BRIDGING

STATE OF THE ART REPORT

Overview of co-creative and participatory activities in the sector of amateur arts, voluntary culture and heritage

Erasmus+

State of the Art Report. Overview of co-creative and participatory activities in the sector of amateur arts, voluntary culture and heritage

Published: June 2018

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1   Foreword

This state of the art survey aims to provide an overview and to find good practice examples of co-creative and participatory activities in the sector of amateur arts, voluntary culture and heritage that aim at bridging social capital and promoting inclusion, cohesion and trust in our communities. The data was collected from October 2017 to January 2018 by five partners: LKCA (NL), KSD (DK), VA (UK), FAIE (PL), and JSKD (SI), and put together by EDUCULT (AT).

The applied research methodology combines quantitative data using questionnaires and qualitative data using qualitative interviews. The five national field surveys uses the same questionnaires and interview guides to ensure the processed data can be compared and presented in a multilateral context.

1.1   Definition of main terms

SECTOR OF VOLUNTARY ARTS, AMATEUR ARTS AND HERITAGE: The cross-cultural sector of amateur arts, voluntary culture and heritage is defined as consisting of three sub-groups that are all part of the third sector, civil society and non-profit organisations:

- AMATEUR ARTS INCLUDING FOLK ARTS – local associations for different kind of arts on amateur level (where the participants are active as amateurs in music, choir, theatre, dancing, visual arts, folk dance, folk music, etc.). The umbrella associations have an important role in advocating these associations.
- VOLUNTARY CULTURE – local (and national) associations that organise different sorts of mostly professional arts events, such as local classic concerts, visits by theatre groups, arts exhibitions, etc. These sorts of associations are not so well known, even though they constitute a great deal of the sector and provide/organise a lot of more professional arts and culture to the local communities especially outside the bigger cities. The "actors" of these associations can be professional or not, depending on the contexts and the countries.
- HERITAGE – associations that keep old traditions (sailing, crafts) alive or take care of monuments, associations for local history, local archives, associations for genealogy, or associations related to specific museums that deliver a lot of voluntary work for culture institutions.

CO-CREATION: The term "co-creation", in the context of this project, refers to co-creation in a free, civic context, where different citizen groups work and create together. It aims to promote social capital, mutual trust and recognition as being part of the same democratic community.

BRIDGING SOCIAL CAPITAL / SOCIAL INCLUSION: Bridging social capital and fostering social inclusion through co-creative activities is understood as essential learning outcomes of participatory and co-creative cultural activities, where formerly segregated groups are engaged in shared cross-over cultural activities, such as:

- Inter-social learning (include marginalised groups: poor, low-educated, etc.)
- Inter-generational learning (include more generations in shared learning activities)
- Inter-regional learning (include groups from city and countryside, centre and periphery)
- Inter-cultural (inclusion of minority cultures)
- Inter-European (include cross-border activities where different European traditions/cultures are engaged with a European added value)

1.2   Quantitative surveys

The surveys give an overview of the sector. They identify the participants, the practices, and the perception they have of it:

- Who are the main actors in the sector?
- What tradition do they have in terms of participatory and co-creative cultural activities, bridging social capital and what aims?
- What is their perception and their stakeholders' perception on aims and objectives in terms of bridging social capital?

The surveys provide EXAMPLES of co-creation activities in the sector:

- What sorts of events were organised: what activities, what programme? What groups were engaged, approximately how many participants?
- What were the strengths and weaknesses of the event?
- What were the outputs and outcomes?

- How did the events correspond to the aims in terms of bridging social capital?

The surveys define NEEDS of the sector in bridging social capital through co-creative activities:

- What were the main challenges of the sector to support bridging social capital?
- What does the sector need in order to overcome these challenges?

The survey gives an ANALYTICAL SUMMARY / MAIN TRENDS:

- What sorts of events were mainly organised and how did they bridge social capital?
- What are criteria/benchmarks for good practices?

1.3   Qualitative interviews

The interviews were divided in three target groups: learning providers, learners and stakeholders. For each one, different topics had been approached. Each partner provided three interviews per target group.

Learning providers (the managers and lead staff of the voluntary arts, culture and heritage associations in the partners' own organisations and related networks)

Questions covered:

- Character of organisation
- Character of activities that are organised
- Relevance of activities from their perspective
- Traditional target groups
- Aims and experience with co-creative activities between different social groups
- What social groups have been included
- Methods used
- Positive and negative aspects of this experience
- Outputs/outcomes of the these activities

Learners (members or participants in the partners' own organisations and related networks)

Questions covered:

- Character of activity one participated in
- Expectations of the activities
- Experience with activities
- Relevance of activities from their perspective
- Personal output of activities
- Suggestions for these activities

Stakeholders (representatives from departments of culture and leisure time in the related municipalities, arts and culture institutions in the involved municipalities, other civil society associations in the field of social, humanitarian and welfare, sport, etc.)

Questions covered:

- Context of municipality
- Relevance of activities from their perspective
- What activities they know
- Experience with these activities
- Output and suggestions for these activities

1.4   Contextual bias

The results of this research needs to be approached with a contextual bias. Drawing on short overviews of the national sectors provided by partners, some differences and possible angles in the interpretation of data will be identified.

General

It is hard to put in number the Polish cultural sector, as no statistics exist on the specific number of NGOs in the art and culture sector. The main difference between the other countries and the Polish sector is the absence of national umbrella organisations, although some local networking structures exist. The Slovenian sector is quite developed, with an approximate number of 3,300 NGOs in the field of culture and arts (out of 25,000 NGOs). In Slovenia, "societies" (legal term for associations) are historically the main platform of access to culture in local envi-

ronment. In the 19ᵗʰ century, they played an important role when Slovenian language was standardised and formalised; consequently, societies are key players of the cultural life in local communities in Slovenia. The UK voluntary art sector is formed of 63,000 voluntary art groups, of which the majority are non-profit organisations (registered as charities). In the UK, the networks of community-based organisations has expanded since the 1880s, today it has nearly 200 specialist national umbrella organisations. In the Netherlands, over 130 national umbrella organisations gather associations and foundations. Forty per cent of the Dutch population are involved in creative and artistic leisure activities: it amounts to over 6.4 million people. The Danish organisations in civil society are divided into two types: amateur organisations (amateurs in artistic activities) and voluntary cultural organisations (intermediaries of art and culture); they are historical key players as they have existed since 1849 (Danish constitution) and prosper ever since.

Main challenge / funding

In Slovenia, cultural societies are funded locally (municipalities). Other organisations, such as JSKD, can also participate, by a co-financing of amateur cultural programmes and projects on a national level. Also, the Polish cultural sector is funded on a local level. The state funds public institutions, the amateur arts are delegated to local governments. NGOs must acquire the funding of cultural activities themselves, by cooperating through "NGOs Cooperation Programmes" with the local government, for the duration of one year. The funds for cultural activities may be also acquired by NGOs in a form of national and European grants. Private sponsorship is also available but it is still not very popular in the field of culture. The Danish organisations are supported by diverse funds: national and local (depending on the area), they are mostly the result of history, and consequently quite motionless.

In the UK, the groups are self-sufficient; they receive less and less, or no funding from local government over the last 20 years. The national government supports some umbrella bodies, in recent years it included "participation" in its priorities. The cutbacks of funds imply a reduction of activities or a loss of practical space for some amateur groups. They have a low public profile and can consequently be hard to find for audiences. The Netherlands have a situation in-between: municipalities support amateur arts, often maintain the associations' facilities. It should be noted that the private cultural providers are growing in the Netherlands due to the scarcity of permanent positions in the cultural sector.

The contextual background can differentiate several situations: two countries with a more liberalised cultural sector (the UK and to some extent the Netherlands), a country with no specific measure and network for the cultural sector to support the existing NGOs (Poland), and countries with a local based and funded cultural sector (Slovenia, Denmark, to some extent the Netherlands).

2 Description of results along countries

2.1 Denmark

64 people participated in the survey. A slim majority of those participants were male (52%). The results showed that a great number of respondents were older: 51% were 65 and above, 30% were between 50 and 69. The higher the education is, the more people would be involved in co-creative activities: 48% had a "long higher education", 33% had a "short higher education". Only 2% of the participants had only a high school degree. The participants were mostly employed at full-time (33%) or retired (55%). They participated in various activities. The ones that gathered the most people were instrumental music (39%), visual arts (37%), drama (33%) and singing/choir (33%). All of the other activities were around the same percentage (appr. 17%), except the digital creativity (9%).

The participants had been involved mainly as organisers (81%). More were involved as participants (48%) and volunteers (44%) than as artists/teachers (30%).
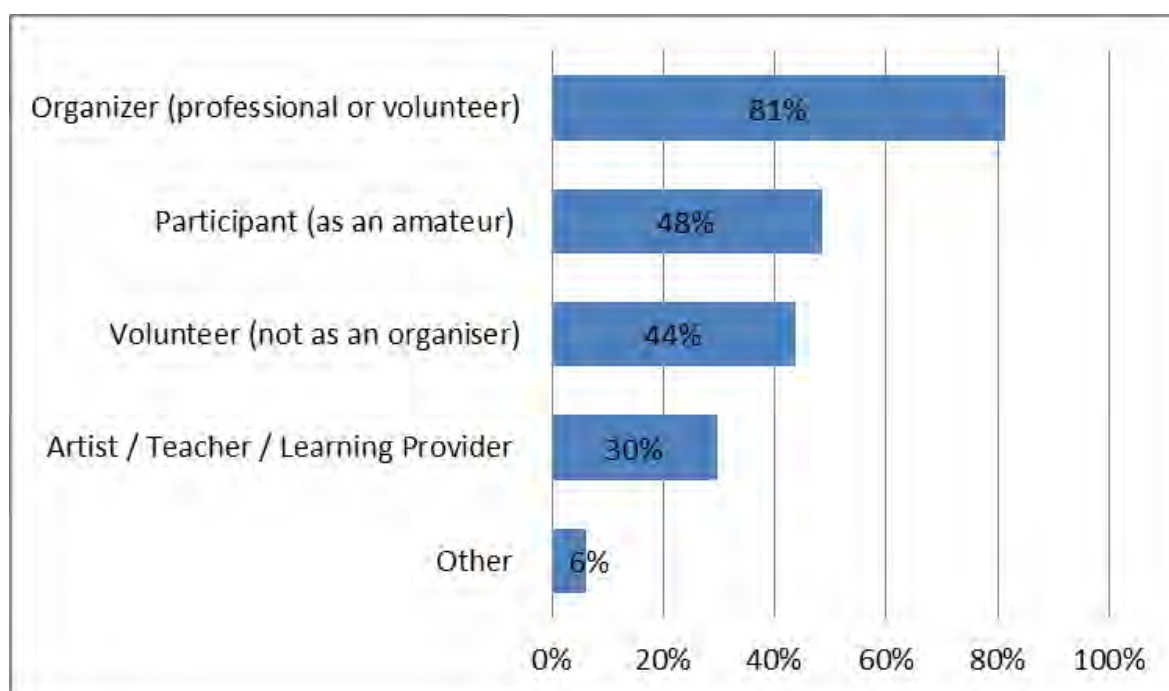
Chart 1: In what capacity have you been involved in? (Denmark)

In those activities, participants had either been involved more than ten times (31%), or only one to three times (25%). There is a gap between recurrent and sporadic participants. The participants live in local areas with a strong creative activity offer; 34% of them could attend more than 30 activities. They heard about those activities through cultural networks (78%) and cultural institutions (62%). As the

participants were mainly organisers, they are part of the cultural sphere and in the networks of communication. Families seem to have a lesser importance in the promotion of those activities (37%). To summarise, the participants in Denmark are more aged, retired and possess a tertiary education. The creative sector has a greater importance in the field of music (instrumental, singing) as well as drama. People participating in those activities are also often organising them. The creative sector is institutionalised: there is a strong offer, which relies on specific canals (cultural networks, cultural institutions). The participants are recurrently attending those creative activities.

Paradoxically, the participants perceived their groups as being heterogeneous. They said the rest of the group had a different age (63%), gender (76%), educational background (62%) and income level (48%). Nevertheless, they perceived the group as being homogeneous on its cultural/national background (54%), and for its local composition (71%). On the opposite of the overall statistic, the participants perceived themselves as more diversified than they actually are; still, they noted a same cultural background. The data show also that those activities are locally based, explaining this homogeneity. To bridge social capital, the sector needs to open its activities to a broader audience, expand its local rooting.

Unfortunately, the interviews cannot answer the question of the homogeneity of the group. To the question of which other participants were part of the group, all of the learners interviewed answered "amateur musicians".

The motivations to attend those activities seem more individually-oriented than socially-oriented. The main motivations are the gaining of satisfaction in creating (42% agreed to a very great extent, 33% to a great extent), and the gaining of a greater sense of confidence and encouragement (42% to a very great extent, 43 % to a great extent). On a social level, a fewer number was motivated to help others (27% neither great nor small extent, 16% to a small extent and, 3% to a very small extent) and to meet people they would normally not meet (31% neither great nor small extent, 6% to a small extent and, 3% to a very small extent).

Those aims have been confirmed by the interviews of learning providers; for whom those activities take place in a learning atmosphere. They are not necessarily co-creative: most of the teaching comes from the learning provider, hence few interactions between participants, for one of the interviewees. The learning providers do not mention either an outcome for themselves. The outcomes on the networks of participants are limited as well: the interviewees think that most of them already know each other. The principal outcome mentioned by the learning

providers is the gaining of knowledge for the participants. The learners inter-viewed participated in music-related activities (amateur symphony orchestra, amateur band, and amateur choir). The main goals mentioned were to learn, and to become a better musician.
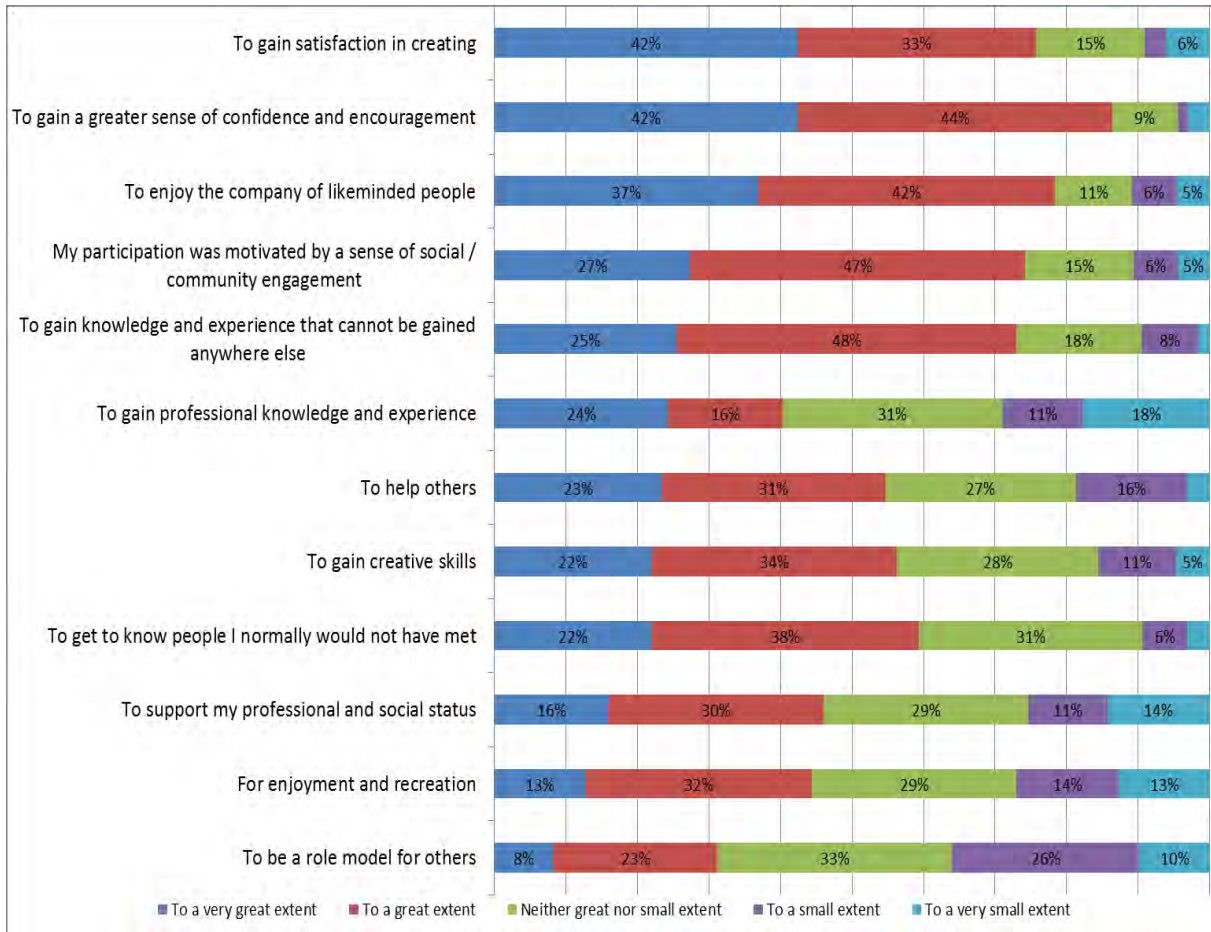

Chart 2: What was your main motivation to participate in the creative activities? (Den-mark)

Still, even though it was not their motivations, the participants agreed on the "so-cial" atmosphere of the activities. They experienced a friendly atmosphere (68% agreed strongly, 22% agreed somewhat). It was developed by a mutual help when necessary between participants (44% agreed strongly, 42% agreed somewhat). Consequently, the participants disagreed with the experience of a competitive atmosphere (32% disagreed somewhat, 22% disagreed strongly).

This social atmosphere is described by the stakeholders; they present participants as being "very fast getting to know each other" and "very open". The general openness is described by the learning providers. The participants are either open to learn from teachers, being "very ready to learn new things" or having "a great

interest in learning from the professional conductors": They are also open towards other participants, "there is great interest in exchanging ideas with others".

