



**Cultural activities with
added community values.
A Nordplus Report.**

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Editor: Hans Jørgen Vodsgaard. Co-editors: Ilona Asare, Trond Handberg, Staffan Lindqvist, Pentti Lemmetyinen, and Bente von Schindel

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For more information, see the project portal: <https://ifsnetwork.org/added/>

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Introduction to the State of Art Survey

By Hans Jørgen Vodsgaard, Chief Executive, Interfolk

The Nordplus Adult development project

Context

This State of Art Report is part of the 2-year Nordplus Adult development project, August 2022 – July 2024, entitled “Develop online tools to assess the added community values of participatory culture (Acronym: ADDED). The project has been supported by the Nordplus programme of the Nordic Council of Ministers.

The partnership consists of five organisations from four Nordic and Baltic states working in the area of participatory culture, adult education and civil society development. The partners are:

[Interfolk, Institute for Civil Society \(DK\)](#)

[Council for Voluntary Cultural Associations in Denmark \(DK\)](#).

[CultureLab \(LV\)](#)

[Finnish Settlement Association \(FI\)](#)

[Vestvågøy Municipality, Unit of Culture \(NO\)](#)

Background and need

The civil societies in the Nordic and Baltic countries represent a free area of lifelong learning, active citizenship, and community work, where citizen groups and member-based associations beyond public control and market pricing organise a myriad of civic activities with strong added values for personal responsibility, democratic values, mutual trust and social cohesion between different social groups, and social inclusion and empowerment of vulnerable groups. Furthermore, green values have been still more important in all sectors of our civil societies.

The civil societies in the region are also very dynamic and adaptable to new challenges.

As illustration: Denmark has today more than 100.000 civil society associations. In 1979 a Dane were in average member of 2.9 associations, and today in average member of 4 associations.

In 1993, in average 25 pct. of the population were volunteers, while today more than 33 pct is volunteering as much as 17 hours per month as NGOs. Maybe more surprising: 20 pct of the member-based associations and self-governing institution have been formed within the last 15 years, and 50 pct of all existing organizations and institutions have been formed after 1975; and the total numbers of associations and active members and volunteers has increased with more than 25 pct since 1975. The degree of civil society activities has - contrary to many pessimistic predictions – never been as high as now.

Even though the Baltic states, due to their past as part of the former Soviet empire, still have a weaker civil society with relatively fewer associations and a lower level of volunteering, the current growth of new civil society associations and members are relatively higher and even more dynamic than in the Nordic countries.

The largest civil society sector in all the Nordic and Baltic countries is the cross-cultural sector of amateur arts, voluntary culture, and heritage, and it has in the last decades been the civil society area with the highest rate of expansion in staffs, members, and new associations. As illustration: In Denmark approx. 30 pct of all civil society associations are in the area of amateur arts, voluntary culture, hobby and heritage; 25 pct are in the area of sport and dance; while the social, humanitarian, health and educational associations represent 15 pct, and the NGOs active in legal, religious, international and environmental areas represent 10 pct of all the associations. The remaining 20 pct refers to self-own institutions, foundations, housing and trade associations, home guard associations, parish councils, etc.

And the activities in this huge cross-cultural sector in our civil societies do not only provide joy, friendship, meaning and lifelong learning for the participants, but they also have many potentials to promote societal benefits and added community values, like social inclusion & cohesion, active citizenship & democracy, and environmental sustainability.

However, these potential for fostering societal benefits can be improved by a more conscious development work by the leaders and learning providers in the sector and by a strengthened support from the key stakeholders. There is thus a need for developing more systematic tools and methods for the associations on how to assess their activities and improve the work with the many potentials for providing added community values.

Objectives of the project

The overall aim of the project is to support lifelong learning providers in the sector of amateur arts, voluntary culture, and heritage in the Nordic - Baltic region to gain better methods and tools to assess and compare the added community values of their cultural activities.

Until now, learning providers in the sector can find and use many good practice examples from peers as inspiration, but they still need more systematic tools and methods on how to assess own activities and get pathfinders for improved practice.

The objectives are thus to:

- Provide a combined desk and field survey to clarify the state of arts of added community values in the cross-cultural civil society sector, and thereby to disclose relevant focus points, topics, and related indicators regarding three key areas of added values: 1) social inclusion & cohesion; 2) active citizenship & democracy; 3) environmental sustainability.
- Develop an appropriate online Benchmarking Tool incl. methodological guideline, which allows the stakeholders to assess the added values of their activities in different dimensions and categories of societal benefits.
- Disseminate the results to the wider cross-cultural civil society communities and other stakeholders in the Nordic - Baltic region in a sustainable manner.

After the end of the project, we intend to embed the developed methods and tools in our own networks' daily practice; and we also intend to multiply the results to other culture associations and to mainstream the results to decision-makers, researchers, and other multipliers in our Nordic and Baltic communities.

Methodological guidelines for the State of Arts surveys

Objectives of the State of Arts survey

We are aware that the core values of the cultural associations are to provide possibilities for the members and audiences to experience and be engaged in arts, crafts, culture, and heritage activities, where they can be enlivened and enlightened in a free and joyful community with others.

Anyhow, the culture activities have beside these essential core values also the potential to generate "added community values", like promoting:

- Social cohesion and local identity, and community spirit
- Social inclusion, openness, and diversity
- Active citizenship and democratic values
- Environmental sustainability and green values

The objectives of the State of Art Survey are both to present good practice examples of cultural activities that promote the four main type of added community values, and to disclose important factors and indicators for providing added community values.

Specification of the survey

We have completed surveys in each partner country that combined desk and field surveys. The key activities included:

1. Desk research – where the partners find, analyse and present information about at least one good practice example in their country about each of the three areas of added community values: 1) social inclusion & cohesion, 2) active citizenship & democracy, 3) environmental sustainability. All three examples per country intend to disclose possible focus points, main topics, and indicators for good practice.
2. Field research – the partners prepare, complete and report at least 3 interviews with representative leaders from culture associations, where the interviews focus on all three added community values and their interrelations in the activities of the associations. The summary reports from the interviews most seek to disclose and outline the most important focus points, topics, and indicators for good practice. The interviews were mainly made with leaders from the activities that had been examined in the desk research.
3. The national Survey Reports included feeds both from the desk research and the field research. In all 9 standard pages plus photos from at least three good practice examples. English version.
4. The national survey reports are presented in this common State of Art Summary Report, including an introduction and a concluding comparative summary as well

as appendices with the interview guide and a glossary for the terms of added community values. In all approx. 50 pages. English PDF-publication.

Methodological challenges to overcome

The initial guidelines for the survey had very strong combined methodological aim to deliver at the same time both a series of good practice example and to disclose the topics and indicators for the subsequent design of the online assessment questionnaire.

The challenge with this ambitious approach was one the one hand that the good practice examples would not be presented as an independent output, and on the other hand that the outline of topics and indicators for the assessment questionnaire could become too restricted by only having reference to the selected good practice examples.

Therefore, we separated these two interrelated tasks in two more independent tasks: Partly to present a series of good practice examples in the multilateral State of Art Report and partly afterwards to provide an assessment questionnaire, which can be the frame for the design of the online benchmarking tool.

It means, we have replaced the aim of providing a Survey Report including both a section with good practice examples and another section that presented the disclosed topics and indicators for the online tool.

Instead, this State of Arts Report present a series of good practice examples of cultural activities with added community values; and subsequently we develop the questionnaire frame to assess the activities' degree of added community values, by using a wider reference both to the good practice examples in this survey as well as our own experiences and other relevant assessment tools in the field.

For more information, both about good practice examples and the design of the benchmarking tool, see the website of the project: <https://ifsnetwork.org/added/>

The Latvian Summary Report

By Laura Brutane, researcher and Ilona Asare, chairperson (Culturelab)

Three cultural and artistic non-governmental organizations were chosen for the case studies of Latvia, which show interest in today's social and political current affairs within the scope of their activities. In order to get to know the activities of the organizations more deeply, semi-structured in-depth interviews were conducted, within the framework of which the informants were asked to provide information about the directions of the organization's activities, the involvement of specific topics in their activities, their contribution to the benefit of individuals and society etc.

The three selected organizations and the actualized topics in their activities are:

1. "Nāc līdzās!" foundation – re social inclusion & cohesion
2. Latvian Center of Contemporary Art – re active citizenship & democracy
3. New Theatre Institute of Latvia – re environmental sustainability

It is important to note that in the framework of all the interviews, the representatives of all three organizations explain that the interweaving of all three areas of research can be observed within their activities. Namely, everyone acknowledges that the (1) social inclusion and cohesion; (2) active citizenship and democracy; (3) environmental sustainability issues are promoted through their cultural and artistic activities.

