies also show a link between cultural upbringing and participation. For example a French study¹⁹⁰ on students' access to books shows a simple correlation between the number of books in the family library and young people's willingness to read. Even if it might be a bit more complex, the family environment is important and together with tendencies of cultural participation represents a challenge for cultural policies.

Studies show that young people tend to have a classical vision of culture (attending cultural venues, museums and other equipments) whilst they consider cultural participation to include some non-traditional cultural forms such as watching TV, 'hanging out with friends' and playing computer games. It is also evidenced through the national reports that young people spend a lot of time in domestic environments; sometimes due to the lack of spaces for young people to meet – a phenomenon mentioned for example in the Portuguese report. - or that young people due to economic reasons tend to live longer with their original family than they might like to – mentioned for example in the Cypriot or Spanish reports.

5. Digitalisation can be used as a motor of cultural participation

Another reason is the digitalisation of the cultural environment and online participation – mentioned for example in the Finnish report. Not surprisingly, in most of the national surveys young people mention that watching TV is their primary leisure time activity and that being online is a fundamental part of their lives. This also reflects how the forms of access and participation have changed over time. Creativity and innovation, related to the life and the future of young people, are strongly connected to the new technology, the creative use of Internet, and the way young people accumulate, analyse and disseminate information and knowledge. The digital cultural environment is a key factor in today's youth culture and its impact on the future is still largely not exploited. However, it should not be intended to replace a live-experience.

6. A need for better knowledge on youth participation and access to culture

What becomes clear in our process is that there is need for more research and information. There seems to be a ***lack of information and research on various issues related to our theme, despite of the existence of*** national research centres in several countries, aiming at increasing the understanding and knowledge of youth policies, youth culture, lifestyle, preferences, needs and trends. The Compendium of Cultural Policies and Trends in Europe (an Internet-based and permanently updated information and monitoring system of national cultural policies in Europe) does not include a special sub-chapter on "the access of young people to culture" as part of policy priorities on national level. More research and data are needed on various issues (for example information on minority youth and their access/participation in cultural life or on the structural link between cultural background and how young people would like to access culture). It seems that the information available is basically statistical information

¹⁹⁰ The Survey of the Observatory of Student Life (2005/2006)

on the assistance of young people to cultural events and institutions as well as information on their leisure-time activities. We have not found clear indications or indicators that would measure to what extent and how the implemented programmes and instruments to increase access to culture for young people in culture have reached the preliminary set objectives and outcomes.

Furthermore, there is a **need to know more about participation and the cultural habits of young people**, how they feel about their cultural rights and opportunities, what kind of cultural activities they desire, what they appreciate and what they do not. We also need indicators to measure the impact of policies and actions and whether they produce significant changes. As one of the national correspondents said: “*active young people find their opportunities anyway*”. Although there is a lot of grass-root research in the field of youth culture carried out by national and independent research centres, foundations and universities, Member States should promote a more focused national research on the theme of access to culture in order to better understand the needs of young people when implementing policies.

7. More specifically, there is a need to evaluate what young people themselves consider important in terms of access to culture and cultural offer, as well as what their expectations for the future are

There is still little information available on the evaluation of young people themselves of the cultural offer, structures and opportunities, and their expectations on the required support for participation in cultural activities. Most of the Member States do carry out statistics and/or surveys on participation at national level. In most cases these studies describe the variety of institutions and activities in each country, the attendance of people in cultural activities and institutions, and (public) cultural expenditure. As regards reviewing and surveying access and cultural participation in Europe, the results show that **statistics refer basically to attendance**. However, there are efforts currently being made to increase the scope and quality of youth-related statistics and various national and local surveys have been carried out recently, or are in preparation, on access of young people to culture. This shows clearly that statistical information on attendance is not sufficient to survey the needs and necessities of young people and to understand their participation patterns and possibilities to access. Depending on what is considered cultural participation, young people may even turn out to be the most active part of the population. The participation surveys show that young people are passive or active depending on what is surveyed. In some countries the participation rates of young people do not differ from the rest of the population, in other countries the young people are clearly the most inactive part of the society when it comes to cultural activities. The reasons for the inactivity were given to be the lack of custom, other interests, disinterested peers, lack of time, lack of information and lack of perceived “talent” in the family.