Overall, the participants estimated to have gained in all the categories proposed: knowledge and skills, enjoyment and recreation, addition to happiness, support of self-esteem, establishing new contacts, meeting people from different back-ground, gaining professional experience. They particularly agreed on the fact that those activities allowed them to meet people they would not have met otherwise (24% to a very great extent, 65% to a great extent).

Two of the learning providers interviewed also cited the social relevance of those activities, the necessity to build trust and solidarity to be successful. The same idea has been described by learners (the trust to rely on someone else in a band). For learners, this social gain is still secondary in the activity: it happens during the breaks, where participants can talk.

According to the survey, the activities did not create lasting relationships for most of the people. Less than half of the participants had positive effects on their social networks (7% to a very great extent, 39% to a great extent) and professional net-works (12% to a very great extent, 33% to a great extent). Some people stayed in contact after the activities (9% to a very great extent, 48% to a great extent), a bit more than half of them had subsequent cooperations (12% to a very great extent, 40% to a great extent), the activities had not a lasting influence on the partici-pants' perspectives towards other people (9% to a very great extent, 37% to a great extent). Following the results of the survey, the activities would not have a high grade of sustainability. Nevertheless, the activities could be considered as success-ful as almost all of the participants would recommend these (67% to a very great extent, 25% to a great extent).

This lack of long-lasting impact on social perspectives and networks is visible in the interviews as well. Most of the interviewees (stakeholders, learning providers, and learners) failed to identify an effect on the social networks: to the question, if the activity changed the social network of the participants, most of the people an-swered no, while other interviewees were doubtful.
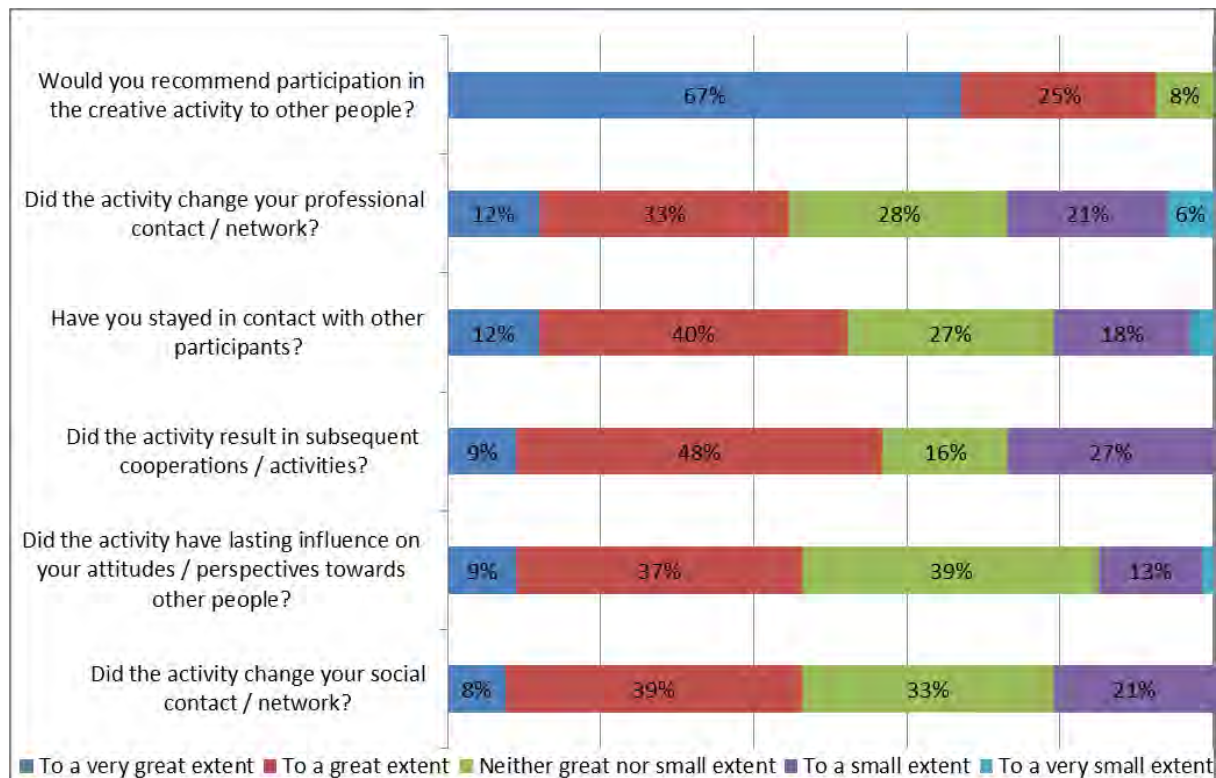
Chart 3: Sustainability (Denmark)

The weaknesses in the social value of those activities are identified by the partici-pants: it is shown with the relative lack of role in fighting in social exclusion (32% neither to a great nor small extent, 8% to a small extent, 1% to a very small extent). Still, the participants agree that the activities have a role in strengthening the community (61% to a very great extent, 33% to a great extent), strengthening trust and understanding between people (53% to a very great extent, 38% to a great ex-tent), foster dialogue between people from different backgrounds (45% to a very great extent, 45% to a great extent) and support social unity and solidarity (38% to a very great extent, 48% to a great extent).

In the interviews, there seems to be a general agreement from the learning pro-viders that solidarity and trust among people are built through a common goal, a common objective built by the learning provider to foster the group of partici-pants. Trust would then be necessary to work together.

Some areas need to be valorised according to the participants. The promotion of the activity in different communities is crucial for them (80% to a very great ex-tent, 15% to a great extent), as well as the communication and social skills of the person leading the activity (62% to a very great extent, 27% to a great extent) and an adequate place or room for the activity (64% to a very great extent, 26% to a great extent). Even though they are not ranked that high, the planning of the ac-

tivity (50% to a very great extent, 39% to a great extent) and the adaptation of the programme so that different people feel included (42% to a very great extent, 46% to a great extent) can still be regarded as important factors to make a creative activity successful in order to bring together people from different backgrounds.
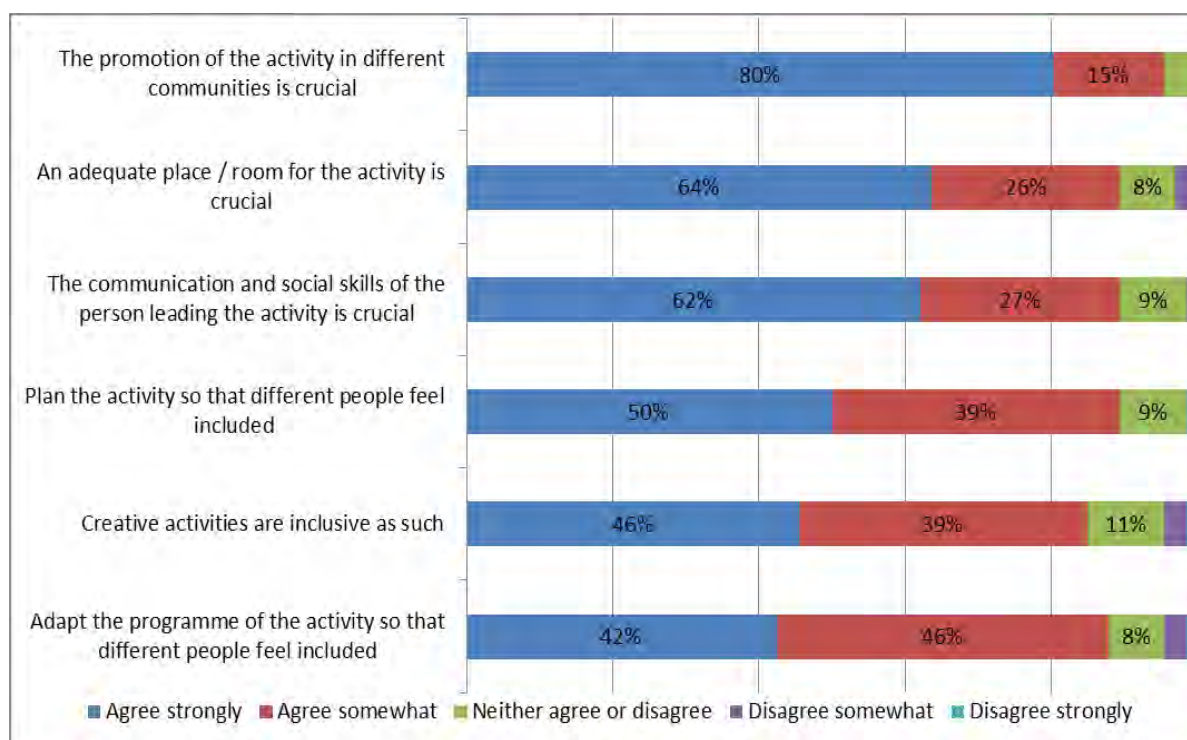

Chart 4: What aspects are helpful in order to make a creative activity successful in bringing together people from different backgrounds? (Denmark)

According to the participants, the greatest challenge in organising those activities relies on the communication skills of the learning providers. Access is one of the main concerns, before being able to co-create, learning providers need to acknowledge different culture, be able to speak different languages. One of the learning providers mentioned how this crucial need for communication is hindered by the lack of funding: they need more employees to take care of this aspect.

The Danish trend confirms that a social atmosphere (help, discussions, no competition) ultimately results in an impact on social and professional networks. The survey shows the perceived diversity among the people attending those activities; they bridge different level of education and social groups. They participate to a small extent in bridging social capital; still, they remain narrow in terms of bridging people from different localisations (inter-regional learning) and cultures (intercultural). The interviews with learners showed that the activities often focus on one or two aspects of bridging. Two of the three interviewees participated in a

project bridging different groups: one in an orchestra mixing adults and children, the other with lower classes school children (playing for them and teaching an instrument). Those activities had a great effect on learning, and on motivating the children of both projects. Co-creation can foster creativity and learning. They can be an alternative to classic and less accessible ways of teaching.

These limits are not necessarily represented in the qualitative surveys. One of the learning providers mentioned an inter-cultural bridging during an activity gathering refugees playing with Danish musicians. The outcome for the target group was a better integration. During the activity, they had time to discuss and eat with the other musicians. It was apparently a success, the target group asked to repeat it.

The planned outcomes of those activities are personal: either for knowledge or for skills. However, the non-planned outcomes of the participants are socially related: they expand their networks, meet people they would not have met otherwise. From the stakeholders' perspective, the goal is more concrete: in the interviews, they only mentioned the outcome of getting more participation. They assume that those activities have social effects too, even though they are not the most important objectives ("I regard social as a side gain"), as participants would meet new people and possibly expand their networks. The Danish stakeholders who were interviewed seemed distant towards co-creation; they said they had never been involved in a related project.

2.2   The Netherlands

262 people participated in this survey. Among them, 65% were female. The majority of the respondents were middle-aged: either between 50 and 64 (51%) or 35 and 49 (26%). Almost no young people answered the survey: only one person between 6 and 15, no one between 16 and 24. Consequently, the quasi-totality of them were either employed part-time (43%), full time (24%) or self-employed (36%). The data show neither the perspective of people in education (2%) nor unemployed (2%). The participants were highly educated: 73% had a third level education and 20% a Ph.D. The creative activities with the highest involvement are drama (48% of the respondents had been involved in it), instrumental music (47%) and visual arts (47%).

Most of the people who participated had been organisers (73% of the participants). This survey reflects more the organisers' perspective than the simple participants' (40%). Only 23% had ever participated as a volunteer. Consequently, most of them have a high attendance at creative events: 38% came to more than 10 events in the past year. They are also well aware of the cultural activities in their area: the majority (33%) could have attended more than 30 creative activities in their local area. As they are mostly professionals, the participants are integrated to cultural networks: 70% got their information about the activities from organisers, 82% from cultural institutions, 68% from their professional networks, and 72% from the internet. The respondents to this survey were mostly middle-aged, highly educated, cultural professionals. Those people have a high cultural activity; they are part of the cultural sector and consequently aware of events.

The results of the survey show that the participants in creative activities are perceived as heterogeneous. The participants differ on the age (different for 60%), gender (different for 74%), religion (different for 37 %, 52% uncertain), occupation (different for 61%), educational background (different for 48%, 30% uncertain) and income level (different for 48%, 42% uncertain). This is contradictory to our previous data. If the organisers belong to a homogeneous group (highly educated women, middle aged); the participants to the activity are more diverse. However, they belong to the same linguistic group (for 73%) and have fewer differences on the cultural/national background (for 44%).
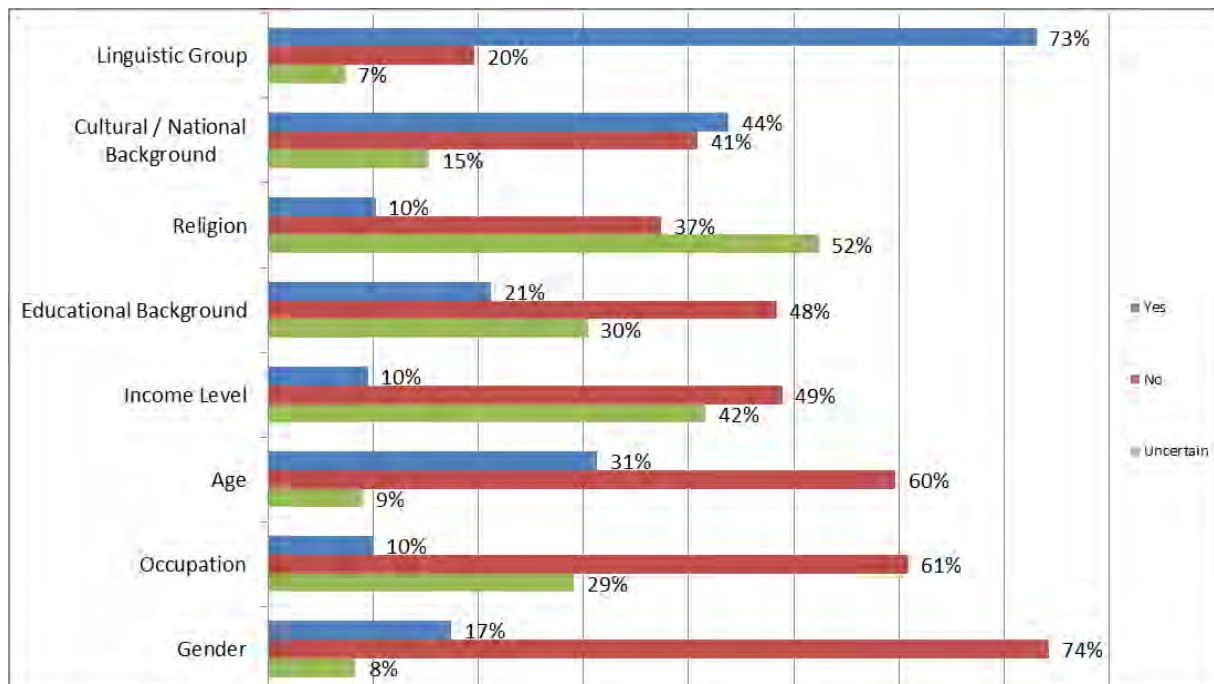
Chart 5: Thinking about the participant of the creative activities, are the majority of them of the same... (The Netherlands)

The interviews reveal different sides. The heterogeneity in the composition of the groups varies in regard to the activities proposed. Some of the participants mentioned the identical composition, a flamenco dancer presented his dancing group as "highly educated, in the age of 30 to 60", a choir singer said his group is "highly educated, above average income with a similar interest in classical music and art in general". However, another dancing teacher mentions how heterogeneity in the backgrounds of dance education would foster learning:

> "Dutch students receive a reasonably traditional education at the dance academies, while foreign students are generally more familiar with modern and conceptual dance expressions. Those differences work stimulating."

The interviewed stakeholders expressed that one of their objectives would be to bridge different groups of people. The artistic director of Music Generations (intergenerational talent development programme) mentioned how her festival bridges generations of students and elderly people:

> "My projects are always focused on bringing together people from different generations and, where possible, from different cultural backgrounds. This is the basis of all projects that I do."

The composition of the groups changes whether the aim of the activity is simply about learning, or if the goal of bridging is carried out by the organisers.