Social inclusion & cohesion with Nāc līdzās! ¹

Foundation "Nāc līdzās!" (*in translation – Come along!*) is a charitable organization that started its activity in 1998. Its leader Sarma Freiberga says that her idea to establish the organization started when a child with mental disabilities joined the children's and youth dance group she was leading. By delving more and more into the topic of social inclusion, Sarma has realized that she wants to create a cultural space for more people with disabilities. Therefore, the focus of the foundation's activity is the inclusion of people with functional disorders, mental disorders, and disabilities in cultural participation activities. Children and young people from several Latvian cities mainly participate in these activities.

The day-to-day activities of the foundation are mainly focused on the active cooperation of children and young people in the foundation's choir and instrument ensembles, which the members themselves visit every week, and socialize with their collective members. At the same time, the head of the foundation, together with cooperation partners and volunteers, often organizes various informative seminars, discussions, information campaigns, as well as participates in conferences in order to inform the society as a whole about the needs of the social inclusion of the specific target audience.

¹ Based on the interview with the founder of Nāc līdzās foundation Sarma Freiberga (the interview conducted in March 2023).

The foundation mainly bases the activities on the principle of voluntary work - none of its creators are paid for it. Over the years, the head of the foundation, Sarma Freiberga, has attracted various assistants, who ensure the organization and management of events. The main source of funding for the foundation is donations. According to its leader, the foundation could not exist without them. Its existence is based on a sense of mission - Sarma Freiberga states that, in her opinion, it is necessary to provide a space, where people with functional or other disabilities can express themselves creatively, socialize and go outside the walls of their room. She highlights the problem that often such people do not want to be accepted in "ordinary" singing or dancing groups, so "Nāc līdzās!" is a place where everyone is accepted. At the same time, the organization provides an opportunity for the public to become more familiar with the activities of its members.

As one of the society's most recent informative and educational events is the project "Outsiders' art in Latvia". As part of it, people with physical or mental disabilities were publicly invited to submit their works of art - drawings, paintings, which were later collected in one exhibition that travelled to different cities of Latvia.

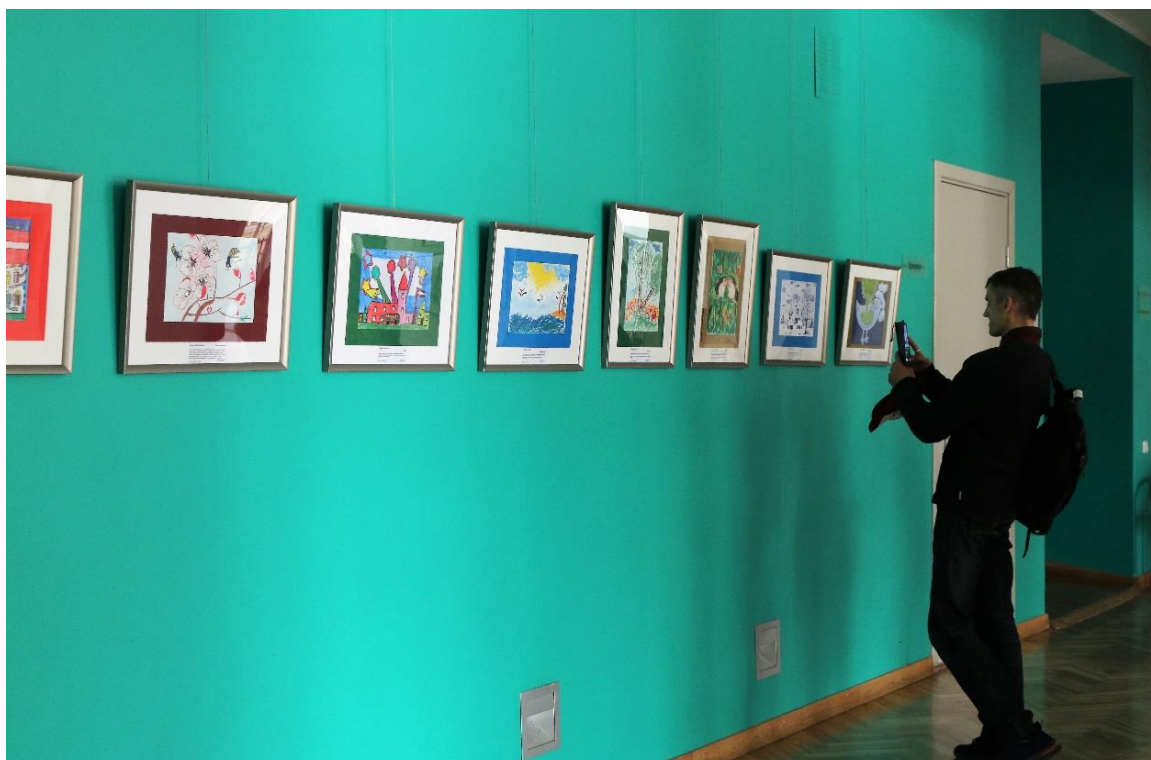


Photo: Foundation "Nāc līdzās!". Presentation of the exhibition "Outsiders' Art" in Jelgava.

On the other hand, as one of the most significant regular events of the foundation, is the integrative art festival "Nāc līdzās" - a big concert takes place every year in VEF Culture Palace, Riga. As part of it, children, young people, as well as adults and their collectives from all over Latvia are invited to perform and show their talents in dance, music, theatre, etc. to a wider audience.

Within the framework of the festival, regional trips to different Latvian cities are taking place, so that everyone who wants to perform is given the opportunity to do so.



Photo: Ruslans Antropovs, "Nāc līdzās" concert in 2022

On the one hand, the activities of the "Nāc līdzās" foundation provides an opportunity for the specific target audience to express themselves creatively both in everyday life and in specially designed, unique events. On the other hand, its leader states that the aim of the foundation is to show the "different", "unknown" and sometimes "incomprehensible" to the wider society.

According to her, it is necessary in this way to teach the general society to understand and accept people with functional and/or mental disabilities as "their own". Other smaller and larger-scale projects are also implemented within the framework of the fund, such as cooperation with general education schools, their students, trips to other countries, organizing and participating in annual holiday events, etc. In this way, it is possible to ensure not only the integration of the members of the foundation into society, mutual socialization, but also the wider society's understanding of the everyday life of people with functional and/or mental disorders. The head of the foundation, Sarma Freiberga, points out that in this work it is also important to see the participants themselves opening up to the world, to various activities. Often, the new members of the foundation are shy to participate in some activities, but with time it can be observed that, as their social abilities expand, their interest and opportunities to participate in other social activities, education, voluntary or even paid work, etc., also expand.

In general, it can be concluded that "Nāc līdzās" is one of the most important, serious players in the social integration, inclusion culture sector in Latvia. Its activities are regularly and widely presented in the media, conferences, etc. in public activities, highlighting the issues of social inclusion, integration, physical accessibility, which ensures an amazingly high recognition of the organization. At the same time, it is clear the success of the foundation is based on the activity of specific enthusiasts (volunteers, cooperation partners).

Active citizenship & democracy with LCCA ²

Latvian Center of Contemporary Art (LCCA) is a non-governmental organization founded in 2000. Its activities are based on the promotion of contemporary art processes in Latvia and beyond. LCCA's activities cover various topics, which are important for the members of the organization to talk about and inform the wider society, forming a circle of civically engaged persons. Respectively, within the organization itself, through the works and projects, it is important to bring to light current developments, to talk about them with a wider audience, involving and including various artists, as well as those interested in the chosen subjects.

The organization's social networks mention that its "focus is on the contexts of Latvia, the Baltics, Eastern Europe and the broader post-socialist region, gender and minority issues, layers of individual and cultural memory; environmental and ecological perspectives are also highlighted." This is also confirmed by what was said in the interview with the representatives of the organization, that is, it is explained that all the projects and activities included in the organization can never be separated from social, civic activism, because socio-political processes will always be considered within their framework. LCCA representatives say that they are not interested in art for art's sake, or art as an aesthetic phenomenon. These civic activism activities work as a reaction to how Latvian society treats, for example, some minority groups.

"We are not actually interested in excellent works of art, we are interested in works of art that are able to provide some kind of resonance in society, that are able to communicate about topics that are important to us in society and also affect people's value system, actions."

Within the framework of LCCA, the following are held:

- Art festivals and exhibitions
- Discussions and seminars
- Creative participation workshops
- Master classes
- Lessons for people with functional and/or mental disorders, people with dementia
- And other activities that allow the participating artists and the audience to express their critical opinion on current topics and get involved.

Representatives of local governments and state institutions are often invited to participate in the implemented programs. In a way, these activities also allow the participant to learn how to be active citizens. In their framework, not only local but also international artists are involved, for whom it is important to show the wider public, how it is possible to promote and influence socio-political activities through artistic processes. It is important that the activities themselves are held in an appropriate and suitable environment, for example, at the museums, schools, libraries, empty buildings, and urban environments.