8. The media image of young people should be improved

Young people are probably one of the most visible groups in society. However, **the media image of youth culture and young people is often negative**. Young people in different countries seem to require more visibility as youth itself and youth culture in general, as well as access to cultural knowledge of other cultures.

It is right to notice that the Member State carry well-planned, participatory, democratic and inspiring policies that prove not to be successful due to the inactivity of young people themselves. Many national reports mentioned the **apparent apathy of young people as regards cultural participation**. According to surveys on the attitudes of young people it seems that participation in culture and leisure-time are not considered as important as other more ‘useful’ activities. It is also clear that it is impossible to motivate everyone and young people have the right not to participate if they do not want to. However, consulted youth organisations and professionals in the youth field seem to confirm that this passivity is not due to the lack of

interest but more because of not succeeding to find the most suitable forms, structures, spaces and opportunities. The consulted actors seem to coincide in recognising the importance of leisure-time for young people. This might mean looking at possibilities for young people as to what they want to do (culturally) and finding ways to peer-education and time spent with peers.

9. Access to information should be further explored

Access to information seems to be a crucial theme in many countries; information tends to be disperse and hard to localise. The same problem seems to bother the dissemination of successful experiences; there are several experiences in member states but they tend to be very local and in a local language. Therefore it is difficult to obtain information on them. A portal of European successful experiences could be a useful tool.

10. Volunteering is an important part of cultural participation

As regards the actors in the field at regional and local level there exists a wide panorama of cultural organisations and voluntary associations that are working to promote culture for young people. Even if not explicitly asked in the questionnaire, the national correspondents underlined that **volunteering is an important part of participation**. There are a number of strong networks for children and youth culture that are promoting cooperation and sharing experiences in the field. However, it could prove to be useful to give stronger visibility to the work of these bodies around Europe and foster a major cooperation at European, national, regional and local level in Member States. There is also a need to know about the civil society, or third sector actors that work in this field.

11. Relationship with civil society and role of the private sector are to be explored

In our report we have also touched upon the **relationship between civil society actors and youth culture, as well as the role of the private sector**. The private funding in the youth field is largely a non-explored field and can give quite interesting results as we have seen in countries such as Germany where private donations form a big part of investment. As regards the relationship with the civil society, even if we again are faced with the great variety of actors and forms, there are some common trends that can be discerned to identify European culture as European, such as: (i) a strong spirit of collectivism (associative life, student unions etc) that persists further up the age-scale in a syndicalist tradition, (ii) secularisation, (iii) cultural hybridism – European nations appear to be ever-more multicultural in their make-up unlike some more mono-cultural parts of the world. All three of these factors define the ease or lack of ease in which Young people in Europe Access culture. Of course other factors could be mentioned. The legacy of 1989 came over very strongly in the national reports of the countries that benefited from the last enlargement but collectivism, secularism and cultural hybridism/pluralism came across in all countries. The examples above then represent a vibrant European civil sector that is vast in quantity and rich in scope, even if the reports are somewhat uneven in their descriptions of this. This in itself is testimony to the diversity of the relevant organisations, sectorial interplay, form and role that define how civil society functions in the 27 Member States.

12. Other elements

Based on our observations we can also note that:

- There is growing interplay between **universalism and particularism** – the common cultural symbols that young people share in different countries due to the globalising

effects of virtuality and the particular circumstances of the opportunities and environment for cultural action.