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The motivations to attend the activities are more personal, according to the survey. To this question, the categories with the most answers were the gain of creative skills (32% agreed to a very great extent, 47% to a great extent), for enjoyment and recreation (45% to a very great extent, 44% to a great extent), to gain satisfaction in creating (40% to a very great extent, 45% to a great extent). Consequently, the social motivations are less important for the participants of the survey: as being a role model for the others (29% agreed to a small extent, 14% to a very small extent), a social/community engagement (22% to a small extent, 10% to a very small extent).
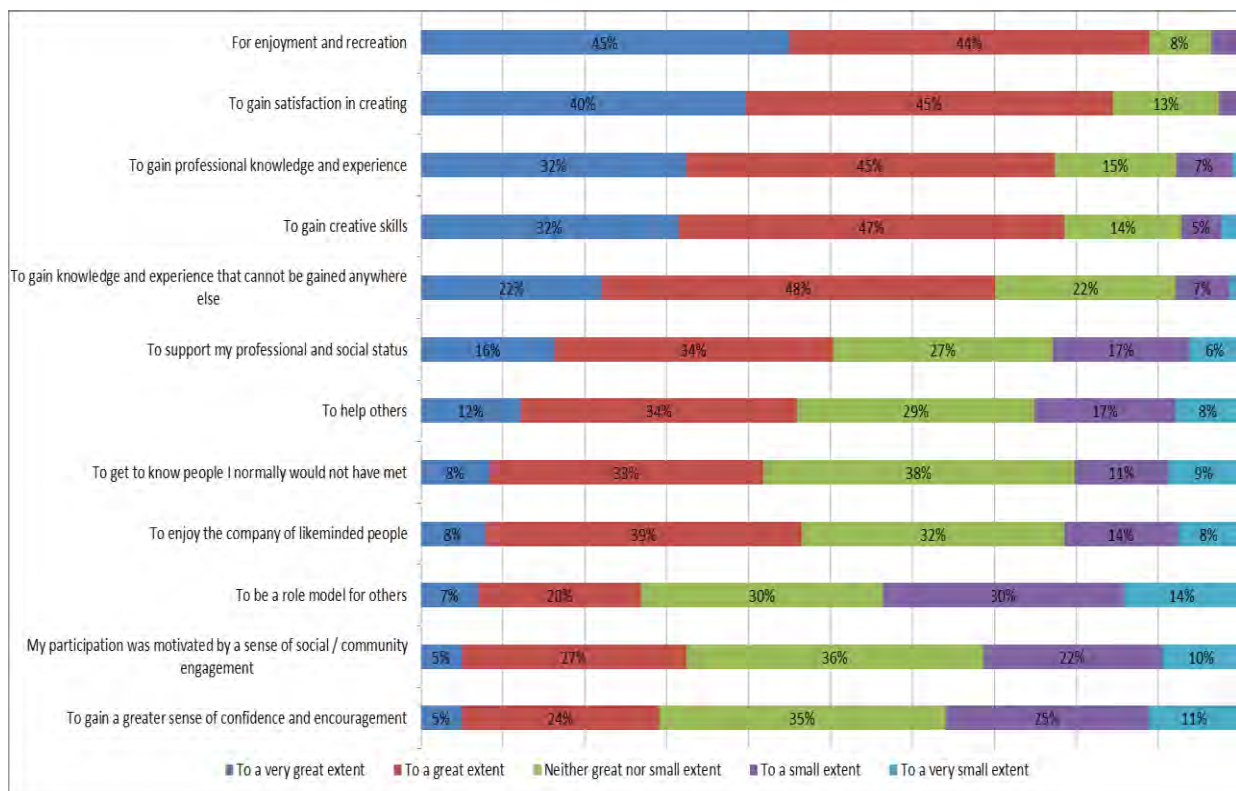

Chart 6: What was your main motivation to participate in the creative activities? (The Netherlands)

The same motivations appear in the interviews for the learner. Their main preoccupation is to become better in the chosen activity. The choir singer interviewed declared: "I signed up for the choir because of the musical and vocal challenge" and the dancer said that "[...] it is primarily about my own development: I want to become better myself".

It is also mentioned by some learning providers as the main goal of their activity, the teachers focus first on the education. A dancing teacher declared: "While the group of students is diverse in background and nationality, they pursue the same goal: becoming a dancer in a professional company for modern dance."

The social purpose of creative activity seems secondary in a learning environment. However, when the activities are less divided into teacher/students, social motivations are more important. A learning provider, piano accompanist in a nursing home for elderly people with dementia, described a more social creative activity, as it concerns taking care of elderly people: they do not have interest in learning; the activity helps them to relax.

The social atmosphere of the activities is generally good. The participants described their activities as well prepared and organised (16% agreed strongly, 69% agreed somewhat), in a friendly atmosphere (24% agreed strongly, 63% agreed somewhat), in an atmosphere of support and solidarity (23% agreed strongly, 58% agreed somewhat). They were a lot of exchange between the participants (11% agreed strongly, 62% agreed somewhat). Consequently, they disagreed with the description of the activity as concurrent, the atmosphere was not competitive (42% disagreed somewhat with the fact that it is, 15% disagreed strongly), or strict (44% disagreed somewhat, 37% disagreed strongly).

This social atmosphere is also described in the interviews. For example, the piano accompanist in a nursing home emphasised the effect of creative activities on the people and the atmosphere:

> "The activities take place in a warm, caring and relaxed atmosphere […] on the days that this activity takes place, residents are calmer and happier."

Another interviewee (choir singer) mentioned a tour he made with his choir in Brazil. This joint experience happened in a friendly atmosphere to unify the group of singers. This social atmosphere has to be constructed by the organisers. The artistic director of Music Generations explained how it helps to foster creativity: "The atmosphere between the participants is good; sometimes it needs some start-up time. […] This creates a basis for a joint performance". Besides of the purpose of making learning easier, the social atmosphere does not appear to be valued in the interviews.
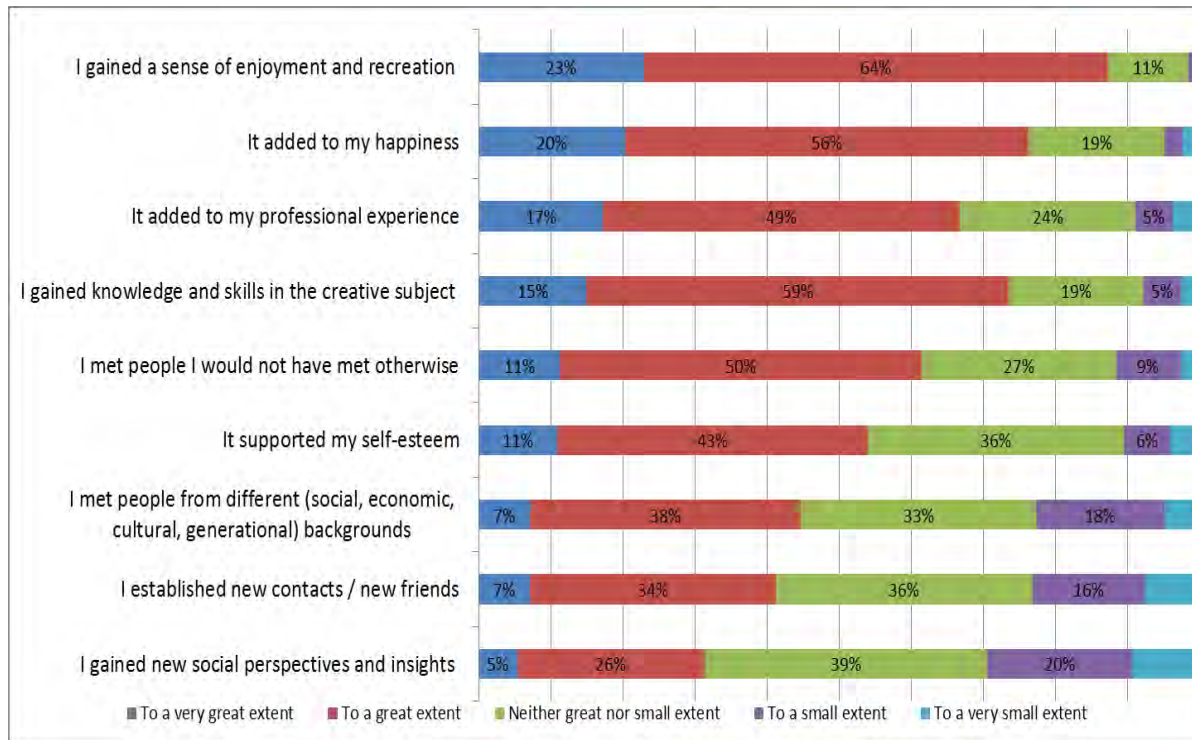
Chart 7: What did you gain from these creative activities? (The Netherlands)

The gains of the activities are connected to the motivations. Most of the participants perceived more personal than social gains from the activities, similarly to the motivations. The main gains are knowledge and skills (15% agreed to a very great extent, 59% to a great extent), a sense of enjoyment and recreation (23% to a very great extent, 64% to a great extent), and an addition to happiness (20% to a very great extent, 56% to a great extent). Only an approximate average of 40% to 50% agreed to a very great extent or to a great extent to the social gains the activity could have had. For example, only a few people gained new social perspectives and insights (5% agreed to a very extent and 26% to a great extent). Still, the activities permitted the participants to develop their professional experience (17% agreed to a very great extent, 49% to a great extent).

The interviews show that group activities foster knowledge and permit participants to learn easily. It gives alternate ways of teaching, as it is described by a music teacher: "You can consciously play with that by demanding the same rhythm from everyone or by offering the opportunity to play solos". However, a few interviews showed the development of networks as a potential gain of the activities. Most of them were focused on education and learning. The artistic director of Music Generations saw a change in the social networks of the participants following their collaboration with other generations: "Many students get the ambition to move on to a higher education. 70% of the participants will take follow-up steps in social networks".
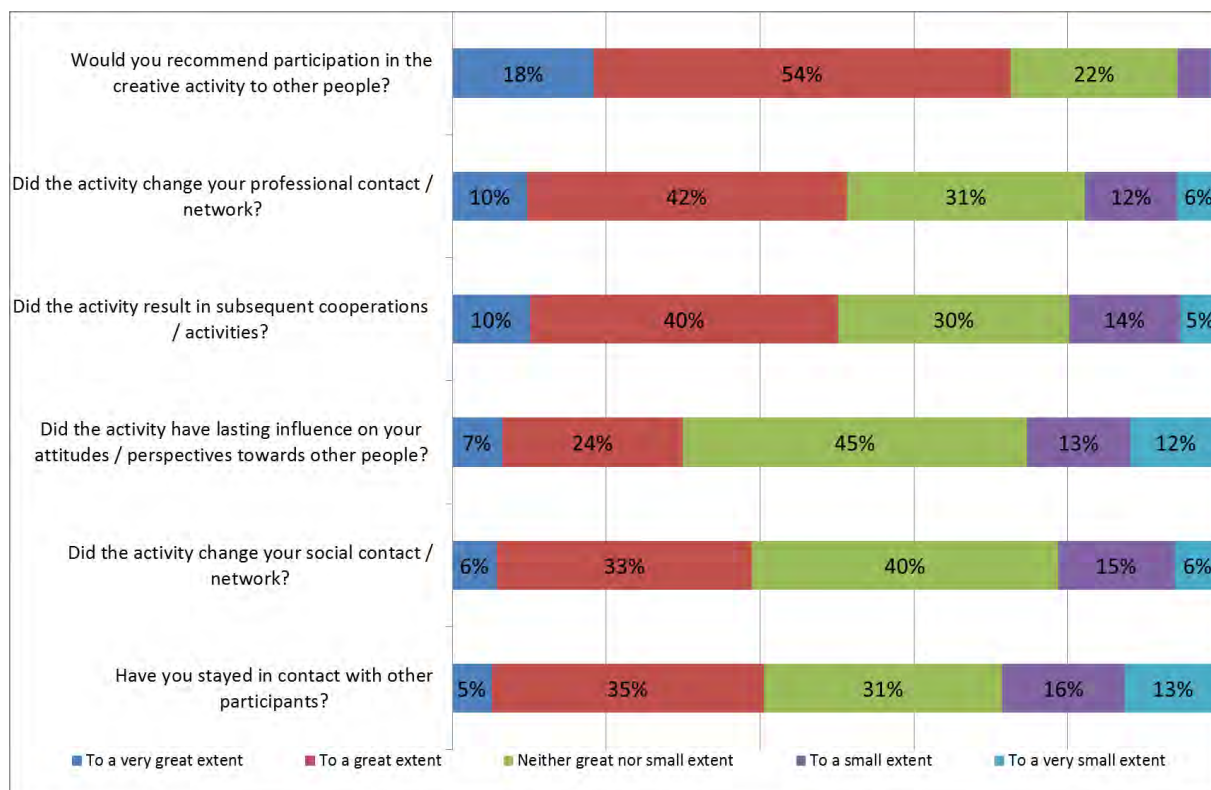
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Chart 8: Sustainability (The Netherlands)

Therefore, the sustainability of the relations made through the activities is quite short. Most of the people declared that the activity had not created lasting contacts between participants, only a few stayed in contact (5% agreed to a very great extent, 35% to a great extent). There were few impacts on changing their social networks (40% agreed neither to a great nor small extent, 15% to a small extent, 6% to a very small extent) and on professional networks (31% to neither a great nor small extent, 12% to a small extent, 6% to a very small extent). The interviewees did not mention lasting relationships following their engagements.

Paradoxically, the social value is strongly mentioned in the results of the survey. The participants said that the activities contribute to strengthening a community (39% agreed to a very great extent, 49% to a great extent), that they strengthen understanding and trust between people (31% to a very great extent, 50% to a great extent). The results are the lowest, although still relatively high, on solidarity (21% to a very great extent, 44% to a great extent) and on fighting social exclusion (23% to a very great extent, 35% to a great extent).

This data does not correspond with that collected in the qualitative interviews. Nevertheless, the social role of creative activities appears also in some of the interviews. The social role seems to be a growing concern, seen in connection with the migrant situation. The business director of the International Koorbiennale Harlem

said how they would include migrants into their festival. The stakeholders are conscious of the role that their activities have in society: "We have to be on the go, in our multicultural society, but we must also stick to the festival's own identity".

The survey shows that the main aspects to make the activity successful in bridging different people are the planning (26% agreed strongly, 59% agreed somewhat), the adaptation of its programme to different people (22% agreed strongly, 59% agreed somewhat), the communication and social skills of the activities' leader (45% agreed strongly, 44% agreed somewhat), as well as the promotion of the activity (36% agreed strongly, 52% agreed somewhat) and finding an adequate place for it (33% agreed strongly, 56% agreed somewhat). Consequently, the creative activities are less considered as inclusive as such (only 16% agreed strongly to it being inclusive, 37% agreed somewhat).

In contrast, the interviewees think strongly that the creative activities are inclusive. For example, one interviewee declared about singing "[Singing] connects people; people can experience a flow, when singing together, something happens". Inclusivity here seems like a secondary goal compared to the artistic one. The art would be inclusive itself, the role of the organiser is not social. For example, the learning provider who is a piano accompanist gives the social role to the audience. For the dancing teacher in ARTez Arnhem, binding people depends mainly on the learning environment. To have a successful event, some interviewees also mention the role of planning and the adaptation of the programme, without giving a precision or an example about it. Still, they proposed some room for improvement, with the necessity for more volunteers, and more funds, or more recognition.

The Dutch model shows that the motivations and the role of the activity influence strongly its effects. Any creative activity is not necessarily making a social change if the main goal is to learn from the institution. The trends observed in the survey (belief in a social change, sustainability of relations) are not necessarily reflected in the interviews: without a proper investment in those social actions by the organisers, the learning remains in a top-down approach, from the teacher to the student. Inclusivity of different groups cannot be summarised only as access to cultural activity. To bridge different groups, organisers need to allow a common participation and define common goals.

2.3   Poland

60 people participated in the survey. Among those people, a majority of them are female (70%). According to the answers, mainly young adults and middle-aged people are attending creative activities: the majority of them is either between 25 and 34 (37%) or between 35 and 49 years old (30%). They are highly educated: 57% of them have completed university, 22% have a doctorate level. Most of them are working full-time (59%). The most common creative activities in Poland are the multi-art form (33% of the participants had been involved in it) and craft (32%). All of the other activities are attended by an approximate average of 16%.

The survey respondents have been involved mainly as participants (57%) or organisers (53%) in activities. They have not been involved in many of these activities in 2017: a majority attended 1 to 3 activities (55%), or 4 to 6 (28%). There were only a few activities that the participants were aware they could have attended in the last year, as 53% knew only about 1 to 5 activities (then gradually decreasing). The networks are the least popular ways of learning about those activities. To hear about them, the participants relied mostly on the internet (75%), their families (60%), organisers (55%), cultural institutions (50%) and NGOs (50%).

Still, they perceived that the audience of the activities in which they were involved in was composed of diverse backgrounds concerning occupation (for 57%, 41% were uncertain), educational background (for 49%, 43% were uncertain), gender (for 71%, 19% were uncertain) and income level (for 47%, 50% were uncertain). In contrast, they perceived a homogeneous group on the level of cultural/national background (63%) and linguistic group (67%).

This homogeneity in term of cultural/national background and linguistic group is not confirmed by the interviews. On the contrary, the learning providers mentioned on several occasion how their target group is wide, including not only locals but also tourists. The stakeholders had the same position; they would create events "open to all", one interviewee even used the expression of "Agora". This paradox between target group and perceived group can be explained by the struggle to bridge different national groups. Learning providers described this possible difficulty: "Some participants preferred to spend time in their national group rather than integrating with the others". It has also been expressed by learners with linguistic barriers, this confinement can hinder co-creation. One of the interviewees gave the example of the organisers overcoming those divisions by not separating the groups and by providing interpreters.