² Based on the interview with a curator and researcher Ieva Astahovska and project manager Elza Medne of the Latvian Centre of Contemporary Art (the interview conducted in March 2023).

As one of the brightest recent examples of participation workshops is the LCCA action in support of Ukraine, which took place in the Paula Stradiņš Medical History Museum, next to the Ukrainian Embassy of Latvia. As part of it, anyone interested was invited to create posters supporting Ukraine, paint flowerpots and plant sunflowers together with artists. As part of the action, several artists and Latvian residents of different age groups have responded, who later jointly went to support events for Ukraine, protests at the Russian embassy, put up various visually recognizable signs, posters expressing their attitude towards the war caused by Russia in Ukraine.



Photo: LCCA, Participation workshop in a support for Ukraine



Photo: LCCA, Participation workshop in a support for Ukraine

It should be mentioned that a large part of the existing LCCA activities is implemented within the framework of various international projects. For example, LCCA in cooperation with the National Art Gallery in Vilnius, OFF-Biennale in Budapest, Lodz Art Museum and Malmö Art Museum is currently implementing the project "From Complicated Past Towards Shared Futures", which focuses on issues related to the complicated and uncomfortable past of the 20th century. As part of this project, the "Decolonial Ecologies" exhibition was opened at the end of 2022. Its focus was on post-socialism and post-colonialism, its impact on today's society and culture in the Baltics, incl. in Latvia. In parallel with the exhibition, active discussions were also held that highlighted the practices of civil activism in environmental and socio-political issues.



Photo: Madara Kuplā, Exhibition "Decolonial Ecologies"

It can be concluded that the focus of LCCA's activities is the involvement of various target groups, which results in a particularly responsive network of people supporting civic activism.

LCCA representatives explain it is observed that, for example, people with functional and/or mental disabilities, people who are of retirement age are perhaps a little afraid to be visitors to LCCA events, but with the active involvement of these groups, they also bring their friends, relatives, acquaintances to future events, thus expanding this circle of audience. In this case, the representatives of the organization note that in cases of addressing and reaching the audience, a particularly personal approach is required, because everything starts with an individual, who further forms the society as a whole.

Regarding personal and public benefits, LCCA representatives mention that, in their opinion, the audience in general gets both personally and in the wider societal context an idea of art, its processes and how the same audience can be not only a passive observer of the process from the outside, but also actively involved.

Environmental sustainability with NTIL ³

New Theatre Institute of Latvia (NTIL) is a non-governmental organization in Latvia, founded in 1998. The activity of the organization is based on the practices of contemporary theatre, dance and other performing art forms at the local and international level. Along with participation in international projects, the organization's focus is on issues of environmental sustainability.

The New Theatre Institute of Latvia does various art and cultural activities, such as:

- Production of guest performances and shows.
- Festivals.
- Implementation of educational programs.
- Building international cooperation.
- Informing the public about Latvian and European processes through cultural and artistic forms.

As the representatives of the NTIL claim, it is precisely the cooperation with similar organizations from other countries, that have encouraged not to exclude the issue of environmental sustainability in the daily activities of the organization. It is noted that in Latvia, the identification of the problems of environmental sustainability is a completely new range of topics, which encourages the members of the organization to gain new knowledge themselves and pass it on to their audiences.

At the basis of their activities, it is important for the representatives of the NTIL to show the public how it is possible to think and discuss environmental and ecological issues through art. In this way, a platform is created where different artists can work and talk about issues that are important to them. Respectively, on the one hand, the organization creates an offer that covers the scope of the specific topic, but on the other hand, when creating works of art, thinking about their organization and their personal daily routines, it is also important for them to practice environmentally friendly practices. For example, when organizing festivals or producing performances, materials harmful to the environment are used as little as possible, remote online meetings are held with international partners, instead of spending fuel and other resources to meet in person, etc. The representatives of the organization mention that this type of process management is only possible if those involved in the organization personally are close with a topic of environmental sustainability and climate change. As far back as 2010, the organization has had to

³ Based on the interview with the producer Sandra Lapkovska of the New Theatre Institute of Latvia (the interview conducted in March 2023).

invite international artists as much as possible, which created interest and promoted conversations about the topic of environmental sustainability, while over time also local artists got interested in the topic.

The representatives of the organization note that when involved in the production of events related to long-term environmental issues, it is necessary to cooperate with knowledgeable professionals related to nature and environmental issues. Therefore, consultation with natural and environmental researchers and scientists should definitely not be ruled out.

As one of the positive examples of the organization's activity in the context of environmental sustainability, the project "ACT: art, climate, change" can be mentioned, within the framework of which discussions "Forest School" are held. As part of this project, local and international artists, scientists and environmental activists go on fieldwork to the forests of their countries and discuss the different ecosystems of the forest and their importance in the society of the respective countries. After the fieldwork, online discussions are held, where anyone interested is given the opportunity to listen to the lessons learned. In this way, interdisciplinarity and networking of people with specific interests in the field of environmental sustainability is ensured.

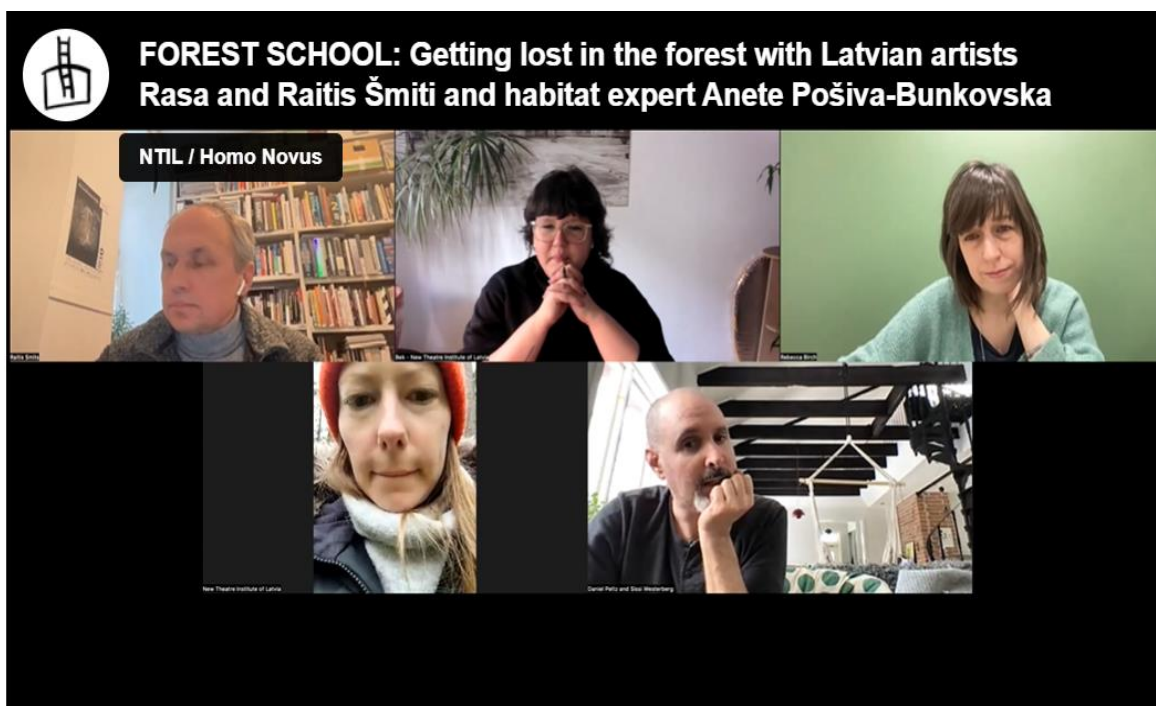


Photo: Screenshot from 6th "Forest school" recording

One of the most notable events of the NTIL is the annual theatre festival "Homo Novus". Each time, the festival is dedicated to some socio-politically relevant topic, through which performances, lectures and discussions are held. In 2020, within the framework of the festival, local director Krista Burāne's play "since then the trees don't speak anymore" won recognition. The show focused on the problem of cutting down trees in Riga, which is a problem also in other cities of the world. As part of it, a route was created, during which

the viewer is asked to think about the problems of the modern environment, nature, and the impact on our own lives.

In general, it can be observed that the NTIL is one of the rare cultural organizations in Latvia, whose activities are particularly concerned about climate change and the idea of environmental sustainability is important. This organization, along with the interest and desire of the involved employees themselves to learn long-term environmental practices, successfully transfers this knowledge to society through art and culture processes, educating and speaking more broadly about climate change issues.



Photo: New Theatre Institute of Latvia, performance "since then the trees don't talk anymore"

To sum up, the three selected case study organizations in the cultural and artistic life of Latvia highlight important socio-political problem situations that allow the society to become more knowledgeable, more involved and more cooperative in the relevant activities. It is observed that in all three cases, the persons involved have a sense of mission, which works as a driver to inform and prevent the public from remaining indifferent. In these cases, it can be observed that it is possible to activate the society through artistic and cultural activities, promoting active and inclusive citizenship in Latvia.