- We have also observed that there is a **broadening paradigm from participation to engagement**: there is a need to broaden the concept of youth participation to encompass increasingly diverse forms and areas of engagement. We can also see a **digitalisation of youth culture** where a big part of youth culture in the future will be digital. What we do not know is whether that will make culture more accessible – a virtual participation can result to be only a visual experience that cannot replace a real experience. We can also see a tendency of **individualisation of youth culture** where different ‘youth groups’ (teenagers, young adults, etc.) and individuals have different needs and might be participating from a lap top as opposed to groups. And, as expressed earlier, there is also a **process of localisation of culture** (diversity of expression) and **transnationalism**.
- **Access to culture plays quite often a role in social cohesion and integration programmes and in work carried out with minority groups and young people from low-income areas**. Therefore, also, it is quite revealing the way in which youth access to culture is situated and even squeezed, incorporated or hidden in policies of institutions and bodies responsible for education, youth, culture, employment, mobility, and social issues at all levels.
- **Education and culture as well as education and youth policy are profoundly connected**. As a lot of the reference material shows that the role of cultural education is a determining factor in making young people engaged in culture. When thinking of cultural education we should be switching from education to learning in which a personal creative experience forms the core of a learning process. For young people education (art education, after-school programmes, and multicultural education) functions as a window for accessing culture and for developing their creative potential. This recalls the current debate on the number of art and culture hours that are being taught at schools. On the one hand, equipping young people with a creative and cultural curriculum since childhood seems to raise their self-awareness on their cultural rights and might enhance their creative aptitudes. On the other hand there may be a need for ensuring quality as well as quantity of artistic and cultural education, also promoting its evaluation. We have also seen successful examples of cooperation between schools and cultural institutions or organisations that encourage and motivate young people to have an active interest in creation, production and cultural project-making.
- **Training, competence and capacity building** is necessary not only to young people themselves – since there are very high level cultural institutions in member states – but also to people that work with young people and organisations so that they can improve their knowledge and work methods.
- **Globalisation, transnationalism and pluralisation** – the world is getting smaller and more interactive. We observe a change from interculturalism to transnationalism where cultural influences travel rapidly (online) from one place to another.
- Increasing quest for **sustainable ethos in terms of policies and practices** – the transmission of knowledge and skills from the technological generations to the environmental generations. This will affect mobility, production and participation itself.
- **Commercialisation of young people’s daily life** – market tendencies change rapidly and consume is faster which represents a challenge for policy-planning.
- **Virtualisation and new technology** of young people’s daily life.
- Demographic hierarchies in **aging European societies** – new quest for democracy, equality and generational policies. The decreasing number of young people might lead to the increasing lack of their visibility in decision-making processes. Also, young people remain in the parental home for ever-lengthening periods of time or return after leaving e.g. for studies.
- **Climate of cynicism**. There has been a palpable decline of trust in traditional institutions across Europe’s subcultural resistance to commercial incorporation by those who not only follow but actively co-create youth movements noticeable in many of the reports.

- **Increasing uncertainty.** There is a sense that life-paths are now more unpredictable than ever. This is in part due to external factors including the present economic downturn.

It is also important to underline that culture should not be used as a quick fix for social problems. This can be seen for example in cases where 'culture' is used by the authorities for 'youth correction' or in cases in which 'culture' is used by young people themselves to get engaged in extreme ideologies. We can also observe that cultural content is sometimes embedded in politics and used in an inappropriate matter.

In this study we have focused on young people as users of cultural services and equipments - and as creators to the extent that this has been possible. As our scope has been the 27 Member States with all the diversity within those (including different policies; opportunities; legal frameworks; actors at national, local and regional level; keyholders in public administration and at the civil society level; youth trends; obstacles; studies; statistics; obstacles to participation and inspiring examples) we are aware that in the end **this study is still a snapshot and not an exhaustive review of all possible actions, initiatives and best practises** in the field of young people and access to culture. The study is constructed in a way that it invites to compare information between countries even though it is not the main purpose since the *reality and administrative structure in each country is different.*

8. RECOMMENDATIONS

I. Proposals to the European Institutions

The European institutions should act in the following areas:

1. Exchanges of information

- ▶ Facilitate exchange and visibility of good practices between the Member States in order to raise awareness on the issue
- ▶ Set up a European pool of successful examples and mechanisms involving young people in diverse cultural activities

2. Involvement of EU stakeholders

- ▶ Encourage European networks in the fields of culture & arts and of youth to take on board issues related to young people's access to culture and to create partnerships between youth and culture fields

3. Access to other cultures

- ▶ Encourage young people's knowledge about cultures and cultural heritage in other European countries eventually through new technologies and educational and exchange programmes

4. Better knowledge

- ▶ Support EU level research in the field of youth cultures, creativity, cultural citizenship and the role of culture in social cohesion
- ▶ Develop data collection and statistics on youth access to culture within the EU.