The main motivations to participate in creative activities cited were for enjoyment and recreation (45% to a very great extent, 40% to a great extent), to gain satisfaction in creating (54% to a very great extent, 30% to a great extent) the sense of social/community engagement (32% to a very great extent, 38% to a great extent), as well as meeting people they would have normally not met (33% to a very great extent, 40% to a great extent). Participants also mentioned personal reasons: to gain creative skills, enjoyment and recreation, and satisfaction in learning. The main goals are either social or personal. The motivations concerning professional aspects are quite low compared to the others: only a few people were motivated by gaining professional knowledge and experience (27% to a very great extent, 30% to a great extent), and by supporting their professional and social status (8% to a very great extent, 30% to a great extent).
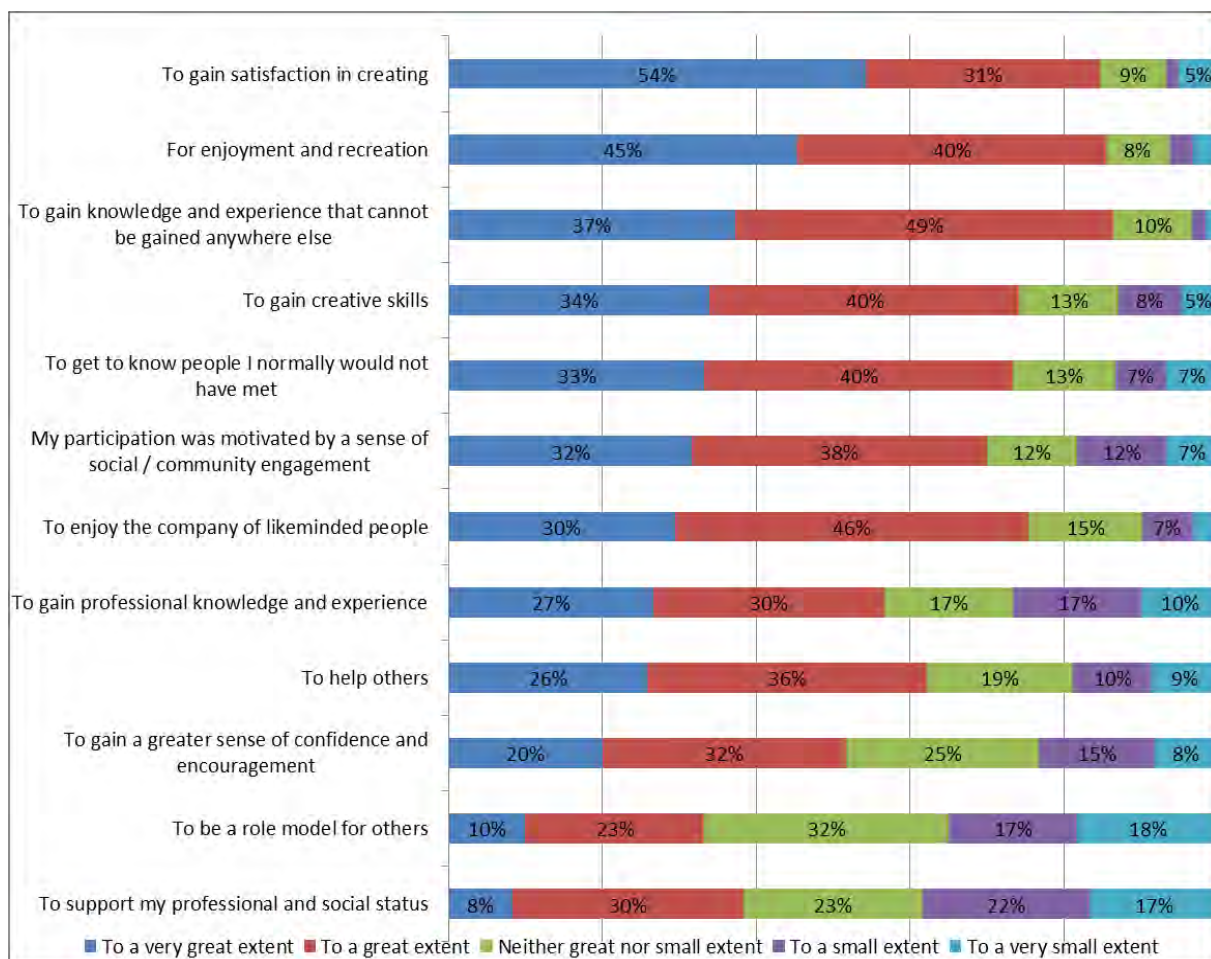

Chart 9: What was your main motivation to participate in the creative activities? (Poland)

The interviews also reflect this openness. For learners, creative activities are a way to share their traditions and culture, to "increase cultural awareness". Being open-minded can also be explained by the fact that those activities are sometimes carried out abroad; one of the interviewee participated in a theatre summer camp in

Kyrgyzstan, another in a workshop with refugees in Spain. The development of networks is also mentioned by all the Polish stakeholders interviewed as one of the goals. In that sense, creative activities mentioned by the interviewees create and foster social capital. More than this, promoting a differentiated understanding of Poland is also present in the discourse of the learning providers; several times, they mention how they want to be "breaking the stereotypes about Poland". Participating in co-creative activities is motivated by exchanging on different cultures (often focused on national cultures in these interviews), and at the same time promoting its own. The professional motivations are not as absent as in the surveys; also they exist mainly for people working in the sector. For example, one of the interviewee talked about the international artistic residences he/she organises in Bielsko-Biala: for the artists, it is an opportunity to expand their networks and to find new inspiration "by working somewhere else". However those professional motivations are absent from most of the learners interviewed, they are mainly motivated by social and cultural reasons. Only one of the learners, whom present himself as a creator that graduated from a Fine Arts Academy, said being motivated by learning new techniques and use of materials.

The survey shows that the creative activity took place in a friendly atmosphere (73% agreed to a very great extent, 25% to a great extent), in which participants were helping each-other (32% to a very great extent, 51% to a great extent). Consequently, the participants denied that the activity took place in a strict atmosphere (17% disagreed somewhat, 69% disagreed strongly). For a short fraction of the respondents, there was little interaction (8% to a very great extent, 21% to a great extent), and a competitive atmosphere (5% to a very great extent, 21% to a great extent).
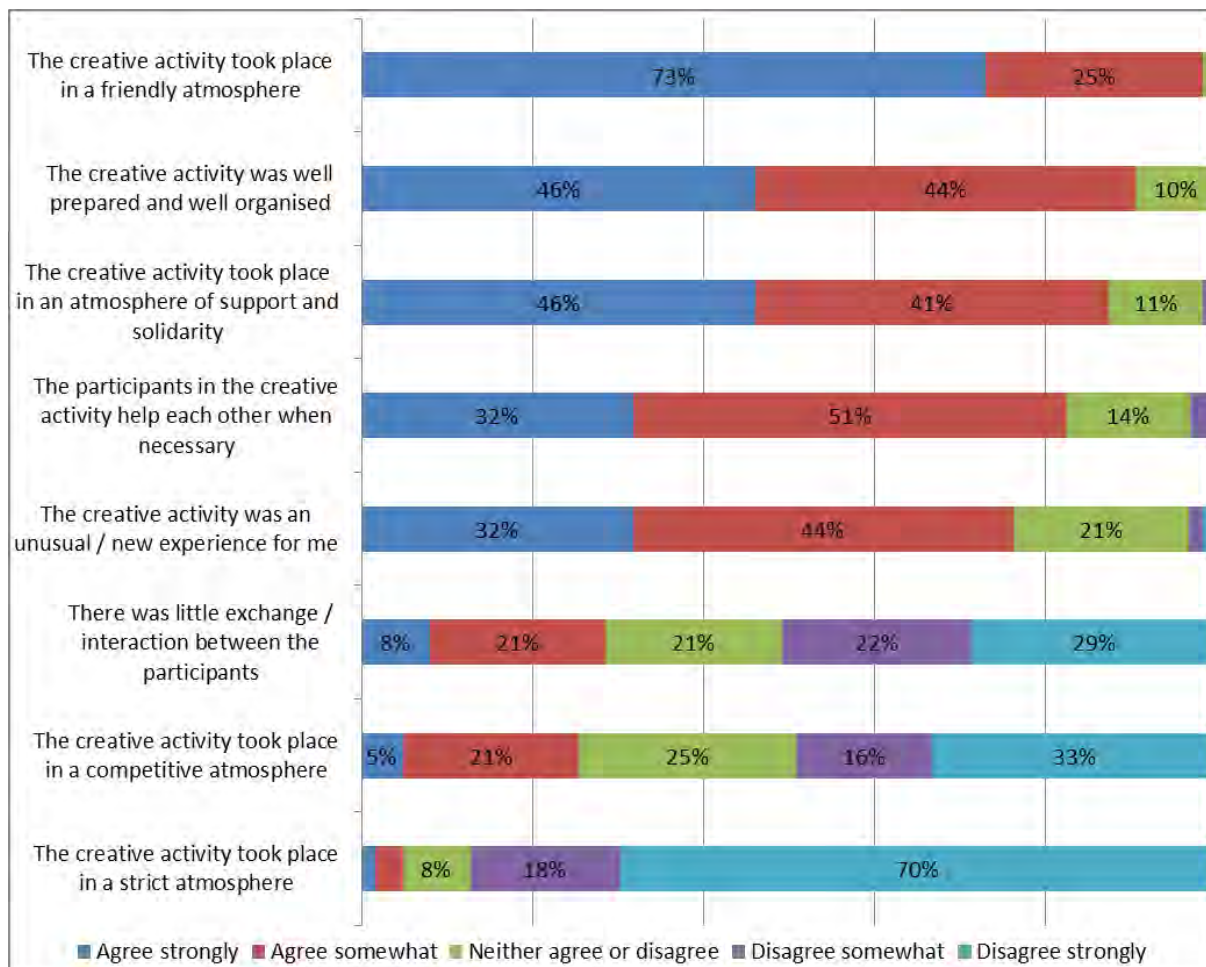
Chart 10: How would you describe the experience you made during the creative activities? (Poland)
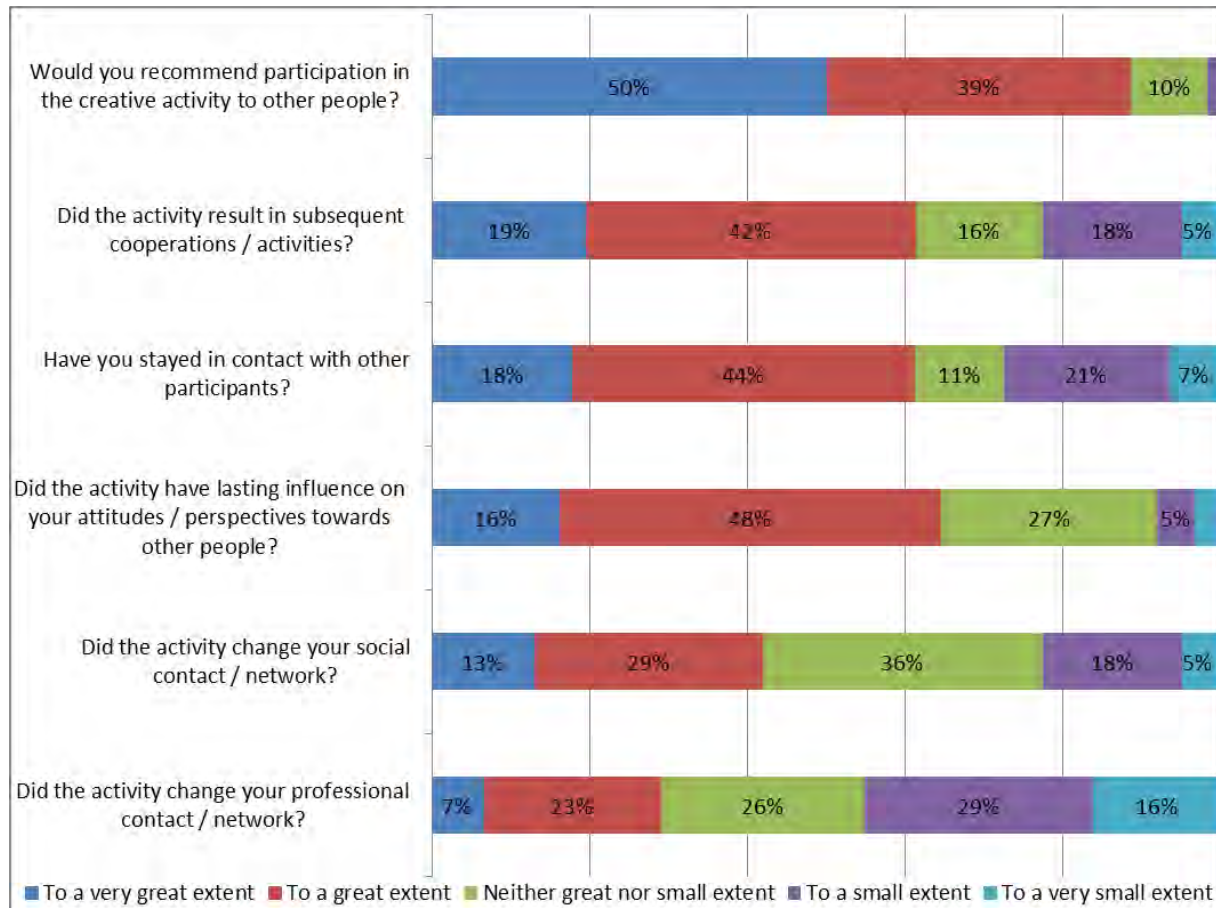
This general social atmosphere has been also described during the interviews. For example, the Slot Art (alternative culture festival in Poland) in which one of the learners participated, creates a "village", for people attending, where they live together during the event. Another interviewee talked about ice-breaking activities planned by the organisers to create this atmosphere. The learning providers described this general atmosphere as one of their missions: "The atmosphere is something you need to work about. It is important to prepare the participants, so they would cooperate. For this purpose, the first days are devoted to integration". This atmosphere is also explained by the learners by the fact that people want to be there, one of them describes the festival as "a positive chaos – in a good sense. The festival takes place during vacations when there is more feeling of freedom; people do what they want because they want it".

The participants of the survey agreed they have had many gains from this experience, both personal: knowledge and skills (32% to a very great extent, 53% to a great extent), happiness (34% to a very great extent, 43% to a great extent), self-

esteem (23% to a very great extent, 34% to a great extent), enjoyment and recreation (28% to a very great extent 41% to a great extent); as well as social: meeting new people (38% to a very great extent, 39% to a great extent) from different backgrounds (28% to a very great extent, 46% to a great extent), establishing new contacts (28% to a very great extent, 47% to a great extent), gaining social perspective (23% to a very great extent, 46% to a great extent). The only smaller gain is the professional experience: only 16% agreed to have received it to a very great extent, 33% to a great extent.

This professional aspect is not absent in the interviews, the learner participating in the Slot Festival talked about these created professional relations: "There are 'Slot Teams' initiated, that continue to work together after the festival. As an effect of the festival, there are smaller, weekend-events organised by regular Slot participants in many towns – so-called 'Slot Fests' – in between festivals". The other gains are also present in the interviews: the learners talked about the expansion of their social networks, or even the development of friendships. Learning providers cited abstract outcomes related to knowledge, for the spectators and the organisers, "[they] experience something exotic", they gain "enrichment, upgraded understanding, learning about otherness". One of the interviewed learners summarised this idea as "being a volunteer develops social and civil competences": volunteering develops social capital, by challenging the perception of society and giving ease to act within other cultural backgrounds. Those wide events often have a positive effect for the organisers, which can promote their organisations and co-operate with new contacts: a stakeholder working in the Promotion Department of Bielsko-Biala, explains how international events such as the FotoArtFestival and the Partnership Cities Festival allowed the development of partner cities for Bielsko-Biala, and for exposed artists to meet artists from other places.

The results concerning the sustainability of the developed relationships are similar to the ones on the previous question. In general, those activities had effects on more than half of the people that took part in the survey: it changed the perspec-

tive towards people (16% agreed to a very great extent, 48% to a great extent), it resulted in subsequent cooperations (19% to a very great extent, 42% to a great extent), and people stayed in contact after the activities (16% to a very great extent, 48% to a great extent). Nevertheless, the results show less change in the networks of participants: the activity changed the professional network of 29% to a small extent, of 16% to a very small extent; it changed the social networks of 35% neither to a great nor small extent, 18% to a small extent and 5% to a very small extent.

Chart 11: Sustainability (Poland)

According to those results, the activities would have an effect on people's perception, but would not necessarily change their networks. The planning of Slot Fests, or of the next edition of the Slot Festival, does not concern all of the participants. The stakeholders also mention the sustainability of the relationships as one of the challenges they have to face after the end of the project. However, the absence of lasting relationships has not been mentioned in the interviews; all of the interviewees described an effect of social networks from their experience. The devel-

opment of professional networks would be limited to the people working in the fields in which they participate.

The participants of the survey agreed to every possible social value of the creative activities they attended (strengthening a community, support social unity and solidarity, fight social exclusion). They particularly believe that the activities would strengthen understanding and trust between people (38% agreed to a very great extent, 49% to a great extent), and help foster dialogue between people from different backgrounds (36% to a very great extent, 49% to a great extent).

Those aspects appear in the interviews as well. The learning providers describe this social value as inherent to the cooperation. Co-creation can also help to tackle social issues, for example, they had to deal with the conflictual national history of the participants which they overcome through the activity, and through face-to-face meetings: "People have learned some attitudes at home, and sometimes it is getting difficult. Still, the organisers are aware of the challenge and prepared to deal with it". The learners also value openness: learning from each other would not be possible in a competitive environment. One Polish learner interviewed had the experience of going abroad to volunteer in a camp; he/she gave the example of a social cohesion between participants and locals in the Spanish refugee camp in which he attended a workshop: it was a favourable setting to bridge people from different cultures.

The survey shows quasi-unanimously that the planning of the creative activity as well as the adaptation of the activity to different people, the communication, and social skills of the person leading the activity and its promotion are crucial to make it successful and to include different people. The least voted category was the importance of an adequate place (44% agreed strongly, 34% agreed somewhat). Paradoxically, all of the respondents found the creative activity inclusive as such (44% agreed strongly, 34% agreed somewhat). In the open question, most of the people mentioned helpful aspects to bring people together that were mentioned before, in the closed questions and in the interviews (openness, solidarity, interest, atmosphere, access, communication and promotion, etc.).
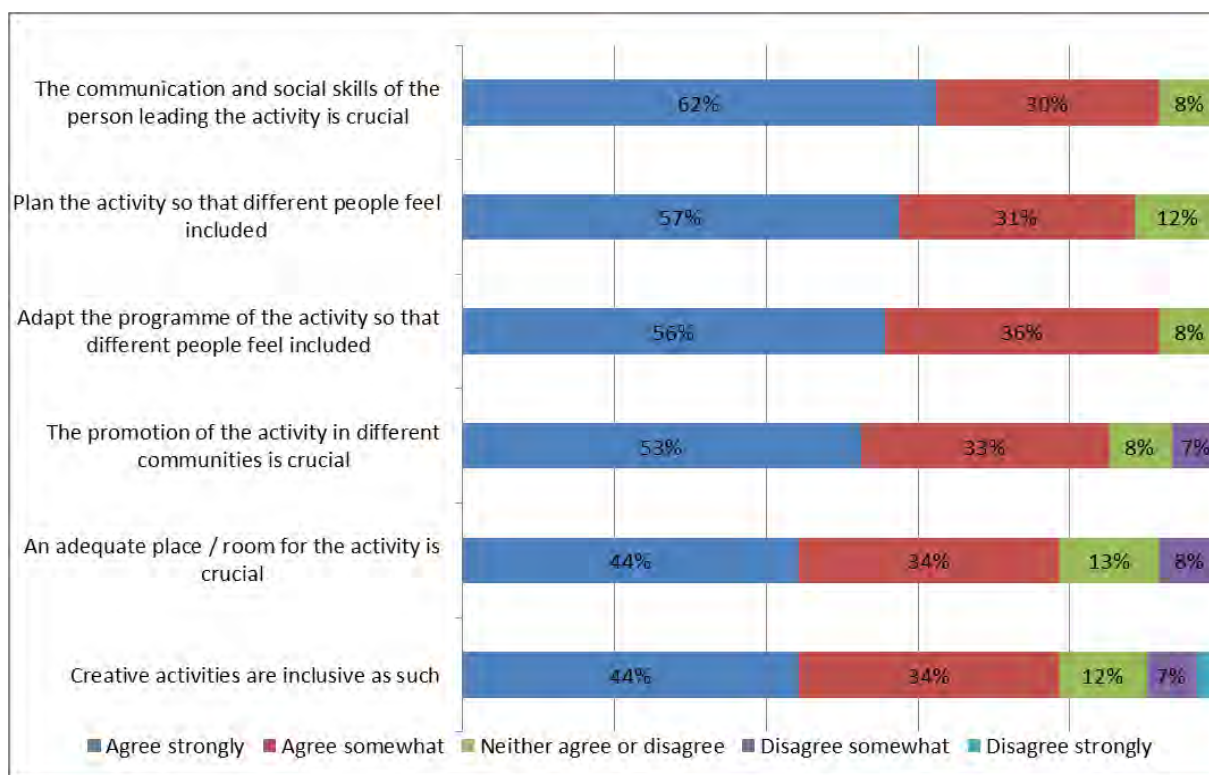
Chart 12: What aspects are helpful in order to make a creative activity successful in bringing together people from different backgrounds? (Poland)

The learning providers proposed equivalent criteria for a successful activity. Two types of criteria are given: the ones related to the learners (the openness of the learners, their will to participate and to exchange), and the ones related to the organisers (promotion, a network of volunteers helping for communication ("translation, guides"), having their own space). In the open question of the survey, someone proposed the idea of including a kind of mediator:

> "A person who knows both environments and who is able to combine them. The common element of interest is not enough. There must be a connector in the form of a man who will prepare the ground or will lead the classes so that they connect different environments and people prepared for it. If the differences are too extreme without it, there will be no yield from the activities."