The Norwegian Summary Report

By Trond Handberg, acting director, Unit of Culture at Vestvågøy Municipality

Introduction and methodology

This summary survey report has been carried out in the context of the ADDED Nordplus Adult project with the aim to disclose examples of best practice among representative cultural associations.⁴ Thus, a questionnaire in word format was emailed to approx. 60 voluntary cultural organisations in Vestvågøy municipality in Lofoten, Norway. The email also explained what the survey was about and what an indicator is, and it included an example from AUMA, as well as information about the ADDED project as such.

A very important aim of the survey was to find indicators of best practice. Therefore, the ingress of the form of the survey was:

“Which indicators should be included in a digital tool that assesses the added value of cultural groups and associations beyond the actual cultural activity they do?”

Before answering this main question, it was necessary to determine which three key factors the respondents considered most important in each of the three focus areas. In the questionnaire, a "sandwich lists" consisting of many such key factors were provided for each of the three focus areas, which the respondents could choose from. These three "sandwich lists" were created based on the initial desk survey with the Norwegian Band Association and the Norwegian Choral Association, as well as corresponding input from the colleagues in the ADDED project.

In any case, the question that introduces each of the three focus areas was the most important in terms of finding good practice examples. The question was the following:

“Do you have an example of functions or structures in your organization that strengthen X in your association?” (X = “social inclusion and cohesion”, “active citizenship and democratic values” or “environmental sustainability and green values”)

Practice examples from the respondents

The e-mail inquiry resulted in a response from 6 voluntary associations in Vestvågøy, Lofoten. The inquiry went out widely, but only band and choirs responded. This reason was probably that many of the associations in Norway are choirs and bands, which often are well organized.

So, in this survey three bands and three choirs have responded. In the following, these respondents and their answers are presented in alphabetical order.

⁴ The entire survey is presented in the note "The Norwegian survey - methods and results".

Borge Brass Band

Presentation

A band for adults. It is a brass band, i.e. the type of band that only has brass instruments and percussion. The band strives for high quality and has participated in the Norwegian brass band championship.

The leader of Borge Brass Band, Jarl Salomonsen, has answered the questionnaire by himself. He has no formal knowledge, but many years of experience after being part of various voluntary teams and organizations over several decades. Then both as an ordinary member and as a member of the board with various functions. It is the same person who has answered for Salig blanding.



Performance by Borge Brass Band.

Good practice example of «social inclusion and cohesion»

The respondent states: Playing/singing in a team often creates social inclusion. As an example, I can take myself when I started studying as an adult. I came to Narvik where I was going to study, and only knew a few people there. Through my participation in one of the amateur bands in the city, I gained a complete network, and most of the social activities I joined in Narvik were connected to my network in the amateur band.

To a lesser extent, I took part in social activities with fellow students. In the same way, I would like to believe that new members in our organisation will find a network and that will make social inclusion easy.

Why is this a good example? When you move somewhere, membership in a band is a quick way to become socially included.

Good practice example of «active citizenship and democratic values»

The respondent states: In our organisation, we have a democratic election of the board, and some decisions are made in plenary. I am more uncertain whether this directly leads to active citizenship. I would still like to believe that it can strengthen democracy as such also outside our organisation.

Why is this a good example? Elections and plenary decision are democratic.

Good practice example of «environmental sustainability and green values»

The respondent states: Our activity as such has no impact on the external environment. The rehearsal rooms we use, which are mostly Borge church, are already in use, the rooms are heated, and we have no influence on the choice of heating method. We have organized a flea market, which, in addition to giving money to the organisation, can also lead to the reuse of both clothes and other items.

Why is this a good example? Shared use of practice rooms is good for the environment. Flea markets can lead to reuse.

Buksnes Kirkekor

Presentation

Buksnes Kirkekor (Buksnes Church Choir) is a mixed choir for adult men and women. It is a church choir that performs at church services and concerts.

A young member of the choir, Arsenyi Pirozhkov, has answered the questionnaire. Since 2018 until 2022 he has been a member of the team in a horizontally managed music and art project in Sankt-Petersburg, Russia. This survey has been topic of meetings in the choir.



Performance by Buksnes Kirkekor (Buksnes Church Choir)

Good practice example of «social inclusion and cohesion»

The respondent states:

1) The choir has a leader, who welcomes all interested parties as new members, regardless of nationality and knowledge of Norwegian, church membership, gender, age, health, etc.

(The choir's value system is based on the Norwegian Church's value system and interest in music performance and social gathering.)

2) The choir director is the choir's musical director. The conductor organizes regular choir rehearsals according to the timetable and rehearsals before church services, conducts all rehearsals. He informs the choir about upcoming participation in church services, selects repertoire for any event. Both decisions about participation in church services or other events and about repertoire are made through joint equal discussion with choir members.

3) We have some originally foreign members in the choir (e.g., German), who speak Norwegian at a good level and help new choir members from the same country to fit into the choir. In recent months, they have helped a new choir member recently arrived from Germany to take part in the choir's activities.

4) The choir's leader and the choir's conductor transport some choir members to rehearsals and events regularly.

Why is this a good example? New members from everywhere are welcome and get help regards language and transport. Decisions about participation og repertoire are made through equal discussions.

Good practice example of «active citizenship and democratic values»

The respondent states:

1) The choir's annual meeting is an event where accounts for the previous year are approved, and decisions are made about the choir's budgeting for the next year. The annual meeting offers each choir member room for open discussion, own budget proposals, criticism of any expenses, etc. Decisions are made based on the consent of the majority.

2) Active citizenship in the choir is strengthened by the choir's annual participation in financial support of church premises: The parish house in Leknes, and the prayer houses in Gravdal and Opdøl. The sum of such support is discussed during annual meetings and assessed according to the choir's current possibilities and any other needs.

Why is this a good example? Democratic decisions are taken at the annual meeting. Active citizenship is strengthened by annual participation in financial support of church premises.

Good practice example of «environmental sustainability and green values»

The respondent states: We can say that all choir members are concerned with the ecological problem and that each one is doing his part. Certain decisions were made during mid-term meetings. E.g. we have cancelled the practice of having coffee breaks during choir rehearsals due to the large consumption of disposable crockery. At events where the choir is responsible for the delivery of food, drink and serving, we have deliberately started using reusable crockery. Since the choir uses a relatively large amount of paper (sheet music), choir members are aware that it is important to keep sheet music well organized (sorted) – then there is less need for copying songs from previous repertoire, which the choir begins to practice for new events.

Why is this a good example? A large consumption of disposable crockery is replaced by reusable crockery. The choir members are aware to keep sheet music, so there is less need for copying songs used earlier.

Bøstad skole- og ungdomskorps

Presentation

Bøstad skole- og ungdomskorps (Bøstad school and youth band) is a brass band mainly for children and youth situated in Bøstad, north in Vestvågøy. The band has members from Bøstad school and the two neighbouring Montessori schools in Eltoft and Opdøl.

The leader of the band, Sigrid Bjørck, has answered the questionnaire by herself. She has experience as both an executive in a band and a board member in a band (and choir) during several years.



Performance by Bøstad skole- og ungdomskorps (Bøstad school and youth band)

Good practice example of «social inclusion and cohesion»

The respondent states:

- Mixed age group.
- Activity is not divided by age, gender, or which school.
- The activity is to a small extent divided according to level and ability.

Why is this a good example? Boys and girls of different ages and from three different schools play together even if they have different skill levels.

Good practice example of «active citizenship and democratic values»

The respondent states:

- Committee work and volunteering.
- Participation in the children's activity: Adult watch at the exercise (at least 2 parents are present at each exercise to contribute to peace, order, food service and help with big and small things).

- Attitude/Value: Bands are for everyone!
- Board meeting
- Parents meeting
- Annual meeting

Why is this a good example? For the parents, the band is a meeting place for voluntary citizenship and for practicing democracy in several meetings.

Good practice example of «environmental sustainability and green values»

The respondent states:

Our organization does not strengthen environmental sustainability or green values, but the world moves forward on:

- Purchasing sheet music electronically – saves enormous emissions for the transport of goods.
- Exercises added to school hours reduce need to transport children in the evening.
- Repair of instruments locally.

Why is this a good example? Electronically sheet music, added exercises og repair for instruments locally are all good examples of green values.

Leknes skole- og ungdomskorps

Presentation

Leknes skole- og ungdomskorps (Leknes school and youth band) is a wind band mainly for children and youth situated in the town and municipal centre in Vestvågøy, Leknes. The band has members mainly from Leknes school. A wind band consists of woodwind instruments, brass instruments, and percussion.