II. Proposals to the Member States (national, regional or local levels)

1. Include "access to culture" as one of the important priorities in all policies regarding young people

Access to culture is strongly connected with education, youth, employment, cultural and media policies. Access of young people to culture is better promoted if young people's perspectives are included in the cultural policies and access of young people to culture in youth policies, and if partnership is pursued between different fields.

Therefore the Member States, regional and local administrations should

- ▶ Look for synergies and cooperation between different policies and programmes in the above-mentioned action fields and include young people as a priority group in all future policies, programmes and actions in the fields of culture and media policies, with special attention given to young people in vulnerable situations.
- ▶ Further develop and strengthen existing bodies and structures through partnerships, revision of policies and programmes, setting up goals and planning.

2. Develop normative and legislative tools on the access of young people to culture

The legislation related to access of young people is still underdeveloped and does not reflect the developments within the culture and youth field. The legal framework of the Member States is in great part in a need of updating and specification.

Therefore, Member States should:

- ▶ Open legislative processes for normative tools on fostering the access of young people to culture.
- ▶ Develop systems for the follow-up of existing legislation.
- ▶ Put special attention to the legal framework related to the access of young people from vulnerable groups (young people with disabilities, minorities, immigrant groups).

3. Develop sustainable and long term policies related to youth access to culture

There is a need for constructive dialogue between all key actors and stakeholders at all levels in a synchronised and collaborative manner in order to plan strategic approaches and future challenges.

Therefore, Member States should:

- ▶ Survey the needs and necessities of young people as regards cultural offer and equipments.
- ▶ Provide access to spaces for gathering, creativity, peer-learning and cultural activities for meaningful leisure time
- ▶ Promote involvement in community work and volunteering services in relation with the access of young people to culture
- ▶ Initiate dialogue and cooperation with the private sector through common strategies.
- ▶ Facilitate communication between cultural institutions and young people, and promote programmes on cultural contents adjusted to the expectations of young people.
- ▶ Develop differentiated policies and programmes for different youth groups.
- ▶ Envisage fiscal benefits for private institutions that work actively to develop youth access to culture and invest on research on the involvement of the private sector.

4. Take affirmative action in reducing obstacles for young people to access culture

In the national reports elaborated for this study several elements have been identified to be related to time and money constraints, attitudes, lack of transport, geographical disadvantages and the incompatibility between cultural offer and the interests of young people.

Therefore, Member States should:

- ▶ Survey the main obstacles for young people to access culture in the given country / region.
- ▶ Set up strategies to lower entrance costs for cultural institutions and more youth-friendly informal environment of cultural offer.
- ▶ Adjust timetables, cost and security of public transportation to facilitate the access of young people to cultural institutions and services.
- ▶ Promote self-generated organised activities for young people instead of 'top-down' structures.
- ▶ Involve young people in decision-making processes to the extent possible.
- ▶ Encourage dialogue between school and local authorities to make local cultural offer adjust to the needs of young people.
- ▶ Encourage cultural participation of young people in disadvantaged geographical areas (rural, economically challenged, islands, etc.) through new technologies, specific programmes and displacement of cultural activities to remote or disadvantaged areas.
- ▶ Promote family activities in order to engage young people in cultural activities from an early age, and family policies on cultural understanding, information, gender equality and cultural diversity
- ▶ Strengthen information channels both on existing cultural offer and on eventual discounts/reductions available for young people.

5. Encourage and support education, training and capacity-building

The educational sector is one of the main allies in fostering access of young people to culture. For the young people to be able to access culture, it is crucial to encourage cultural and art education, training and capacity- building for all young people at formal, non-formal, in-school and out-of-school levels.

Therefore, Member States should:

- ▶ Promote specialised training for teachers, youth workers and culture professionals in youth cultures, new technologies, intercultural competences, arts education, cultural rights and cultural awareness with special emphasis on access to culture.
- ▶ Develop channels and opportunities for young people to enlarge their cultural and creative expressions and development, in or outside of school.
- ▶ Increase opportunities for young people to work in the cultural sector starting, for example, with volunteering or internships, thereby promoting safe and inspiring spaces for the development of creativity.
- ▶ Involve public institutions, cultural organisations and civil society actors in the process of building bridges between education/skills and employment of young people and, fostering therefore young people's active citizenship.