2.4 Slovenia

88 people participated in the survey. Among them, the majority is female (70%). They are mostly young people, as the majority of them are between 16 and 24 years old (52%) or young adults, between 25 and 34 years old (17%). Because of the youth of the sample, many of them have only a secondary level education (41%), or a primary level education (14%). Despite that, the older people are highly educated: 22% of them have a third level education, 15% have a post-graduate education. Most of the participants in the survey are still in education (61%); after this category, many people are employed at full-time (17%). Only a few retired people participated in the survey (2%).

The kind of creative activities people take part in are mostly drama (48%), dance (41%), instrumental music (42%), and singing (36%). The least popular creative activities according to the survey are multimedia (3%) and digital creativity (2%).

The respondents of the survey had been mainly involved as participants in the activities (94%). Probably because of the young age of most of the respondents, only a few were involved as organisers (17%), volunteers (30%), artists/teachers/learning providers (28%).
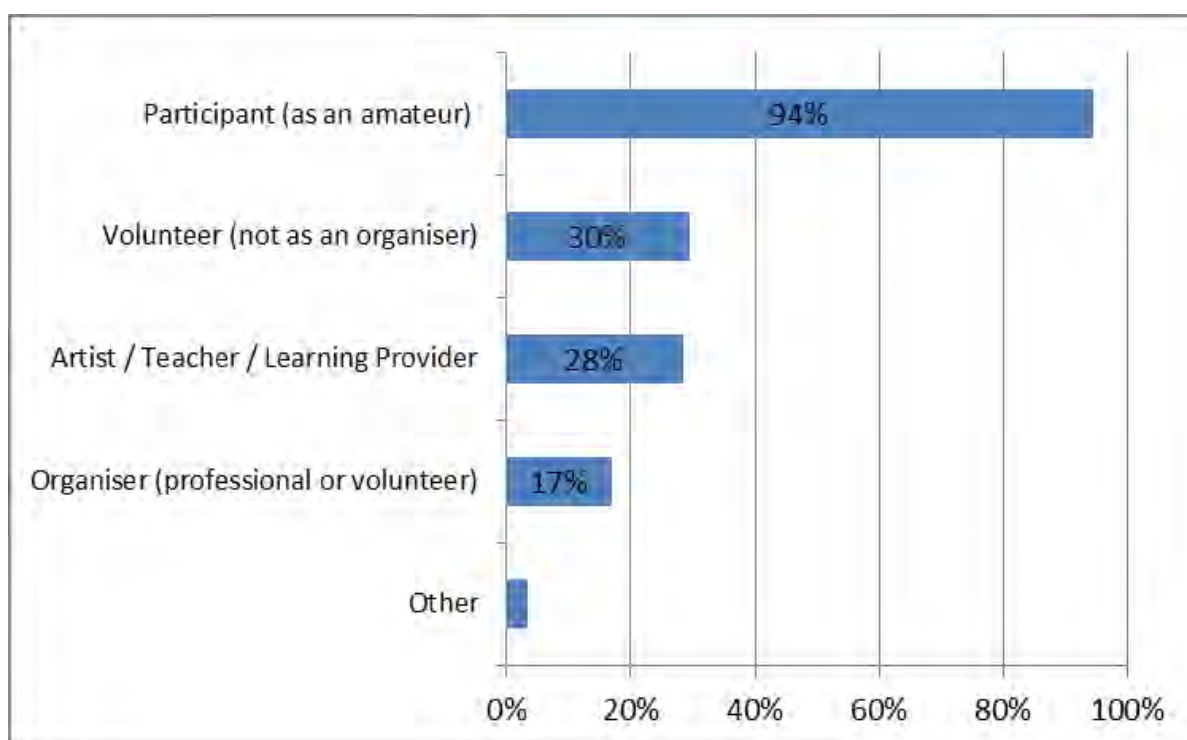

Chart 13: In what capacity have you been involved? (Slovenia)

The sample had a low participation in creative activities during the last year: most of them only came one to three times (56%), 24% came 4 to 6 times, 11% came 7 to 10 times and 9% came more than 10 times. Accordingly to the last results, the participants were not well aware of the creative activities in their local area: most of them knew about 1 to 5 activities (49%), then decreasing again, 30% knew about 6 to 10 activities, 12% knew about 11 to 20 activities, 2% knew about 21 to 30 activities and 7% knew about more than 30 activities. The ways to hear about these activities seem particularly informal among this audience, a majority of them knew it from their families and friends (81% of them), or the organisers (66% of them). Consequently, the most specialised groups are less popular: only 3% got informed from voluntary networks, 5% from professional networks.

To summarise, this sample represents a specified audience. Most of them are young, still in education, with a low cultural activity, and mainly involved as participants. The respondents are less involved in networks, neither from NGOs, voluntary networks (as they are only participants), nor professional networks (as most of them are still studying).

The survey shows that the respondents perceive the participants of the creative activity as diversified. The group is perceived to be similar in terms of cultural/national background (56% said that they have the same one) and in terms of the language (72%). Otherwise, they differ in terms of gender (different for 61%), occupation (62%), educational background (59%), and income level (51%).

This diversity is not often directly mentioned in the interviews, one learner talked about how his group (G2G) is composed of different national origins (from ex-Yugoslavia countries mostly), another learner from G2G described the group as "not homogeneous", and "put together from people from different backgrounds, different nationalities, different religions, different age groups and different studies and even work environments". Some of the stakeholders and learning providers explained how they try to reach as many different people as possible. A cultural manager presented one of his co-creative projects (the folklore group named "Tine Rožanc"), in which the organisers involve different generations. A stakeholder from the literature department of JKSD mentioned the project "Neighbour from your hill" (festival of reviews for non-professional authors with public readings in native languages), in which the primary target group were authors from ex-Yugoslavian countries, before expanding to other nationalities and languages. According to the interviews and the survey, the search for a large target group

seems to be important in Slovenian cultural activities; however, it still depends on the programme of the activities.

The participants of the survey mentioned several personal reasons as their main motivations to participate in the creative activities. The strongest ones were to gain creative skills (65% agreed to a very great extent, 28% to a great extent), to gain satisfaction in creating (71% to a very great extent, 28% to a great extent), for enjoyment and recreation (43% to a very great extent, 41% to a great extent), and to gain knowledge and experience that cannot be obtained elsewhere (60% to a very great extent, 30% to a great extent). The social motivations seem relatively lower, such as helping others (34% to a very great extent, 37% to a great extent), enjoy the company of likeminded people (35% to a very great extent, 45% to a great extent), or to meet people they would normally not meet (43% to a very great extent, 42% to a great extent). However, the social and the professional networks do not seem to concern most of the respondents: only a few of them had the motivation of a social/community engagement (21% to a very great extent, 35% to a great extent), and to support their professional and social status (14% to a very great extent, 25% to a great extent).

In the interviews, those personal reasons are not necessarily more important than the social motivations. The learners often described the activity as a hobby respectively an "active use of free time". For one of the interviewed learner, this idea is more relevant than the social motivation: "Meeting people is not a primary factor to me, but I seek knew knowledge and skills". The idea of a social activity is also described by learners; an interviewed student attending a theatre group emphasised this motivation: "For me to be part of a group is an important factor […]". Social motivations are not necessarily incompatible with enjoyment:

> "My very first motivation was to work in a group where my older brother was already involved and my mother was my first mentor. But also, the feeling of being on stage is something I enjoy".

Just like in the surveys, professional motivations are not mentioned by the interviewees (2 out of 3 interviewed learners are still studying).

With the survey, the participants described the activity as happening in a friendly atmosphere (47% agreed strongly, 45% agreed somewhat), with support and solidarity (39% agreed strongly, 55% agreed somewhat), in which participants would help each other if necessary (26% agreed strongly, 59% agreed somewhat). In their view the activity was well organised (20% agreed strongly, 68% agreed somewhat).

Therefore, they disagreed with the idea of little exchange between participants (46% disagreed somewhat, 20% disagreed strongly), and that there was a strict atmosphere (42% disagreed somewhat, 28% disagreed strongly).

Those perspectives are reflected in the interviews. The interviewees participating in the Glej theatre's project G2G described the construction of the group through the activities:

> "G2G had a positive effect on participants (youth from marginalised groups). The individuals who are usually pushed aside had to work in a group. Collaboration happened between peers that are not in the same social circle".

The learning provider from G2G explains the process to build this collaboration. First, she made the participants open up through ice-breaking activities: "We started with social games (Improvisation Theatre). So you can feel free. It is not a problem to be in an embarrassing situation". Then, she created a common goal, through common decision making:

> "It is important for them to make an obligation not to a project or a director but to a group. The group works as a correction environment (self-regulation within the group). At the final stages, a mentor (with the group) puts their individual pieces to a final production".

This process is also described from the learners' perspective, slowly opening up to the other through the project: "Also body contacts show how the group dynamic has changed – we are much more relaxed in our body contact".

The participants of the survey see many gains in the cultural activities. Most of them obtained knowledge and skills in the creative subject (52% to a very great extent, 38% to a great extent), a sense of enjoyment and recreation (56% to a very great extent, 38% to a great extent), more happiness (53% to a very great extent, 35% to a great extent), new contacts and new friends (52% to a very great extent, 38% to a great extent), and were meeting people they would not have met otherwise (49% to a very great extent, 40% to a great extent). Some other gains were not that strongly recognised by the participants: support of self-esteem (43% to a very great extent, 30% to a great extent), meet people from different backgrounds (33% to a very great extent, 43% to a great extent), gain of social perspectives and insights (25% to a very great extent, 43% to a great extent), add in the professional experience (25% to a very great extent, 38% to a great extent). The personal gains were more distinguished for most of the people than some of the social gains of the activities.
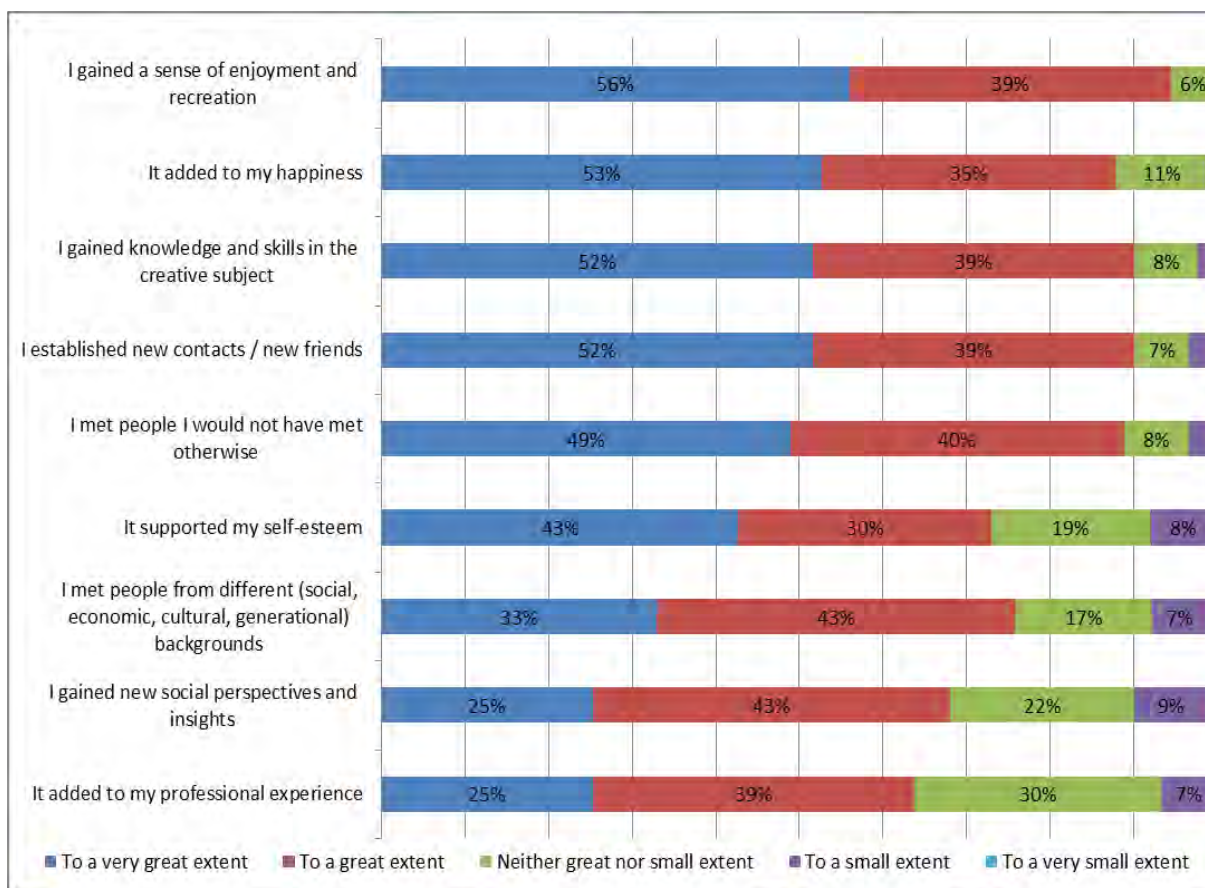
Chart 14: What did you gain from these creative activities? (Slovenia)

Those social reasons are also present in the stakeholders' discourses. They try to value them as they try to give people a space for expression in order to affirm oneself in the society: "On a personal level, learners gain in aspect of self-realisation". This idea is also presented by the learning providers: "They gained communication skills when they were given a space to express themselves, express their feelings. That is a liberating experience to feel free and express your feelings in a productive way", as well as by the learners: "Being a part of a project was important for improvement in self-image. Now, I believe in myself. I also see the group as a family". Being part of a common group is important. It induces other gains such as communication skills, self-esteem, meeting people, as well as social gains, empathy, trust, understanding. One of the learners described that as

"You get new insight, you improve your empathy and you overcome the prejudice. You meet people from social groups whose picture can be bad in public opinion and you get a new perspective".

Professional gains are more difficult to distinguish in those interviews, yet all of them show an improvement of the networks that can be used as a professional tool, as presented by one of the stakeholders: "Public readings is when you have a

chance to get in touch with other authors; and in this case with authors from different nationalities, language groups".

Paradoxically, this effect on networks is not visible in the survey. Relatively few people described a lasting influence on their perspective towards other people (15% to a very great extent, 29% to a great extent), or on their professional network (7% to a very great extent, 26% to a great extent). Although there were more effects on the social networks (26% to a very great extent, 42% to a great extent), people stayed in contact (38% to a very great extent, 44% to a great extent), and had subsequent co-operations, activities (31% to a very great extent, 40% to a great extent).
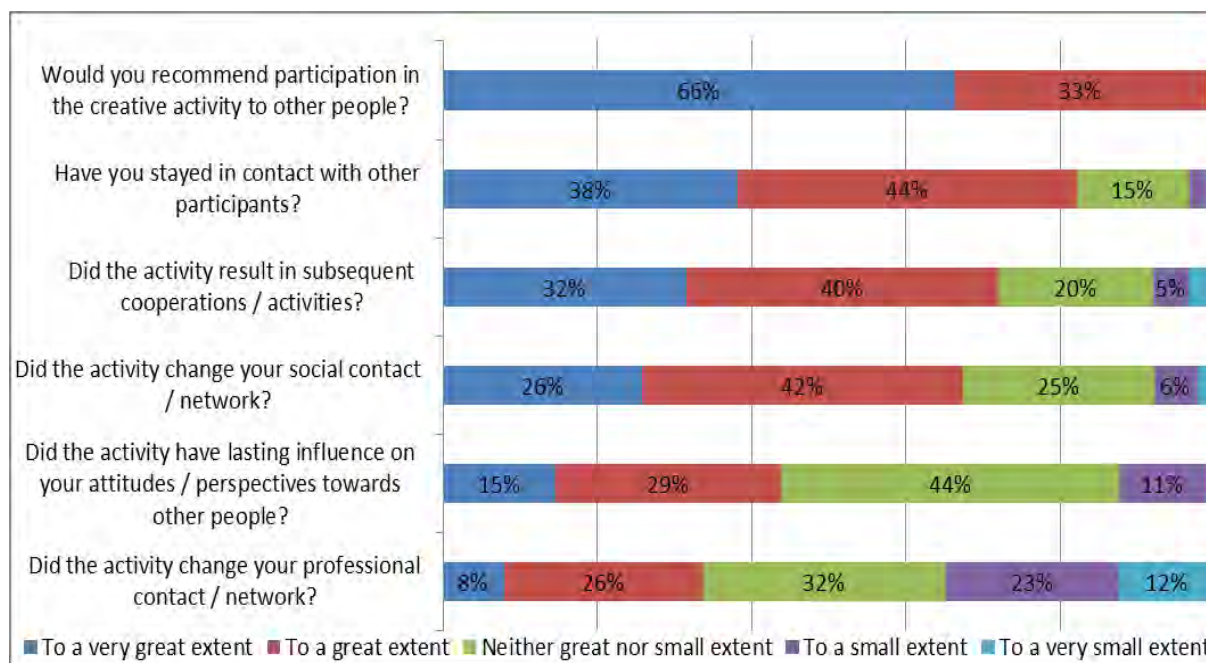
Chart 15: Sustainability (Slovenia)

That the sustainability of the relationships seems not to be a crucial factor can be explained by the context of the Slovenian sector. It is more local based, consequently with less new encounters. However, it does not correspond with the interviews, probably because of their outstanding projects which do not reflect the majority of creative activities in Slovenia.