The leader of the band, Ellinor Løvdal, has answered the questionnaire by herself. She has knowledge through experience with the members who have been in the band, and through work as a teacher.



Performance by Leknes skole- og ungdomskorps (Leknes school and youth band)

Good practice example of «Social inclusion and cohesion» - and why

The respondent states: We have a low membership fee and low deductibles for travel/ events.

Why is this a good example? There are some who can't afford it, even in wealthy Norway. This group must also be socially included.

Good practice example of «active citizenship and democratic values»

The respondent states: An elected board of parents who lead the band. Parents' meetings where the guardians can help decide the level of activity and measures. The members are asked/heard in current matters about what they think/want.

Why is this a good example? Decisions are made by an elected board, and in parent meetings. Members are asked for their views.

Good practice example of «environmental sustainability and green values»

The respondent states: We have carpools for various events.

Why is this a good example? As few cars as possible are good for the environment.

Salig blanding

Presentation

Salig Blanding (Blissful mix) is a mixed choir that practices in Borge church but has a much wider repertoire. A group of the choir's members participate in the church's services.

The leader of the choir, Jarl Salomonsen, has answered the questionnaire himself. He has no formal knowledge, but many years of experience after being part of various voluntary teams and organizations over several decades. Then both as an ordinary member and as a member of the board with various functions. He has also answered for Borge Brass Band.



Performance by Salig blanding.

Good practice example of «social inclusion and cohesion»

The respondent states: Playing/singing in a team often creates social inclusion. As an example, I can take myself when I started studying as an adult. I came to Narvik where I was going to study, and only knew a few people there.

Through my participation in one of the amateur bands in the city, I gained a complete network, and most of the social activities I took part in in Narvik were connected to my network in the amateur band.

To a lesser extent, I took part in social activities with fellow students. In the same way, I would like to believe that new members in our organisation will find a network and that will make social inclusion easy.

Why is this a good example? When you move somewhere, membership in a choir is a quick way to become socially included.

Good practice example of «active citizenship and democratic values»

The respondent states: In our organisation, we have a democratic election of the board, and some decisions are made in plenary. I am more uncertain whether this directly leads to active citizenship. I would still like to believe that it can strengthen democracy as such also outside our organisation.

Why is this a good example? Elections and plenary decision are democratic.

Good practice example of «environmental sustainability and green values»

The respondent states: Our activity as such has no impact on the external environment. The rehearsal rooms we use, which are mostly Borge church, are already in use, the rooms are heated, and we have no influence on the choice of heating method.

We have organized a flea market, which, in addition to giving money to the organisation, can also lead to the reuse of both clothes and other items.

Why is this a good example? Shared use of practice rooms is good for the environment. Flea markets can lead to reuse.

Vest-Lofoten damekor***Presentation***

Vest-Lofoten Damekor (Vest-Lofoten Lady choir) is a ladies' choir that has members from all over the western part of Lofoten. Many of them are immigrants from other countries, e.g. from Ukraine. This choir has always opened its doors to other cultures, and had conductors from Switzerland, Norway, Poland and Moldova.

The leader of the choir, Ann-Kristin Stensen, has answered the questionnaire by herself. She has worked with refugees from various countries since 2011.



Vest-Lofoten damekor (Vest-Lofoten Lady choir)

Good practice example of «social inclusion and cohesion»

The respondent states: Vest-Lofoten Damekor (VLD) is concerned that music is a resource, which offers community and closeness to each other. By singing and playing, you use the emotional language, which is perhaps one of the most important languages we have. For some, just being present may be enough.

Why is this a good example? Singing and playing offer community and closeness and use the important emotional language.

Good practice example of «active citizenship and democratic values»

The respondent states: The 4 Ukrainian youngsters have mostly been at all the exercises. The young people were eager to learn Norwegian and the choir used volunteer choir members, outside of the choir rehearsals, to practice text pronunciation and we had an interpreter available so that the content of the songs was translated.

They joined and sang at the Christmas concert on 11 December 2022, and the 8 March event 2023. These were concerts that brought a great sense of mastery, according to the young people themselves.

Why is this a good example? Young immigrants from other countries can also take part in Norwegian citizenship in a choir.

Good practice example of «environmental sustainability and green values»

The respondent states: Digital sheet music should have been a goal, but we don't have that, but we reuse the remains from our meals during practices.

Why is this a good example? Remains of food/fruit are taken home in compost.

Indicators of good practice

Re social inclusion and cohesion

Good practice examples of ADDED's first focus area:

- Membership in a voluntary association is a quick way to get a network and become socially included.
- New members from various places are welcome, and they get help with many things such as e.g. language and transport.
- Although the members are different, both in age, gender, place of residence and skill level, they do something positive together.
- Low membership fee and low deductibles is good to include those who can't afford it.
- Singing and playing offer community and closeness and use the important emotional language.

Re active citizenship and democratic values

Good practice examples of ADDED's second focus area:

- Voluntary association has democratic elections and plenary decisions.
- Decisions are made based on the consent of the majority in different meetings.
- Active citizenship is strengthened by participation in financial support of good purposes.
- The members have the opportunity to provide input.
- In voluntary associations, members from other countries can also take part in Norwegian citizenship.

Re environmental sustainability and green values

Good practice examples of ADDED's third focus area:

- Shared use of practice rooms are good for the environment.
- Flea markets can lead to reuse.
- A large consumption of disposable crockery can be replaced by reusable crockery.
- Members of a choir or a band can be aware to use electronically sheet music, or to keep paper, so there is less need for copying.
- Carpools for various events are good.
- Remains of food/fruit can be taken home in compost.

The Finnish Summary Report

By Staffan Lindqvist, Secretary General of the International Settlement Federation

Porttiteatteri in Helsinki, Finland

Virtual interview done 2023-04-05 with Tuija Mikkinen, manager, and Nora Siljander, social worker.



Poster from Porttiteatteri

About:

Porttiteatteri is a community theatre for prisoners who are in the process of being released and who have already been released. Porttiteatteri is led by art professionals and in addition to them, the community includes peer counsellors and a social counsellor. It is addressing both men and women in the age 20-70.

Values:

A positive outlook on mankind, to see all as equals and that everybody deserves a new chance.

Vision:

The basic idea with the organization is to use theatre and music to strengthen the participants and via the theatre community find a way into the wider society. The staff embrace common values even if they have different specialist skills as musicians, actors, social workers, directors, and former criminals. Since the staff have one foot in the participants

life world and one in the public society with all the support and possibilities that are offered there, they bridge that gap and help the participants in getting the support they need for creating a good life. The trust that is created while processing the performances makes this role possible.

Mission:

The theatre presents two sets of performances every year. The performances are based on the life stories of the participants and written by themselves with support of professional directors, actors, and music creators. It takes about 5-6 months to prepare and create a ready performance. Some participants leave the group after this period and some stays longer, some for several years. The performances are highly appreciated and visited in Helsinki and gets reviews and acknowledgement in all media in the city.



Poster for a performance at the theatre

The activities give the participants tools to express themselves, higher self-esteem, and a way into the society. The theatre serves as a community based on equality, mutual learning, tolerance, and respect. Through its public performances, Porttiteatteri reduces the stigma attached to lawbreakers, and thus also prevents recidivism. It offers the public the opportunity to look at the world through the eyes of those released from prison. At the same time, their rights as citizens and residents are made visible.

The life situations of performers from this background are often challenging and affect their participation opportunities. Porttiteatteri inculcates sensitive social guidance as part of its activities and expands its network also on the organizational side of social sector operators. The effort is to enable more and more new people with a criminal background to join Porttiteatteri's operations in the future.

Porttiteatteri produces artistically interesting and high-quality premieres twice a year and organizes workshops in prisons and day centres serving people with a criminal background.

30-40 performers with a criminal background are involved in Porttiteatteri's performances every year, and in addition, workshops in open prisons and other day activity centres serving people with a criminal background reach around 100 people with a criminal background.

Kalliola Settlement, Helsinki Finland

Virtual interview was done 2023-03-31 with Laura Hartikainen, Principal at Kalliola Settlement community college.



Kalliola Settlement

About:

Kalliola Settlement is an organization, founded 2019, that offer a wide range of services and activities to improve the well-being of the individual and the community. Kalliola is running several community centres in the Helsinki area and also a learning centre that has 7 500 students attending annually. Furthermore, Kalliola is running a clinic for people that suffer from addiction and is also offering services for people with criminal records and people looking for employment around the capital area.

Kalliola is a part of the global Settlement network IFS that origins from local community work based on help to self-help, first developed in London in the late 19th century.

Values:

Kalliola's work is strongly value-based: they believe in a person's ability to grow and develop. Their basic values can be described in three words:

Joy: “-We are happy for the successes of our customers and our community. We are guided by the joy of doing and discovering. Together, we solve difficult and touching situations. Laughter and enthusiasm increase social cohesion and help build community.”