- ▶ Set up employment programmes, social entrepreneurship schemes and small funding programmes for young creators, artists and cultural professionals, as well as youth associations and organisations.

6. Promote visibility and knowledge of youth cultures

The national reports elaborated for this study show that, even if young people are one of the most visible members of a society, their image is often processed as unfavourable, negative and problem-filled. For young people to be able to participate in the society as members of full rights and responsibilities, and feel themselves recognised and respected, there is a need for a change in this projection.

Therefore, Member States should:

- ▶ Promote information on youth cultures, creativity and expression.
- ▶ Set up specific channels for young people to display their creative material in public (festivals, TV programmes, and other channels).
- ▶ Promote partnership between youth groups, creative sectors and youth workers.

7. Promote access to culture as part of strategies of social inclusion, anti-discrimination and equality

Regardless of growing multiculturalism in Europe there is a need for more strategies where cultural policies and actions can be seen as an important element of anti-discrimination policies and concrete practices against racism and inequality. The actions in this field should be long-term, systemic and structurally promote access. Actions in this field foster understanding and respect for cultural diversity, develop intercultural skills and, stimulate passive and disadvantaged young people to participate in cultural experiences.

Therefore, Member States should:

- ▶ Implement programmes and strategies to support access to culture for young people from vulnerable groups (culture networks, educational programmes, intercultural working groups, etc.), thereby promoting social cohesion.
- ▶ Set up specific programmes for people and organisations that work with young people on themes such as access, cultural rights, programming, marketing, awareness-raising and creativity.
- ▶ Encourage the participation of young people from vulnerable groups in arts and culture education and creative entrepreneurship.
- ▶ Promote the visibility of minority youth in public media.
- ▶ Encourage young people's knowledge about cultures and cultural heritage in other European countries eventually through new technologies and educational and exchange programmes.
- ▶ Encourage language tuition and learning at all levels

8. Promote the use of ICT and new technologies for cultural purposes among all young people

The digital environment is a key factor in today's youth culture; it can be used as a vector of cultural participation.

Therefore, Member States should:

- ▶ Facilitate access to new technologies for all young people in order for them to develop their cultural, creative and expressive skills.
- ▶ Encourage the communication and media literacy skills of young people, also in their role of arts creators online.
- ▶ Develop a critical approach to the quality of online information, always taking into account safety aspects regarding internet use.
- ▶ Foster information on intellectual property, proper use of Internet and social responsibility.
- ▶ Promote creative use of ICT through programmes and specific tools.

9. Support research, knowledge building and information exchange

Research and information is needed from different areas in order to build a knowledge base for policies and strategic planning.

Therefore, Member States should:

- ▶ Support research in the field of youth cultures, creativity, cultural citizenship and the role of culture in social cohesion.
- ▶ Develop a set of indicators and follow-up systems to measure the access of young people to cultural institutions, activities, equipments, education, cooperation and intercultural communication.
- ▶ Identify themes for further research together with research professionals and young people.

III. Proposals for the civil society

1. Cultural institutions should help providing access to enabling and supportive environments for young people to access culture and creative expression

- ▶ Carry a more proactive role in issues related to young people's access to culture.
- ▶ Develop initiatives where young people are involved in all levels of decision-making (planning of programmes, management of budget, maintenance, marketing, design of activities, etc.).
- ▶ Engage in specific communication towards young people regarding their activities, in particular through digital educational instruments, other methods of new technologies and specific programmes on cultural contents adjusted to the expectations of young people
- ▶ Participate in public efforts for reducing obstacles for young people to access culture
- ▶ Contact private foundations and donors in order to engage them in working in favour of youth access to culture
- ▶ Adjust timetables of cultural activities addressed to young people in order to synchronise with the daily lives of the young people.

- ▶ Promote self-generated organised activities for young people

2. Youth organisations and those active with young people should also play an active role in promoting youth access to culture.

- ▶ Develop partnerships with creative sectors
- ▶ Encourage culture related-projects for young people in their activities.