The participants' belief in social values of the cultural activities is strong. Almost all of them think that the creative activities can strengthen a community (43% to a very great extent, 44% to a great extent), strengthen understanding and trust between people (61% to a very great extent, 33% to a great extent), foster dialogue between people from different backgrounds (52% to a very great extent, 36% to a

great extent), and support social unity and solidarity (46% to a very great extent, 42% to a great extent).

The idea that creative activities strengthen a community appear in all of the interviews, as seen before with the idea of the participants forming a group, for some even a "family". It can also help participants to confront different backgrounds, different ideas. One of the interviewed learners (involved in amateur theatre) talked about the clashing of opinions that can be provoked through co-creative activities:

> "For me, the project was breaking the bubble – accepting the reality of different opinions. How to work with a person who is strongly against gay community? For the first time, I heard a monologue from a homophobic co-actress whom I really liked as a person".

The participants of the survey agreed with all of the aspects proposed as helpful to promote understanding and trust. To bring people together from different background, an activity should be planned so that different people feel included (36% agreed strongly, 45% agreed somewhat), have an adapted programme (39% agreed strongly, 47% agreed somewhat), be promoted in different communities (36% agreed strongly, 43% agreed somewhat), have an adequate place/room (36% agreed strongly, 44% agreed somewhat), and have a leading person with good communication and social skills (46% agreed strongly, 40% agreed somewhat).

The interviews focused on the group and the presence of the so-called "mentor" (learning provider) to explain the success of the activities. There is a part of the work that needs to be made by the participants (openness, will to participate in the activity, self-regulation), but a major part of it is made by the mentor. He/she needs to manage and include different people:

> "The group leader, learning provider, still need to be the authority, but they [the participants] have to make their own artistic decisions […]. The mentor has to be present in the group to balance the relationships so that nobody is left out".

In that perspective, the programme is based on the work of the participants as they manage their own participation and make the artistic decisions.

2.5   United Kingdom

84 people participated in the survey. The majority of them were women (81%). The respondents were mostly older: the majority of them was between 50 and 64 (50%), and secondly 65 and above (29%). Consequently, this survey is limited in showing the perspective of young people (0% between 6 and 15, 2% between 16 and 24, and 6% between 25 and 34). They were highly educated: the more education the participants have, the more they participated in this survey (except for PhD: only 12% had one). Most of the people had a third level education (60%), followed by vocational education (18%) and secondary level education (11%). Because of their age, the largest participants' work status is mainly retired (35%). A majority of the respondents are either working at a full-time job (23%), or self-employed (29%).

The creative activities with the most involvement are crafts (64% of the participants have been involved in it), and visual arts (38%). Most of the other creative activities have been attended by an approximate of 20% of the participants (dance, digital creativity, drama, film, literary, multi-art form, instrumental music, photography, and singing), except for media creativity, in which only 5% have been involved.

The respondents of the survey were mainly involved in creative activities as participants (82%), which have also been involved as organisers (80%), as well as artist/teacher (60%) and volunteer (43%). The sample of the survey is varied, even though by the multiple and diversified involvements in creative activities of the participants, we can assume that the respondents have a long experience of involvement. However, most of them attend creative activities a few times per year (36% for 1 to 3 times, 31% for 4 to 6 times), or many times (26% for more than 10 times a year). The respondents are not well aware of the cultural offer they can attend; most of them knew they could have attended 1 to 5 activities (29%), 6 to 10 activities (30%), or 11 to 20 activities (23%). The way the participants to the survey heard about those activities is mainly through organisers (71%) or by the media, or internet (69%). Local authorities and NGOs seem to be less involved in the promotion of those activities (respectively 27% and 25%). To summarise, the participants in the survey are mainly highly educated retired older women participating in cultural life in several positions. The results are diversified in terms of the function the respondents occupied in creative events, the various types of attendance, but not in the demographic of its main audience (older retired women, with a high education).

According to the survey, most of the participants perceived their group as diversified: 49% think that the others have a different age and a different gender. The most varied categories are occupation (63% think the others have a different one, 30% are uncertain), educational background (56% think the others have a different one, 39% are uncertain), and income level (49% think the others have a different one, 44% are uncertain). The categories that gather the most similar people are the cultural/national background (49% think they have the same) and the linguistic group (59% think they have the same).
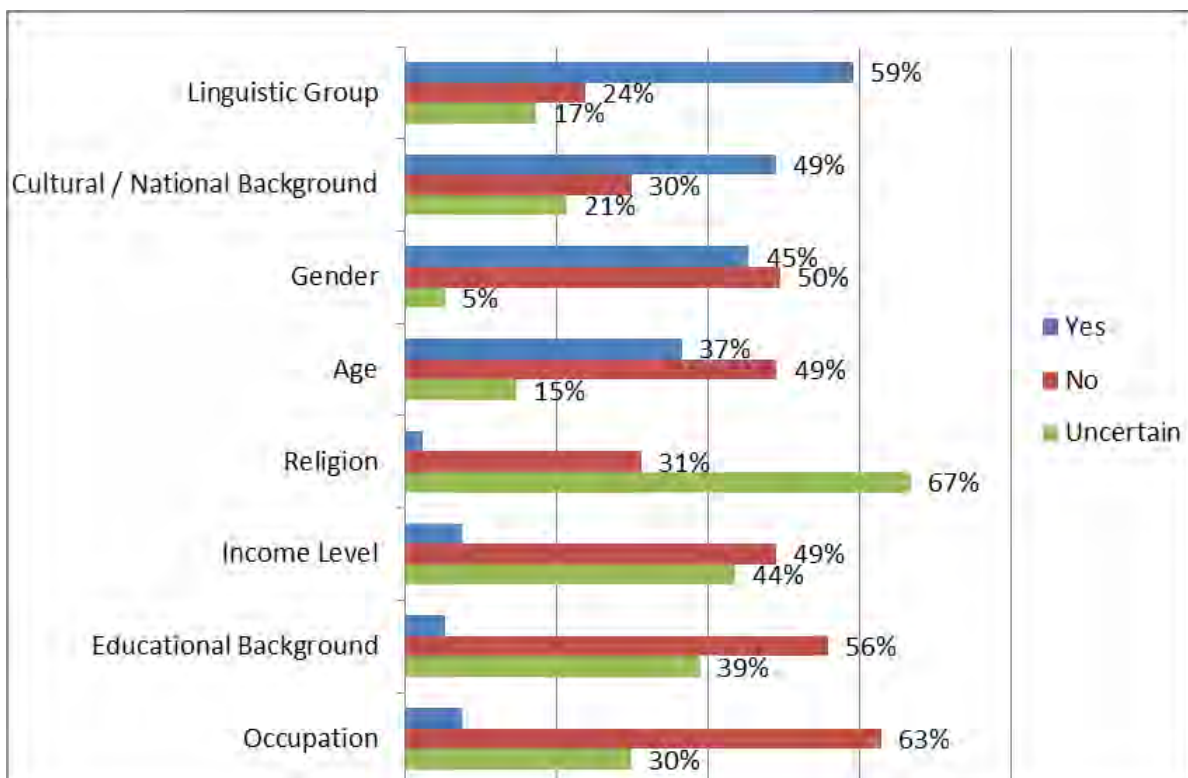
Chart 16: Thinking about the participant of the creative activities, are the majority of them of the same... (United Kingdom)

This perception of a diversified group appears also in the interviews. In many of them, diversity is an objective of the stakeholders, thus having a wide target group. A manager in a local government art venue and art service in Northern Ireland mentioned the example of a local "inter-ethnic" forum. This diversity is often limited depending on the activities. One of the interviewees explained how craft groups are often entirely female because of a social stigma. Another example is photography, as a photography course tutor explained how the equipment can be a barrier because of its price.

The main reasons for attending those activities are enjoyment and recreation (63% agreed to a very great extent, 34% to a great extent), and to gain satisfaction

in creating (68% to a very great extent, 30% to a great extent). The social gains are less important, but still they concern a majority of people, for example with enjoying the company of likeminded people (42% to a very great extent, 41% to a great extent), or to help others (30% to a very great extent, 32% to a great extent). Professional reasons seem to be less important, probably because of the retired status of a greater part of the participants: 24% said they attend these activities to gain professional knowledge and experience, 31% to support their professional and social status.

The interviewees mainly mentioned the social reasons for involvement in creative activities. One of the learners talked about his participation in a community drama group in Scotland, in which one of the main goals is to involve as many people as possible within their geographical area. For the participants, this goal gives determination to "do something different and make the community stand out, be acknowledged for having done something - pretty much out of nothing". The learning providers had a different perspective, as their main motivation, for all of them, would be "the simple joy of creativity".

In the survey, the participants described the experience as happening in a friendly atmosphere (78% agreed strongly, 22% agreed somewhat), and in an atmosphere of support and solidarity (70% agreed strongly, 22% agreed somewhat) in which participants would help each other when necessary (67% agreed strongly, 24% agreed somewhat). Consequently, the activity did not take place in a competitive atmosphere (23% disagreed somewhat that it did, 46% disagreed strongly), there was exchange/interaction between participants (31% disagreed somewhat with the absence of interaction, 61% disagreed strongly), and it did not take place in a strict atmosphere (16% disagreed somewhat that it did, 74% disagreed strongly).

This friendly atmosphere appears also in the interviews. One of the learning providers presented this pleasant atmosphere (described as "very open and accommodating") as necessary for the participants: it creates a casual "drop-in" approach, in which members can quit when they lack the necessary time and come back later, or in which new members can join easily. Another type of atmosphere is also described in the interviews; a learning provider and a learner present their creative activities as happening in a "studious" atmosphere. The learning provider describes it as

> "The participants are very focused on their work and the precision necessary to get the shot they want. There is a distinct difference between the time when the participants are dedicated to their creative activity and the social time when the group discusses and share their works".

BRIDGING

As a result, the friendly and the studious atmosphere are not necessarily contra-dictory. It is the same affirmation for one of the learners: "The individuals do mix and talk but the group is not seen as a purely social event". Still, being in a group is necessary for the activity, the other participants are used as an approval for co-creation, a "rewarding feeling of having produced something together".

The survey shows that the main gains of these activities are corresponding to the motivations. They are either personal: sense of enjoyment and recreation (57% agreed to a very great extent, 41% agreed to a great extent), happiness (49% to a very great extent, 44% to a great extent), knowledge and skills in the creative sub-ject (28% to very great extent, 49% to a great extent); or social, with a gain in meet-ing people they would not have met otherwise (38% agreed to a very great extent, 42% to a great extent), or from different backgrounds (30% to a very great extent, 36% to a great extent). Nonetheless, some gains are lower: this is the case with professional experience (only 16% to a very great extent, 27% to a great extent), and the social perspectives (27% to a very great extent, 24% to a great extent).
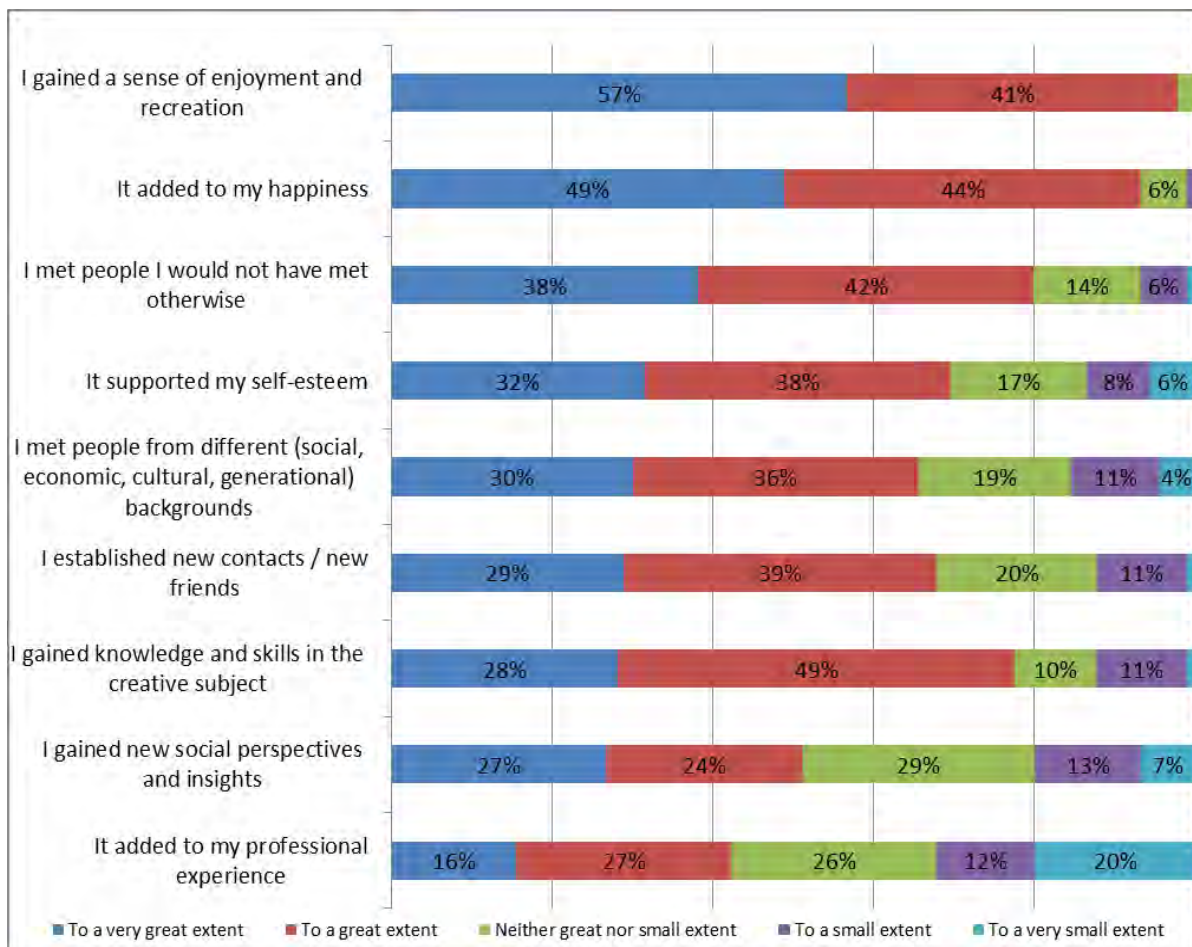
Chart 17: What did you gain from these creative activities? (United Kingdom)

These social gains were particularly reflected in the interviews, a learning provider described how the project helped participants to feel closer to their community. This learning provider began a drawing project focused on the landscape of a local area, in which the whole local community participated. This project was especially bonding as it functioned by a cooperation of those people: everyone was treated equally with no hierarchy in contributions. These social gains were also identified by stakeholders. A worker in the culture department of a local authority in England describes how creative activities can help to combat loneliness and social isolation for older people. To include everyone, the limitation of the hierarchy is a process that was often presented in the interviews, in order to have everyone contribute, still, one interviewee gave a negative side to this: it makes a decision more slowly or more difficult to make. The stakeholders are conscious about this construction, one of them spoke about changing their approach from "top-down" to "a call to local people to share their creativity", from "consumers" to "actively creative individuals". The professional experiences were also not mentioned in the interviews: the community building through co-creative activities foster the local society, but do not necessarily have an impact on professional life.

The sustainability of those activities is quite low according to the survey. For many people, the creative activities did not change their social network (31% to neither great nor small extent, 16% to a small extent, 12% to a very small extent), or their professional network (26% to neither great nor small extent, 15% to a small extent, 28% to a very small extent). For some of the participants, the activities still had some consequences: in subsequent co-operations (19% agreed to a very great extent, 37% to a great extent), or by staying in contact (25% to a very great extent, 40% to a great extent). Those activities are still a good experience: almost all of the people would recommend those (62% to a very great extent, 29% to a great extent).

Contradicting ideas are presented in the interviews. A lot of the interviewees explained how the creative activities they attended created lasting relationships. A lot of them exposed social media as a tool to connect during the activity and afterwards. Another way to develop those friendships is the time dedicated by learning providers for social bonding in an informal atmosphere. The stakeholders mentioned also that there is an effort to include people through informal activities such as games and creating "informal, relaxed conversational spaces".