Fairness: “-We treat all people fairly and equally. In a diverse world, every human being is equally valuable. We operate sustainably and responsibly in our business activities.”

Trust: “-We trust in the ability of the individual and the community to grow and develop. We believe that everyone has the right to turn over a new leaf in their life. Our employees, volunteers and clients all share collective wisdom on which we rely.”

Vision:

The basic vision is about making life meaningful together and to create opportunities for a good everyday life.

Laura made it clear that it is hard to make a distinction between the key topics for Active Citizenship and Social Inclusion since they are so closely associated in the work of Kalliola. Social Inclusion is in many ways a crucial pre-condition for active citizenship and democracy.

Mission:

The work is done in four different teams:

- Education, employment, and integration
- Urbanization, urban culture, and inclusion
- Neighborhood and volunteering
- Mediation services

However, in the interview we mainly focused on the activities and way of working in the Neighbourhood centres that supports social inclusion, active citizenship, and environmental sustainability.



A group from Kalliola Settlement

The Neighbourhood centres mission is to build trustful relations with the local residents by meeting them where they are and to have safe premises for open meetings and create activities out of the needs and wishes expressed by the residents. The centres want to be spaces where people can meet beyond “bubbles” and prejudice and to work as an arena for socio-cultural development. To build trust in this way makes it also possible to guide people into decision making structures in the society as well as to authorities that can be supportive, e.g. unemployment agencies. That also makes it important to have good contacts and alliances with different authorities.

Another crucial thing is to have meeting/activity spaces close to where people live, like in basements of tenants’ houses. And to have well communicated and consistent opening hours. And, of course, serve coffee!

To build trustful relationships with the individual resident is not always easy. It can sometimes be a time-consuming activity with face-to-face meetings and meetings in different places. Laura emphasizes the importance of volunteers that can help with this. Kalliola organizes training for volunteers, depending on what they want to help with.

The activity at the Centres is totally depending on the wishes from the residents and can be dance and music groups as well as language training, excursions and panel discussions on current issues.

When it comes to green values, the centres have a green certificate that ensure recycling and “green thinking” in all activities. Since especially young people feels anxiety about the global heating, discussion groups on these issues are managed.

Lunds Ungdoms- och Hemgård, Lund, Sweden

A virtual interview was done 2023-01-24 with Angela Noel, manager at Lunds Ungdoms- och Hemgård.

” The spirit of Settlements is like an open door. That means that everything that develops over time, good and evil, comes into its world. It will be received without fear, be honestly tried, the evil shall be conquered and the good will be acknowledged without prejudice or selfish interests.”

- The Spirit of Settlements, 1946

About:

Hemgården is a local Settlement in the city of Lund and is mainly doing cultural activities for people between 14 and 25 years even if it is open for all ages. Hemgården was founded in 1942 and its basic values are about democracy, social inclusion, and empowerment. The premises are well equipped, especially for music activities, and has also a café that serve as an open meeting place. Hemgården has a strong “rainbow” identity and many visitors from the LGBTI community. The audience is also ethnically very diverse.

Values:

Democracy, Inclusion and Social Justice.



Lunds Ungdoms- och Hemgård.

Vision:

- To promote a sense of community between people.
- Bridging generational differences and other boundaries between people.
- Supporting young people to realise their ideas.
- Encouraging people to become actively involved and co-create.
- To give influence and responsibility through democratic forms of organisation and work.
- To stimulate constructive social debate and thereby promote deeper democracy.

The association tries to achieve its aims by bringing together young people and other interested parties in a home-like environment to promote community and understanding between people with different living conditions and opinions.

Mission:

“Föreningen Lunds Ungdoms- och Hemgård” mainly runs the meeting place HEMGÅRDEN, which is an open meeting place for everyone of all ages with a focus on young people. We have between 50-250 visitors per day and conduct educational activities with a focus on democracy and learning. The organisation's activity is to work actively to empower citizens.

The organisation's activities are often described based on the different expressions of the visitors. The expressions can be concerts, courses, music production, photography, screen

printing, international exchanges, group activities, etc. The core activity in the educational work is a learning focus on these different expressions and a focus on giving individuals power over themselves. Hemgården is equal parts education, cultural activities, social work, and leisure activities.



Rainbow flag

In short, the purpose of the organisation is to support young people and offer them the tools they need to become self-sufficient and take advantage of the opportunities available to create a good and meaningful life.

We do this by consistently using democratic working methods and giving our visitors the opportunity to take a great deal of responsibility for and in our activities.

Hemgården also has an important function as an open meeting place where people of all kinds can meet for dialogue and activity. There are great opportunities to practice various cultural activities. We want to make our activities as accessible and natural for as many people as possible. The meeting place as a hub for everyone, regardless of age, gender, function, ethnicity, or other grounds for discrimination. This is an eternal process. Inclusive activities must be a process that must never stop. The sense of coherence for the individual is what we want to achieve, and we see the cultural expression as a mean to meet, not the goal itself.”

The Danish Summary Report

By Bente von Schindel, chairman, Council for Voluntary Cultural Associations in Denmark

Background and methodology

Det Frivillige Kulturelle Samråd, DFKS, consists of 9 national organisations (see <https://dfks.dk/>). Each organisation has local member-associations in the country's 98 municipalities. In these organisations, - which are theatre associations, art associations, film clubs, writers' associations, museum associations, local history associations and cultural council, - volunteers arrange, organise, and create democratic frameworks etc. for amateur art, voluntary culture, and cultural heritage.

As the associations in Denmark arise because the members gather around a common interest - be it in amateur culture or as volunteers who gather to arrange professional theatre performances, art exhibitions, concerts, etc. - they often do not think that there may be people, who do not automatically register as participants, and they are therefore often not engaged in including varied social groups and in taking part in activities that promotes knowledge of active citizenship and democracy.

For many years, the associations have had a tendency to focus only on their own association's specific activities without much interest for the wider societal responsibilities. But in recent years, however with a Ministry of Culture survey of the Danes' cultural habits and with an increased public interest in the civil society area, it has become more and more clear that many associations are only interested in themselves and do not invite new members to join the association, such as children, young, old, marginalized and immigrant groups. It also means that many do not get to share the knowledge that is shared in these groups, when it comes to the green transition. But we see an increased interest in doing something about it.

Practice examples from the respondents

The national umbrella organisation, DFKS, called in the start of 2023 for associations that would participate in interviews about the added community values of their activities, like social inclusion and cohesion, active citizenship and democracy, and environmental sustainability. As many of the interviews have taken place with groups far from DFKS' office in Copenhagen, they have been made either by telephone or by mail.

The culture guide case in Køge

The interviewee is chairman of the Cultural Council in Køge municipality that has 60,000 inhabitants. The cultural council in Køge Municipality represents 40 member associations, which corresponds to approx. 1600 active people within amateur art, voluntary culture, and heritage. The activities of the associations are in the field of art and culture, and they are defined by the members and are normally for the members only.

The Cultural Council of Køge proposed for the interview to focus on a former project, entitled the “Culture Guide Project”, where they in cooperation with the public schools had involved marginalized children coming from families that did not have a tradition of participating in art and cultural activities to make them join the cultural life in the associations.

The Cultural Council of Køge first thought of finding some marginalised children in each class of the schools in the municipality, but it could be stigmatising to take some pupils out of a class and not others. Therefore, the Council chose to involve whole classes, even though some of the pupils already spent time on culture outside of school.

Most of the activities were based on activities within local associations, where the children and their families could be members afterwards if they became interested.

Type of activity

The Culture Guide project in Køge included several activities, such as:

1. An art society provided art exhibitions with a guided tour adapted to children, where artists became guest teachers and exhibition tour guides.
2. A theatre association provided a theatre performance on bullying with a following debate, as part of school integration/inclusion work.
3. The School Orchestra provided a lecture about a school orchestra and its many and exciting activities, including how it is to play in the orchestra and how it develops interpersonal skills and camaraderie.
4. The local Cultural Center provided a session on genealogy, where the children interviewed parents, grandparents and great-grandparents and found information on archives and the Internet.



Apollonaris Theatre Association provided a theatre performance on bullying with a debate.

The added values

The art exhibition activity that targeted the tour to more school classes, raised an interest in the art and at the exhibition with the children's paintings many parents and grandparents were joining. It promoted both social inclusion and cohesion.

The theatre performance on bullying included a topic that were highly relevant to the pupils, who therefore became more involved and dared to ask questions in a subsequent session. It promoted both social inclusion and active citizenship.

The introduction to the School Orchestra, where a group of children performed for a group of children audience and there was a subsequent dialogue between the two groups, the marginalized children felt that they could also be part of the orchestra. It promoted both social inclusion and cohesion.

