



## Thematic Compendia framework

Five thematic compendia will be produced by the partners in the BRIDGING project. These publications will draw on the findings of the State of the Art survey report and share examples of best practice from across Europe.

Each of the five compendia has a team of three partners allocated to produce the content. The Editor of each compendia will have the main responsibility for gathering and producing content and ensuring this is delivered on time and within these guidelines. They will work with their co-editors to make sure their contributions present a coherent overview of their thematic area.

Voluntary Arts (UK & Ireland), as the overall editor for the series will have an additional role in gathering all the content and ensuring this is consistent and ready for publication in the master English edition.

The structure of each compendia document will be as follows:

<b>Section</b>	<b>Length (approx)</b>	<b>Responsibility</b>
Foreword	1-2 pages	Voluntary Arts
Introductions	3-4 pages	Editors
Presentation of case studies	6 x 3 pages (18 pages total)	Editors & teams (2 case studies each)
Essential findings	4 pages	Editors & teams
Conclusion	3-4 pages	Editors & teams

Through the State of the Art survey report, some broad themes and key characteristics have been identified and these should be integrated into each compendia with references to *both* the data and the quotes to show the logical progression of the BRIDGING project.

The feedback from partners at this stage of the project has resulted in some key points that we should all consider when drafting and structuring our compendia.



## Overall themes and characteristics:

### Motivations:

Focus on artistic relevance of the creative activity rather than social gains.

The activity must be desirable for participants to commit their time.

Creative content is key - if this is not strong, people do not participate > do not bond.

Clearly explaining the benefits for stakeholders is important to win their support.

### Approaches:

A sociable atmosphere is extremely important, as are the skills of the organisers.

Less formal 'class' structure and more informal, social learning and sharing.

Good preparation is important (knowing the audience, needs analysis).

Basing the activity on local culture and values can make it more relevant/appealing.

Participants should be strongly involved in decision-making.

Sustainability of activities is important to allow for longer-term bonding.

Allowing time for reflection permits the participants to understand the social effects of the activity they have been part of (which they may be unaware of until now).

### Compendia structure:

Focus on what is learnable (skills and approaches that can be gained, not personality traits which are difficult to adopt).

Include guidelines for how to monitor and evaluate against these key areas.

Possibly take a 'workbook' approach in parts to demonstrate steps providers can take.

## Specific thematic areas:

Characteristics suggested so far...

INTER-SOCIAL	INTER-GENERATIONAL	INTER-REGIONAL	INTER-CULTURAL	INTER-EUROPEAN
Good promotion and communication to new groups and demographics. Accessibility in terms of location, costs, equipment.	Feeling of contribution. Both have equal knowledge and experience to exchange.	Shorter events due to distance and travel commitment.	Bottom-up, grassroots-led. Potencies of structural offer. Responding to user needs. Non-verbal activities.	Allow extra time to adjust. Topics should (indirectly) address inter/trans-culturality. Longer projects. Open & accepting atmosphere.



# BRIDGING

CO-CREATIVE CULTURE AS  
A BRIDGE TO SOCIAL BONDING  
AND MUTUAL TRUST

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