The respondents of the survey believe strongly in the social value of the creative activities. More than 75% of them agreed to a very great extent or a great extent in

its role to fight social exclusion, support social unity and solidarity, foster dialogue between people from different backgrounds, strengthen understanding and trust between people, and strengthening a community. Creative activities have a strong role in the community in the UK.
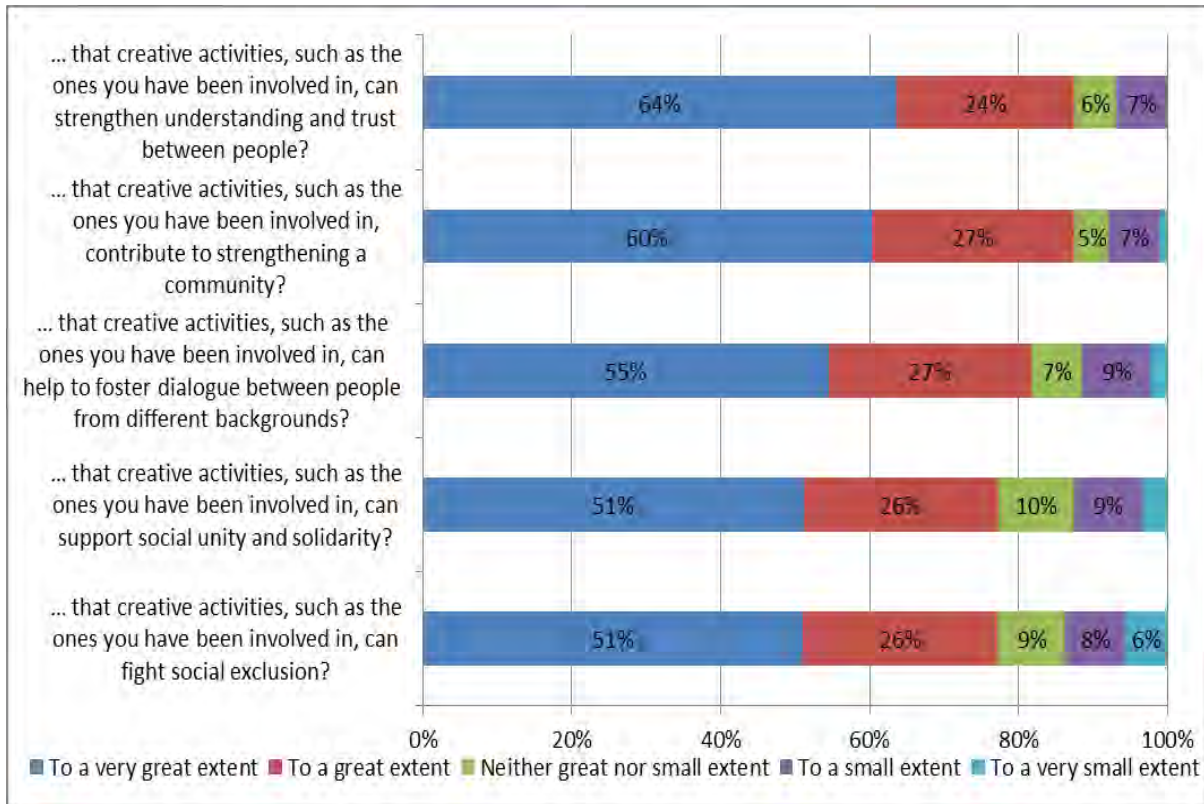

Chart 18: Social value (United Kingdom)

This idea is also present in the interviews. The tutor of the photography course (learning provider) explained how the common work allowed the bridging of people from different backgrounds. During the activity, people are starting to talk about themselves and become closer.

> "The bonds are often formed through the discussion of photography, equipment and composition but this has clearly extended to discussing the participants' life experience, background and emotions. There is a strong level of trust established through the group's activities and this becomes evident in how they collaborate, assist each other and share equipment".

The trust and understanding are described as necessary characteristics by stakeholders to foster co-creation: "[The feeling of trust] helps to break down hierarchies, and so leads to more interesting collaboration and interactions between people from different areas". The social value is especially visible in local-based projects. The learner participating in a community drama group in rural Scotland described how the local community takes shape through collaboration: "Because

we are driving the activities ourselves and see each stage as something we can be involved in at a decision-making level".

Bridging different groups promote understanding and dialogue, as shown by the learner in a community choir: "It has opened a door for many of the participants to feel comfortable with people they may have misunderstood previously".

As for the last results, almost the entirety of the participants agreed on different aspects for a creative activity to be successful in bringing together people from different backgrounds. They particularly emphasised the communication and social skills of the person leading the activity as crucial (76% agreed strongly, 20% agreed somewhat), as well as an adequate place for the activity (73% agreed strongly, 20% agreed somewhat). They ascribed relatively less importance to the promotion of the activities in different communities (63% agreed strongly, 26% agreed somewhat), the planning of the activity so that different people feel included (69 % agreed strongly, 19% agreed somewhat), and adapting the programme to include different people (62% agreed strongly, 27% agreed somewhat).

The learning providers also speculated about the reasons why an activity would be successful or not. They implied that this success depends on learners, as it needs a time commitment to develop the project and the relations between learners. Another learning provider proposed that the success depends also on the personalities of the learners and on the management from the organisers to accommodate people. The other reasons for the success of the activities mentioned by the interviewees are the decision process and common goals mentioned before: breaking down hierarchies and having a true "democratic" way of functioning seem to have been able to involve as many people as possible, and promote respect and understanding towards the creations of each person. In the open question of the survey, respondents emphasised the necessary qualities (both from learners and organisers), that could be summarised as openness and tolerance: "A relaxing friendly environment, non-judgemental attitudes, flexibility and support from others to make sure everyone is able to participate fully".

3 Comparisons between the countries

3.1   Different perspectives in the results of the survey

First, it should be restated that the difference in the surveys can be explained by the contextual differences (see 1.4) as well as the different groups that answered them. The Danish perspective is the one of organisers (81%), mainly older (above 50 years old) and retired. The Dutch respondents are more or less an equivalent group: a majority of them are also organisers, but younger (middle-aged: 51% between 50 and 64 and 26% between 35 and 49), and mostly working. The UK has similar results: a majority of educated retired women, highly participating in the cultural life, as much as participants (82%) as organisers (80%). In those three countries, the respondents are involved in the cultural sphere, and participate recurrently in the events.

The Polish respondents show a different view as most of them are occasionally taking part in activities (in the past year 55% attended 1 to 3 activities, 28% 4 to 6), and are not well informed in the cultural offer, therefore are not part of the cultural sphere. The life situation could explain to some extent this cultural practice: the older groups of Denmark, the Netherlands and the UK would have more time to dedicate to cultural activities, on the opposite of the young adults/middle-aged people of Slovenia and Poland, more occupied by work or family life. The Slovenian participants have a similar profile. They are mainly participants, still in education (52% between 16 and 24 years old 17% between 25 and 34 years old), with a low cultural activity, and not involved in the networks (cultural, NGO, professional).
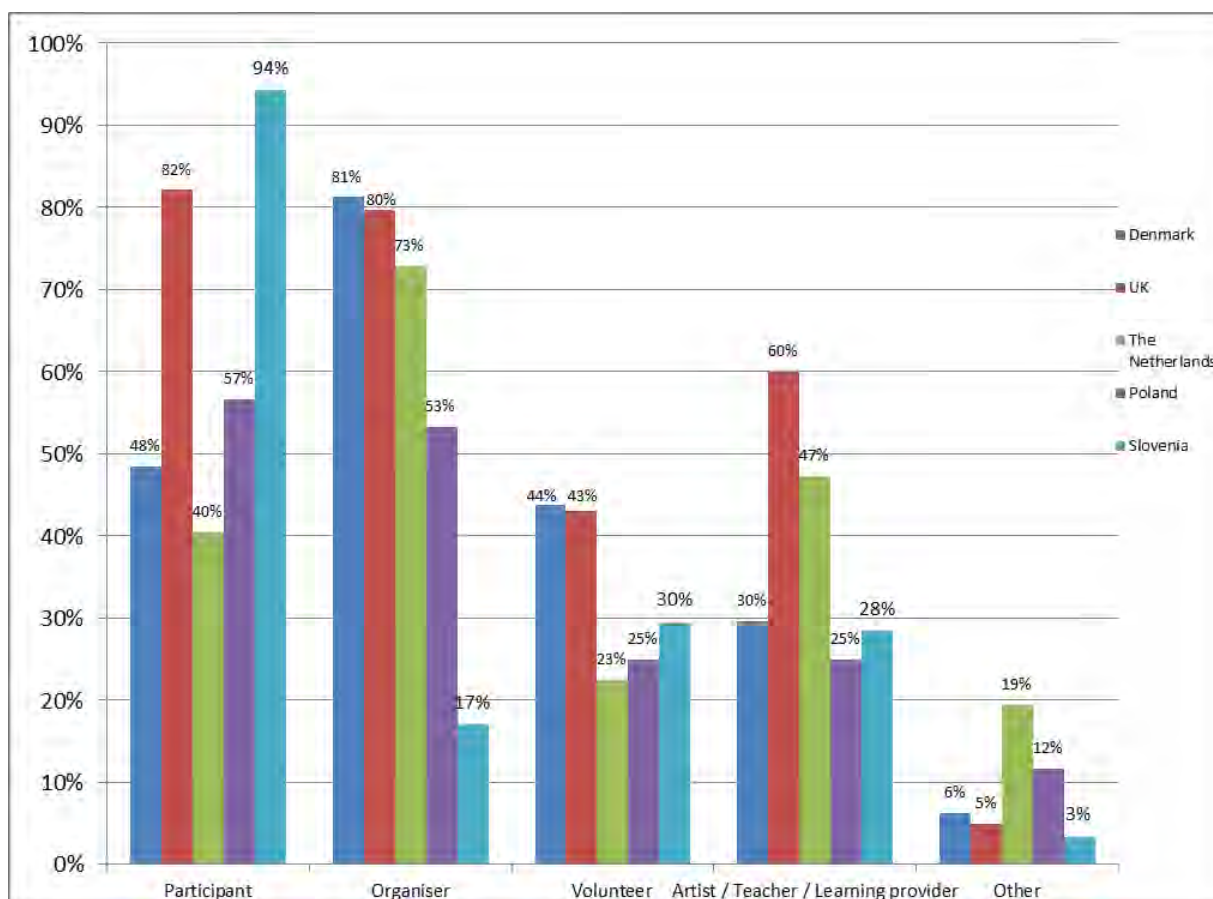
Chart 19: In what capacity have you been involved in? (all countries)

3.2 Perception of creative activities: a general agreement among the respondents

Those two models can also sometimes be visible in the questions of the survey, although there is a general agreement on some points.

In each country, the respondents of the survey perceived the group of participant in the creative activities as heterogeneous. However, all of them perceived similarities in terms of the linguistic group (the same for 73% in the Netherlands, 71% in Denmark, 59% in the UK, 67% in Poland, 72% in Slovenia) and in terms of cultural/national backgrounds (the same for 44% in the Netherlands, 54% in Denmark, 49% in the UK, 63% in Poland, 56% in Slovenia). Creative activities would then be less efficient to bridge different linguistic groups and different national groups. From these results, we could suppose that the linguistic barrier is blocking people who speak different languages to access creative activities; a bit less in the UK (probably as English is more spoken in the world). On the other hand, from the perception of the participants, creative activities would gather different ages,

genders, neighbourhood/village, religions, occupations, educational background, and income level.

The main reasons to participate in creative events are personal in all of the countries. Almost every respondent agrees on creative activities as a moment of enjoyment, satisfaction, and creativity. In general, the social role of creative activities is described as less important, especially in Slovenia (community engagement 21% to a very great extent, 35% to a great extent) and in the Netherlands (community engagement: 5% to a very great extent, 27% to a great extent). The professional motivations are low in every country; with an average of 40% people agreeing to them (either to a very great extent or a great extent). The results show that there is a general representation of the creative activities: it is a personal activity in which social motivations are not as important as personal reasons, and professional motivations are often absent.

On the question of the general atmosphere of the creative activity, all of the countries agreed once again. Almost all of the participants for each country described it as happening in a friendly atmosphere. Consequently, in none of the countries people would see the activity as happening in a strict or competitive atmosphere. The data shows that the activities are carried on in an informal atmosphere which fosters support and solidarity between participants, or help when necessary. Therefore, we can also conclude that a strict or a competitive atmosphere would have an opposite effect: blocking relations between participants and the creation of social capital.

The countries differ in the gains perceived from the creative activities. The Danish respondents agree from almost all of the participants in every possible gain (knowledge and skills in the creative subject, sense of enjoyment and recreation, happiness, self-esteem, meeting people, meeting people from different backgrounds, new friends, new social perspectives and insights, professional experience). Most of the respondents in all countries approve those categories, except for the social related gains (meeting people from different backgrounds, new friends, new social perspectives and insights) and the professional experience. The social gains are lower in the Netherlands and the UK. Those results can be explained by several factors. On the question of the respondents' motivations, the Netherlands had one of the lowest results in the social motivations; the UK had higher results, but still quite low.

Logically, there is a correlation between motivations and gains for the participants. Still the question of Slovenia remains: the social motivations were the low-

est together with the Dutch and the English respondents' ones, but its results in social gains were higher than in those two countries. This disconnection between motivations and gains in Slovenia could be explained by the relatively low age of participants which we could assume as more open-minded during and after the activities, even though it was not their first motivation to take part.

The professional network gains are low in all of the surveys. With averages between 50% and 60% for all of the countries it is one of the lowest gains. The creative activities have fewer effects on professional networks as the audience is diversified in terms of professions. Except for people working in the field in which they attend an activity, there is not necessarily an effect.

The distinction between participants and organisers appear in the question of the sustainability of the relations created by the creative activity. In the countries were the respondents were mainly organisers (Netherlands, United Kingdom, and Denmark), similar results were given. An average of 40% to 50% (by adding to a very great extent and to a great extent answers) said that the activity resulted in subsequent co-operations/activities, permitted them to stay in contact with other participants, had lasting influence on their attitudes/perspectives towards other people, and change their social and professional contacts/networks. The countries where the respondents were mainly participants (Poland and Slovenia) got higher results on two categories: the activity resulted in subsequent co-operations/activities (in Slovenia 31% to a very great extent, 40% to a great extent; in Poland 19% to a very great extent, 42% to a great extent) and the respondents stayed in contact with other participants (in Slovenia: 38% to a very great extent, 44% to a great extent; in Poland 18% to a very great extent, 43% to a great extent). Therefore, the participants would increase their social capital more than the organisers. It is easier for the participants to connect during the activity, but still the relationships formed are not always lasting beyond this specific moment. This impact is not visible in the other categories: like the three others countries, the Slovenian and the Polish respondents had an average of 40% to 50%. Paradoxically, in each country almost all respondents said they would recommend participation in the creative activity to other people. Here again, it is a proof that social gains or new relationships are not a factor of recommendation for all people. We can suppose that some of them recommend creative activities for personal reasons (gain in skills, creativity, enjoyment, etc.).

The social value of the creative activities is also accepted by all countries. All of them define the role of the creative activities as strengthening a community, un-

derstanding and trust between people, foster dialogue between people from different backgrounds, support social unity and solidarity and fight social exclusion, with an average of 80 to 90% of the respondents. Here, only the Netherlands and Denmark have different results. They share the same results with the other countries on most of the points, except for the role of creative activities in fighting social exclusion (in the Netherlands: 23% to a very great extent, 35% to a great extent; in Denmark: 24% to a very great extent, 35% to a great extent). Unlike Denmark, the Netherlands have relatively lower results on the role of creative activities to foster dialogue between people from different backgrounds (28% to a very great extent, 44% to a great extent), and to support social unity and solidarity (21% to a very great extent, 44% to a great extent). This lower social value given to the creative activities can be explained by the Dutch context. Unlike other countries, a growing part of voluntary arts are taken care of by private providers, we can suppose with a more market-related approach than the subsidised organisations and the associations. Consequently, these results show that the form of the organisation has an effect, to some extent, on the activities and how they are perceived by the participants. A private sector sphere of voluntary art groups would hinder its social role.

Here again, all of the countries agreed on the different aspects to make a creative activity successful in bringing different people from different backgrounds, with between 80 and 90% of the respondents agreeing either strongly or somewhat: plan the activity so that different people feel included, adapt the programme, having a leading person with communicative and social skills, promoting the activity in different communities, having an adequate place/room. Only the Netherlands differ on the question if creative activities are inclusive as such: only 16% agreed to a very great extent, 37% agreed to a great extent. We can also explain this difference with the privatisation of the sector, unlike other countries, the social role of creative activities is not as much developed.

The situation in the Netherlands as outlined by the interviews does not provide a representative picture for the entire sector. In the Netherlands various activities are organised on all sorts of different themes, in which the social role is important. Examples include projects for and with refugees, intergenerational projects for the elderly and young people, and projects in the healthcare sector. For funds and governments, the social relevance and social impact of activities and projects is becoming increasingly important. You can now state that this type of activity easily finds additional financing than regular amateur art activities. This situation

means that many independent artists / professionals focus on these types of projects.

The quantitative surveys give an overview of the sector. There seems to be a general agreement (with slight differences) on the perception of creative activities. The main reasons to join them for the participants are personal, before social. The groups of these activities are diversified, but the members do not necessarily connect through the activities. For some of the respondents, the activity will bridge social capital, but not for all of them. Still, the respondents have the vision that the activities could bridge and have a social value. The effects on professional networks and experiences are quite low in the results of all of the countries; more research needs to be done on the specific outcomes for the volunteers, as they were under-represented in those surveys. The surveys gather several kinds of participative activities, under different contexts. By analysing the interviews we can distinguish several different practices, more or less successful.

3.3 Comparing the results of the interviews: identification of good practice

Identifying co-creative practices

To compare the results of the interviews, it is necessary to come back to the notion of co-creation. As defined in the foreword, the term refers to co-creation in a free, civic context, where different citizen groups work and create together. Following that definition, not all of the amateur arts, voluntary culture associations or local heritage associations produce co-creative activities. Among the results and examples provided in the interviews, we can distinguish several types of activities, not all of them are co-creative. These different types of activities result in different outcomes. Through the interviews, we can discern the non-co-creative activities, and the "real" co-creative ones. This distinction can also be understood by the concept of *cultural capability* designed by Nick Wilson and Anna Bull (2017: 5)[1]: co-creation participates in the vision of a cultural democracy by promoting the freedom of creation and everyday cultural participation to citizens. In that sense, co-creation can bridge social capital. As the link between the individualisation of cultural practices and the decline of social capital has been studied by Robert Put-

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[1] Wilson, Nick, Bull, Anna (2017). *Towards cultural democracy. Promoting cultural capabilities for everyone*. King's College London.

nam (1995), associations can bridge segregated social groups by establishing co-creative processes[2].