The session on genealogy aimed to make the children feel as part of the activity and with their family involved, participating in a cultural heritage session will not be so foreign to it either.

The Red Cross case in Furesø Municipality

The interviewee is a project worker from the National Association of Cultural Councils in Denmark and the Cultural Council Furesø north of Copenhagen, and she is also a representative of the Red Cross in Furesø Municipality.

The municipality of Furesø has 40.325 inhabitants. The Cultural Council in the municipality has 51 member associations, each having an average of 80 individual members. In all approximately 5.000 members. The activities are in the field of art and culture, and they are defined by the members and are normally for the members only.

Type of activity

In cooperation with the national association of Cultural Councils in Denmark as well as Furesø Municipality's Youth Council and the local department of Danish Red Cross, an activity was developed to strengthen the mutual understanding between immigrant children and their parents and Danish children and their parents with the aim to contribute to a more sustainable society.

As many of the immigrants did not speak Danish and therefore felt unsecure and outside the community, the organisers had to find another way for the participants to communicate. They therefore selected music as a mean of communication. However, the next hurdle was that many could not play any instrument, but this was solved by choosing drums that everyone could somehow gild themselves to.

To make the session more meaningful, they chose to put two professional drum instructors, who had developed some methods for this very purpose, to lead the activities with more drum ensembles for immigrant children and ethnically Danish children and their parents.

The added values

Since no one - neither children nor parents - had played an instrument before - no one had a beginner's advantage. The instructor gave tasks to the groups, so they had to be responsive to each other, and to direct their attention and listen to the other players.

- It promoted respect for the expressions of others and mutual interaction and cohesion and inclusion in the broadest sense – also by involving parents and children together. Nonverbal conversation. Shared joy.
- Furthermore, as in a democracy, you must respect each other's statements - here the musical and listen to each other. It also gave a sense of togetherness and mutual engagement.

The orchestra HOPE

The interviewee was Andreas Vetö, leader and conductor of the HOPE orchestra. Hope is a cultural and integration-promoting initiative that reaches out to children, who would otherwise never have put their fingers on an instrument and tried to move into the world of music.

The HOPE case

In Denmark, it is mandatory for all municipalities to have a music school. The music school is for everyone, but since the parents must pay for the lessons, there are many children who do not have the opportunity to attend the school.

The lack of opportunities for children from less affluent homes to get music education made the conductor Andreas Vetö angry, therefore he took the initiative to establish a music school orchestra for children – Danish/ethnic and immigrants - who for financial reasons could not otherwise attend.



New members in the HOPE Orchestra

This challenge Andreas Vetö wanted to change with the HOPE initiative. The purpose of the ensemble is - through empowerment and performance in music, song and dance - to give children and young people general education and life skills and to teach children and young people to become independent, conscientious citizens who have an impact not only on their own lives, but on the whole community and also thereby strengthen democratic understanding.

Type of activity

HOPE is a project that has succeeded on many levels. Getting started with an instrument can be a daunting task when you initially don't even know that a music school exists. Or know what a saxophone or trumpet is. Most of HOPE's members did not. Today it is a completely different matter.

Not only as a successful collaboration between schools and music school, but also as a children's community that gives the children the music to be together about, says Andreas Vetö, conductor and music teacher and leader of the HOPE orchestra. An orchestra worth fighting for because it's useful. The coolest thing is to experience the development of the children - also socially.

The method of HOPE is to gather the energy around an orchestra, where all pupils participate and play an instrument. Very few of the participants have played on a musical instrument before, but already after a month the orchestra gives a concert at the school.



Concert by the Hope Orchestra

Perhaps the empathy was lacking in the first place. Or it was difficult for the individual to enter a context, difficult to observe and respect our rules. When they come to us, many were used to just start talking when they wanted to. But little by little the children develop,

and then you suddenly find yourself with a group of children, who give each other hugs and manage to play really well together, says Andreas Vetö about the 80 students who are part of HOPE, and who in the in recent years has diligently given concerts and garnered great recognition.

Added community values

The general life competencies that the Music School focuses on include concentration skills, networking and motivation skills, ability to self-evaluate, ability to set goals, empathy, ability to collaborate and join a community, ability to create trust and self-confidence, ability to make decisions and have critical thinking, interpersonal communication skills.

When playing in an orchestra, the seeds of democratic understanding are always present, as you must respect your fellow players (and the conductor) so that the music sounds as intended. By participating in HOPE, children and young people learn to become independent, conscientious citizens who have a voice and who have an impact not only on their own lives, but on democracy and society as a whole.

The old library in Ejby

The interviewee is chairman of the Cultural Council in the municipality of Køge. The chairman of the Cultural Council of the Municipality of Køge lives in a small village with 3,200 inhabitants 9 km outside the town of Køge - a city of 37,000 inhabitants. Køge is situated 45 km from Copenhagen.

It has for many years been possible for the residents of the minor city Ejby to make activities within art and culture, since Denmark has a law according to which groups all over the country who starts an association with a democratically elected board can get local support and have designated rooms for their activities.

The old library case

But in March 2013, there was a big improvement for residents in Ejby, as the president of the local cultural council succeeded in acquiring the disused library and created a community centre in cooperation with residents of the city. It became a cultural meeting and gathering place that offers cultural and educative activities in order to strengthen the community in the small town and to make residents remain in the city and perhaps even attract new residents.



Ejby Citizen House

The municipality was interested in the idea and agreed to cover the cost of improvements to the building, cost of idle operation and maintenance of the alarm system. In addition, the municipality would be responsible for all exterior maintenance. The library agreed to let most furniture and books stand to continue to be able to borrow books. The collection of books was also supplemented with books from a disused library nearby.

Type of activity

The citizens of Ejby are welcome in the house. You draw a – cheap - membership and receive a key to the house. This means that you can use the house during business hours, but also during evenings, where the last person to leave the house is responsible for closure. By thus giving all responsibility for the house, the residents themselves also feel as members of a trusting community.



Association meeting in the citizen house

As a member you can engage in various activities that are mostly initiated and controlled by the members themselves, and they consist for the most part of artistic and cultural activities, such as the following:

- Changing art exhibitions, theatre performances, concerts, and lectures on a variety of topics throughout the year. Theatre performances and concerts are often for the whole family so the children get used to visiting the house.
- Courses in genealogy and IT.
- Throughout the summer workshops with theatre and music for children.

- Throughout the year you as a member can borrow all the books you want. There is no control of the loans. It is up to the members themselves to arrange for the return. This part of the function is based on mutual trust that makes everybody feel it's their house. It may also be this confidence that many leave their own books on the library shelves, so others can benefit from them.
- In addition to the things mentioned there are meeting rooms, reading rooms and kitchenette available to members and all associations in the city can free book a place in a meeting room.

Added community values

By giving all responsibility for the house means that arts and cultural activities in the city have grown and that the community has strengthened people's identity as Ejby citizens, as individuals with moral upright and as democrats.

Inclusion at Maritime Kalvø.

The interviewee is chairman of the association "Det Maritime Kalvø". See The association is a mixture of a local history association, where volunteers gather historical knowledge about an area and a museum association, where volunteers run a small museum. See <https://www.calloe.dk/>

The association is a member of the Cultural Council in Aabenraa, and it is situated on an island called Kalvø. The island has been used for millennia, as evidenced by the many finds of burial mounds from the Viking Age and flint tools.

The inclusion case in Maritime Kalvø

Det Maritime Kalvø wants to reach out to vulnerable groups and individuals who - due to their social, economic, or cultural background - are usually excluded from participating in cultural life.

By means of specially organized activities and together with the organisation Save the Children, the association aims to attract participants (active/volunteers) with other social, economic, or cultural backgrounds in their activities. Latest pensioners, children, and immigrants.

Type of activity

The association's challenges are to reach out and include disadvantaged and potentially socially excluded groups. By doing activities with Save the Children, the association has close contact with immigrants and children in financially disadvantaged families.

In order to create cohesion, the interviewee tells the organisation find it important:

- To have a positive attitude and acceptance that "you are different".
- To be attentive and outreach.
- To build mutual trust and recognition between different social, economic, age and cultural groups.

Active citizenship & democracy

When asked, what factors he believes need to be in place during the activities to make them successful in terms of social inclusion and cohesion, the chairman answers: Understanding and acceptance.

When asked in what way the activities contributed to building and strengthening democratic values, and what are the main factors for this to happen, the chairman replied: Openness, which was also the answer to the way the activities helped to build and strengthen democratic values.



Early St. Hans Eve, arranged by the Maritime Kalvø Association

Summary and perspectives

During the interviews, all participants were asked what kind of added community values they or their member associations have worked with. Even though they could present many inspiring good practice examples, the overall tendency still is that the added community values do not get a high priority in the work.

There is often no focus at all on social inclusion, although of course the national organisations try to get as many as possible to participate in the activities. The reason seems to be that those who participate in the local member associations participate for the sake of the content and do not think that there may be groups of marginalised people, who can find it difficult to be involved or who experience obstacles or varied unspoken forms of exclusion.

Furthermore, the attitude may be that if the organization is to focus on inclusion, the leaders think it must be in the form of courses for the local associations, and there is no interest in this among the members. The associations give priority to freely define the content of the activities and they prefer to spend time on providing the specific activities that represent the core services of the association.

The interviewees, however, agree with the fact that engagement in arts and culture will help build mutual trust and recognition between different social groups and would be enriching, regardless of which social group one comes from, and they therefore found social inclusion important.

When asked what experiences the organisations have had with what factors support and what factors hinder the building of mutual trust and recognition between different social, economic, or cultural groups, the answer was that being isolated and not be able to take part in e.g., art and culture would be a hinder.

When asked how the activities of the associations support mutual trust and social cohesion between people, the answer in general from the interviewees were that since there was an agreement on a common goal, namely to give the participants the best artistic experience, there was also an explicit requirements in the activities that everyone trusted each other during the process and that everyone felt a sense of togetherness by having to achieve the same goal.

This experience of a high level of mutual trust could also affect, how the participants treated each other outside the activities.

When asked if the focus group also believed that social inclusion also strengthened democratic values, everyone answered that when participating in artistic or cultural activities, all were important players, and this helps to strengthen the belief in the democratic values.

Annexes

Glossary for added community values

Typically, the meaning of “**social inclusion**”⁵ in the field of arts and culture implies:

- to ensure *equal opportunities* for all to have access to and enjoy arts and culture
- to enable full and *active participation* of every member of the society in all aspects of life, incl. arts and culture. (*counter discrimination* due to social background, education, income, ethnicity, gender, or mental or physical disabilities).
- to *empower* (and cultivate) poor and marginalized people to take advantage of burgeoning global opportunities, also in the area of arts and culture.⁶

Typically, the meaning of “**social cohesion**”⁷ implies:

- To promote *mutual recognition* between different social groups
- To ensure *mutual trust* between the citizens
- To enable *co-creative* artistic and cultural activities

Typically, the meaning of “**active citizenship**”⁸ also in the field of arts and culture implies:

- To be engaged in activities that sustain and promote *democratic values and attitudes*,
- To be *involved in communities* and democracy, from local to national and global levels.
- To be *committed to the common good* and the welfare of society.

Typically, the meaning of “**environmental sustainability**” also in the field of arts and culture implies:

- To maintain an ecological balance in our planet’s natural environment and conserve natural resources to support the wellbeing of current and future generations.
- To act with responsibility to conserve natural resources and protect global ecosystems to support health and wellbeing, now and in the future.

⁵ The definition used by United Nations is: “Social inclusion is defined as the process of improving the terms of participation in society, particularly for people who are disadvantaged, through enhancing opportunities, access to resources, voice and respect for rights.”

See <https://www.un.org/development/desa/socialperspectiveondevelopment/issues/social-integration.html>

⁶ See <https://www.igi-global.com/dictionary/social-inclusion/27360>

⁷ See the State of the Art survey from the BRIDGING project; or EU Commission about “social cohesion” in the context of culture and creativity: <https://ec.europa.eu/culture/policies/selected-themes/cohesion-and-well-being>.

⁸ See <http://lllplatform.eu/policy-areas/xxi-century-skills/active-citizenship/>

Interview Guide for the State of Arts Survey

I: Frame of the Interview

Period

- January - February 2023: Complete interviews
- March 2023: Partners provide small summary survey reports, English ed.

Aim

- Disclose 5 key topics for each of the 3 focus points (1. social inclusion, 2. active citizenship & democratic values, and 3. environmental sustainability & green values), and
- Disclose 4 indicators for each topic (levels of good practice, from very good to no good).

Profile of the interviewees

- Representative leaders from the transcultural civil society sector of amateur culture, voluntary culture,⁹ heritage, and other cultural organisations.

NB: The interview can for example be made with leaders from the activities that has been examined in the desk research.

Number of interviews

- Prepare, complete and report at least 3 interviews, where each focus on at least one of the three added community values, so all three values are examined, either alone or as interrelations in the activities of the associations.

Interview setting

- Personal onsite or an online telephone / zoom interview or by an email dialogue.
- Duration max. 1,5 hours per interview (depending on capacity of the interview partner).

Be aware!

The intention is to disclose the interviewees' specific experiences from their association, and not to gain more general statements or knowledge about the topics. Therefore, the questions must try to be specific and focussed on the activities in the association, where the interviewee is active.

II: The interview guide

1. Briefing / introduction at the start of the interview

- Present yourself as interviewer.
- Present the context (the project and its objectives and key activities).
- Outline the objectives of the interview.

⁹ Voluntary culture associations are organising cultural activities with professional artist, academic experts, and other professional actors in the field, such as arts exhibitions, concerts, theatre plays, etc. Making a difference especially in the sparsely populated areas with few public cultural institutions.

- Indicate that the interview is anonymous, but the organisation will be mentioned.
- If recording: ask for permission.
- Tell how long time the interview is planned to take.
- Tell that the interviewee participates voluntarily and can ask questions during the interview to clarify issues and withdraw whenever he or she wishes during the interview.

2. The series of questions

2.1 Presentation of the interviewee

- The interviewees introduce themselves (Name, position, and tasks in their association)
- Experience, knowledge, and skills in relation to the subject of added community values

2.2 Questions about first focus point: Social inclusion

- Give an example of functions or structures in your organisation that **strengthens** social inclusion in your association.
- Give an example of functions or structures in your organisation that **weakens** social inclusion in your association.¹⁰
- Outline the 3 most important points for social inclusion (disclose the **3 topics** for the benchmarking).
- Ask for **4 indicators** for the topic:
 - Partly 2 indicators for a high degree of social inclusion
 - Partly 2 indicators for a low degree of social inclusion

2.3 Questions about second focus point: Active citizenship and democratic values

- Give an example of functions or structures in your organisation that **strengthens** good active citizenship and democratic values in your association.
- Give an example of functions or structures in your organisation that **weakens** active citizenship and democratic values in your association.
- Outline the 3 most important points for social inclusion in your organisation (disclose the **3 topics** for the benchmarking).
- Ask for **4 indicators** for the topic:
 - Partly 2 indicators for a high degree of active citizenship and democratic values
 - Partly 2 indicators for a low degree of active citizenship and democratic values

2.4 Questions about third focus point: Environmental sustainability and green values

- Give an example of functions or structures in your organisation that **strengthens** environmental sustainability and green values in your organisation.
- Give an example of functions or structures in your organisation that **weakens** environmental sustainability and green values in your organisation.

¹⁰ The intention of these two first questions about good or weak examples is to help the interviewee to be focussed on own experiences with the topic.

- Outline the 3 most important points for environmental sustainability and green values in your organisation (disclose the **3 topics** for the benchmarking).
- Ask for **4 indicators** for the topic:
 - Partly 2 indicators for high degree of environmental sustainability and green values
 - Partly 2 indicators for a low degree of environmental sustainability and green values

2.5 Questions about the relations / synergies between the three focus points

- Give an example of functions or structures in your organisation that **strengthens** the synergy between the three focus points.
- Give an example of functions or structures in your organisation that **weakens** the synergy between the three focus points.
- Outline the 3 most important points that promote synergy between the three focus points (disclose **3 synergetic topics** for the benchmarking).
- Ask for **4 indicators** for the topic:
 - Partly 2 indicators for a high degree of synergy between the three focus points.
 - Partly 2 indicators for a low degree of synergy between the three focus points.

2.6 Final issues

- Mention the prepared interview questions have been completed and ask the interviewee if he or she wishes to add something.

3. Debriefing / conclusion of the interview

3.1 Contact after the interview.

- Clarify with the interviewee whether you may contact the person for clarification (if you wish).
- Mention the interviewee is welcome to contact you if he or she has comments or wish to add something.

3.2 Follow-up and concluding thanks.

- Briefly repeat how the information from the interview will be used for afterwards.
- Thank the interviewee for participating – it has been very interesting and helpful.



Cultural activities with added community values. A Nordplus Report.

This Report has been published in the framework of the Nordplus Adult development project: “Develop online tools to assess the added community values of participatory culture (ADDED) that are carried out in the period, August 2022 – July 2024.

The partnership circle includes: Interfolk, Institute for Civil Society (DK), Council for Voluntary Cultural Associations in Denmark (DK), Culturelab (LV), Finnish Settlement Association (FI), and Department of Culture, Sports, and Leisure at Vestvågøy Municipality (NO).

The Report presents good practice examples and innovative approaches in the cultural field of providing added community values, like social inclusion and cohesion, active citizenship and democratic values, and environmental sustainability.

ADDED
COMMUNITY VALUES