As mentioned before, the context of the Dutch cultural sector makes it the most particular partner among the five. The interviews show the example of private teachers: Lenneke Gentle is an independent entrepreneur in dance. Through her classes, she teaches children, sometimes in company of their parents. The classes have individual results: dancing methods can contribute to the learning ability of a child, as proven by the higher CITO scores (children evaluation in the Netherlands) after the classes. This conception is also visible in public *domain*: Hanneke Koolen is a dancing teacher for ARTez Arnhem. Her lessons happen in a group; consequently, they can create social connections between the participants. This outcome is secondary (or even not necessary) for the dancing teacher. Her main concern, and the one of his students, is to "concentrate on their own individual development and future". The group is still useful as he creates an environment that "challenges and encourages work in the programme". The environment is not as social as described in the survey in which the group would help each other with support and solidarity. Those results can also be seen in the Danish interviews, from stakeholders, learning providers and learners. Most of them did not do co-creative activities: their motivations and their gains were related to the activity but not to social capital; consequently, the activities do not result on sustainable relations. The diversity of the group is not an objective either. On all of those examples, there is group work but there is no common objective or outcome. Being in a group is helpful but not necessary (except in group-based activities such as choir, orchestras, etc.).

On the other hand, different outcomes resulted from the interviewees who did co-creative activities. The Slovenian example of the Glej Theatre's project G2G (Generation to Generation) shows the perspective from the learners, learning providers, and stakeholders. This is an example of co-creation: the participants collaborate together in order to create a common show. Young people prepare a performance aimed at young people. They produce a show, and at the same time learn theatre, while forming a group. For the stakeholder, this is a new perspective for preparing a show, alternative to the classical ways of production, that will allow them to target a hard to reach audience (young people) with plays adapted to their demands. The learners described how this project changed their perspec-

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[2] Putnam, Robert D. (1995). "Bowling alone: America's declining social capital*." Journal of Democracy 6*: 65-78

tives toward theatre, made them part of a group and allowed them to voice their opinions and make them public on stage.

"Top-down" or "bottom-up" practices: which role for the participants?

This distinction between non-co-creative practices and co-creative practices comes along with a different management from the learning providers. Basically, it could be summarised as "top-down" and "bottom-up" practices. The first one would define the participant as a consumer (the hierarchised relation goes from the institution to the participants), when in the second they are a creative active individual with means of cultural expression (the institution and participants are on the same level).

In the "bottom-up" perspective, the learning providers' role is not as clear as in the "top-down" one. The interviews concerning the G2G project (as seen before) and the interviews from the United Kingdom provide us insights on this type of functioning. This can be explained by the fact that this type of active participation is one of the objectives of the UK cultural policy. For example, one of the interviewees has been involved in a community drama group in rural Scotland. Each year, the drama group tried to involve as many people as possible in the production of a local play. To function, they took out hierarchy, which hindered the decision process (the decisions are taken by the participants regardless of their status, and not the stakeholders or the providers). In that way, everyone can contribute and everyone is involved in the decision-making process. All of the examples note how this participative aspect can also help to go above the inherent social divisions of activities.

The learning providers are here to define a common goal. In the rural drama group, it is the final play just like in the G2G example. The learning providers have to adapt programming to include everyone's point of view: "The organiser needs the skills to manage social situations carefully to allow everyone to feel welcome and participate equally as this is not an easy task".

A Polish interviewee contributed the perspective of a stakeholder. For the stakeholders, co-creation supposes a full commitment of the institution and to trust the participants. This stakeholder supports ideas from the participants:

> "If there is somebody coming with an idea for a creative activity – and the idea fits the mission of the institution – the space, as well as organisational / merits / advisory support is being offered by the institution. [...] The participants of the events are also

the clients. Many of them come back, as private persons, for example to see a new exhibition or to attend an event".

The participants have a new position: they are creators and at the same time clients of the cultural institution. They "possess" the means of cultural production of the institutions which reconfigure their own role to frame and support the participants. However, it should be noted that finding the right balance between active participation and work is important, as one of the interviewee mentioned how their positions can create conflict concerning the question of remuneration: "For some participants, there is an unfair expectation of professionality while also expecting flexibility and everything for free".

On the opposite, the "top-down" approach may be a more classical way of programming: the learning providers teach directly the participants. In that sense, the learning provider's position is close from a school teacher having an educative function.

Different practices result in different effects on social capital

The inclusion of the activity is different depending on the grade of the co-creativity of the activities. In the least co-creative projects, inclusivity is a synonym of access to the activities. In most of them, the institutions include by letting participants to voice their point of views and to create through the institutions' means of cultural production.

In that sense, for non-co-creative activities, inclusivity can be optional, or not even addressed. A Danish stakeholder declared "I regard social as a side gain", a Danish stakeholder said that the social relevance of these activities is "maybe not so important".

For co-creative activities, depending on the activities, various aspects of bridging may appear (inter-social, inter-generational, inter-regional, inter-cultural and inter-European). Although the inter-regional type of bridging may be more difficult to reach. Most of those activities are locally based by lack of means, or because of the difficulties in planning. It should be noted that a lot of the co-creative activities' stakeholders and learning providers have presented their programmes as "open to all", without mentioning a specific target group. Often, those activities are aiming at the local people regardless of their social, generational, cultural, or European backgrounds. Specific activities can foster specific target groups as it is the case of the G2G project aiming at young people (as they will produce something for young people).

Including participants' points of views needs special efforts from the institution. During the G2G project (Slovenia), the organisers hired a specialist of theatre science and psychology to help open up the learners to have "intimate stories from participants; they need to feel safe". Opening up is a way to bridge people, to create empathy between participants and to form a group. One learning provider presented it as:

> "That is a liberating experience, to feel free and express your feelings in a productive way. The project also brought to the realisation for the participants that other people also have problems".

This idea appears also in the learner's perspective:

> "You get new insights, you improve your empathy and you overcome the prejudice. You meet people from social groups that can be picture as bad in public opinion and you get a new perspective".

Ultimately, the co-creative activities are the ones with the most effects on participants' networks. They foster the creation of a group (one interviewee presented "a village", another "a family"). Participants are more likely collaborating after having created something together, reached a goal, than by simply being in the same class, following a same lesson. The participants also draw a specific relationship with the organisation, as shown by the volunteers creating non-official Slot Festival in Poland ("Slot Fests") in between the editions of the festival.

How to improve creative activities?

To improve the creative activities, we can look at the needs mentioned by the interviewees. There is a general agreement, regardless of the fact that the activity is co-creative or not, on what they would need. The first point mentioned by interviewees in each country is the financial aspect. All of them need more funding, either to pay for material, to support volunteers, or to plan activities on a bigger scale. These results prove that funding for amateur artistic activities is lacking in every country participating.

The second aspect mentioned is the idea of "recognizing" the activity. In every country someone presents that amateur arts should be recognised as a social activity. This argument also explains why the activities would need more funding. The interviewees stay unclear on how they would like to get this kind of recognition or what they mean by it, although we can assume that it would be in political action, either by financial or political (ideological) support. A stakeholder from the UK phrases it as:

> "[I want] the recognition and support for creative activities to continue to grow. The best reasons to support more of such activities are recognising the social, economic and health and well-being benefits, that being creative is part of being human".

The learning providers and stakeholders of co-creative activities described other needs that do not appear in the other interviews. They mentioned the necessity to train volunteers and learning providers to have a more adapted role in those activities. This need confirms our previous affirmation of a changing role of the learning providers. One Slovenian interviewee working in the G2G project emphasised the teaching for a specific "method of work for mentors".

4 Annex

4.1 Table of charts

4.2 Survey Questionnaire

Questionnaire „Involvement in Creative Activities"

Thank you for your agreeing to participate in our survey! It is an important contribution to the analysis of co-creation and bridging in our country.
When the questionnaire refers to co-creative activities, we mean activities within art and culture because we think they can bridge and make connections between people and groups that have different living conditions and social status, etc.

BRIDGING

Your participation is anonymous and your IP address will not be saved. Answering the questions takes about 10 minutes. We would be glad if you take this time. Please do not use the backward / forward buttons of your browser, otherwise the survey may be cancelled.

Many thanks! For further questions please contact: [...]

1. Gender: female ❑   male ❑

2. Age

6-15	❑
16-24	❑
25-34	❑
35-49	❑
50-64	❑
65 and above	❑

3. Level of Education

Primary level education (primary school)	❑
Secondary level education (secondary schools/high schools)	❑
Vocational education (Trade/technical/vocational training)	❑
Third level education (University degree, Master degree)	❑
Post-graduate education (Doctorate degree, post-diploma degree)	❑

4. Work Status

In education	❑
Part-time employment	❑
Full-time employment	❑
Self-employed	❑
Unemployed	❑
Retired	❑
Other	❑

5. What sort of creative activity have you been/are you involved in? (multiple answers possible)

Crafts	❑
Dance	❑
Digital creativity	❑
Drama (theatre, musical, etc.)	❑
Film	❑
Literacy	❑
Multi-artform	❑
Media creativity	❑
Music (instrumental)	❑
Photography	❑
Singing / Choir	❑
Visual Arts	❑

Other   ❑

6. In what capacity have you been involved? (multiple answers possible)

Participant (as an amateur)   ❑
Organiser (professional or volunteer)   ❑
Volunteer (not as an organiser)   ❑
Artist / Teacher / Learning Provider   ❑
Other   ❑

7. In how many of these creative activities have you been involved in in the past year (one course or group counting as one activity)?

1-3   ❑
4-6   ❑
7 -10   ❑
In more than 10   ❑

8. How many different creative activities are you aware of that you could attend in your local area? (One course or group counts as one activity)

1-5   ❑
6-10   ❑
11-20   ❑
21-30   ❑
More than 30   ❑

9. How did / do you hear about the activities? (multiple answers possible)

From family/friends   ❑
Informed by the organisers   ❑
Informed by the cultural institution   ❑
Informed by a non-governmental organisation   ❑
Informed by the local authority   ❑
Through voluntary network   ❑
Through art networks   ❑
Through professional network   ❑
Through media /internet   ❑
Other   ❑

10. Thinking about the participant of the creative activities, are the majority of them of the same …

	YES	NO
Age	❑	❑
Gender	❑	❑
Neighbourhood / Village	❑	❑
Cultural / National Background	❑	❑

Linguistic Group	❏	❏
Religion	❏	❏
Occupation	❏	❏
Educational Background	❏	❏
Income Level	❏	❏

11. What was your main motivation to participate in the creative activities?	To a very great extent	To a great extent	Neither great nor small extent	To a small extent	To a very small extent
To gain creative skills	❏	❏	❏	❏	❏
To gain knowledge and experience that cannot be gained anywhere else	❏	❏	❏	❏	❏
To gain professional knowledge and experience	❏	❏	❏	❏	❏
For enjoyment and recreation	❏	❏	❏	❏	❏
To gain satisfaction in creating	❏	❏	❏	❏	❏
To gain a greater sense of confidence and encouragement	❏	❏	❏	❏	❏
To support my professional and social status	❏	❏	❏	❏	❏
My participation was motivated by a sense of social / community engagement	❏	❏	❏	❏	❏
To enjoy the company of likeminded people	❏	❏	❏	❏	❏
To be a role model for others	❏	❏	❏	❏	❏
To help others	❏	❏	❏	❏	❏
To get to know people I normally would not have met	❏	❏	❏	❏	❏
Other (please specify)					

12. How would you describe your experience did you make during the creative activities?	Agree strongly	Agree somewhat	Neither agree or disagree	Disagree somewhat	Disagree strongly
The creative activity was well prepared and well organised	❏	❏	❏	❏	❏
The creative activity took place in a friendly atmosphere	❏	❏	❏	❏	❏
The creative activity took place in an atmosphere of support and solidarity	❏	❏	❏	❏	❏
The creative activity took place in a competitive atmosphere	❏	❏	❏	❏	❏
The participants in the creative activity help each other when necessary	❏	❏	❏	❏	❏
There was little exchange / interaction between the participants	❏	❏	❏	❏	❏
The creative activity took place in a strict atmosphere	❏	❏	❏	❏	❏
The creative activity was an unusual / new experience for me	❏	❏	❏	❏	❏

13. What did you gain from these creative activities?	To a very great extent	To a great extent	Neither great nor small extent	To a small extent	To a very small extent
I gained knowledge and skills in the creative subject	❏	❏	❏	❏	❏

I gained a sense of enjoyment and recreation	❑	❑	❑	❑	❑
It added to my happiness	❑	❑	❑	❑	❑
It supported my self-esteem	❑	❑	❑	❑	❑
I met people I would not have met otherwise	❑	❑	❑	❑	❑
I met people from different (social, economic, cultural, generational) backgrounds	❑	❑	❑	❑	❑
I established new contacts / new friends	❑	❑	❑	❑	❑
I gained new social perspectives and insights	❑	❑	❑	❑	❑
It added to my professional experience	❑	❑	❑	❑	❑
Other (please specify)					

14. Sustainability	To a very great extent	To a great extent	Neither great nor small extent	To a small extent	To a very small extent
Did the activity result in subsequent cooperations / activities?	❑	❑	❑	❑	❑
Have you stayed in contact with other participants?	❑	❑	❑	❑	❑
Did the activity have lasting influence on your attitudes / perspectives towards other people?	❑	❑	❑	❑	❑
Did the activity change your social contact / network?	❑	❑	❑	❑	❑
Did the activity change your professional contact / network?	❑	❑	❑	❑	❑
Would you recommend participation in the creative activity to other people?	❑	❑	❑	❑	❑

15. Do you believe …	To a very great extent	To a great extent	Neither great nor small extent	To a small extent	To a very small extent
… that creative activities, such as the ones you have been involved in, contribute to strengthening a community?	❑	❑	❑	❑	❑
… that creative activities, such as the ones you have been involved in, can strengthen understanding and trust between people?	❑	❑	❑	❑	❑
… that creative activities, such as the ones you have been involved in, can help to foster dialogue between people from different backgrounds?	❑	❑	❑	❑	❑
… that creative activities, such as the ones you have been involved in, can support social unity and solidarity?	❑	❑	❑	❑	❑
… that creative activities, such as the ones you have been involved in, can fight social exclusion?	❑	❑	❑	❑	❑

16. What aspects are helpful in order to make a creative activity success-ful in bringing to-gether people from different backgrounds?	Agree strongly	Agree somewhat	Neither agree or disagree	Disagree somewhat	Disagree strongly
Creative activities are inclusive as such	❑	❑	❑	❑	❑
Plan the activity so that different people feel included	❑	❑	❑	❑	❑

Adapt the programme of the activity so that different people feel included	❑	❑	❑	❑	❑
The communication and social skills of the person leading the activity are crucial	❑	❑	❑	❑	❑
The promotion of the activity in different communities is crucial	❑	❑	❑	❑	❑
An adequate place / room for the activity is crucial	❑	❑	❑	❑	❑

17. What aspects have you found to be helpful in bringing together people from different backgrounds? (open question)	

4.3   Interview Questionnaires

LEARNING PROVIDERS

(the managers and lead staff of the voluntary arts, culture and heritage associations in the partners' own organisations and related networks; professionals (artists) leading the activities)

A Introduction

A1 Please describe in what creative activities you have been involved in and in what role you participated? (What creative sector? What were your responsibilities? Where and how often did it take place? Who are the other participants?)

A2 How would you describe the idea and objectives of the creative activity you have been involved in? (What was goal for the activity? What are the target groups that participate? What do they gain from their participation? What are the results of such activities?)

B Social Relevance of Creative Activities

B1 Thinking about the activities, how would you describe the atmosphere they take place in, for example the interaction and exchange between participants? (Are participants in these activities generally open to other people, do they look for new contacts?)

B2 What do you think are the long-lasting impacts of such activities on the participants? Do you believe that in these activities participants can meet people they normally would not, does it change their social network? (Could you provide any examples?)

B3 How would you describe the social relevance of these activities? Do you believe that they are important for building trust, solidarity and understanding between people, and if so, why and how? (Could you provide any examples?)

C Co-Creative Activities

C1 Have you been involved in any activities that have specifically targeted different participant groups and aimed at bringing together people from different backgrounds; for example people from different age groups, people from different cultural or national backgrounds, the inclusion of poor people, people from different regions? Could you describe this experience?

C2 What are the positive, what are the negative aspects in organising and leading activities that bring together people from different backgrounds (does not matter if the activity specifically targeted different groups)? (Is it difficult to reach various groups of people? Do you have to make a specific effort in the programme of the project? What are specific things one has to think about when organising, etc.?)

C3 What makes such activities successful, what are the reasons for such an activity to be successful in term of bringing together people, building trust between people?

C4 How would you describe the outputs and outcomes of creative activities that bring together different people?

D Needs / Future

D1 What would help you in order to support and realise co-creative activities through which different groups of people are brought together?

D2 What do you wish for in terms of the creative activities you are involved in? What would be helpful in the future?

D3 We have reached the end of the interviews. Do you have any things you would like to add that we have missed?

STAKEHOLDERS

(representatives from departments of culture and leisure time in the related municipalities, arts and culture institutions in the involved municipalities, other civil society associations in the field of social, humanitarian and welfare, sport, etc.)

A Introduction

A1 Please shortly describe your affiliation and the perspective of your association/institution on creative activities taking place in your surroundings? (What activities are taking place? Do you cooperate in these activities? Who are the participants and are they also your clients?)

A2 How would you describe the relevance of creative activities in your surroundings? (What are the objectives for the activity? What are the target groups that participate? What do they gain from their participation? What are the results of such activities?)

B Social Relevance of Creative Activities

B1 How would you describe the personal relevance of such creative activities for participants? (Do you believe that in these activities participants can meet people they normally would not, does it change their social network? Could you provide any examples?)

B3 How would you describe the social relevance of these activities? Do you believe that they are important for building trust, solidarity and understanding between people, and if so, why and how? (Could you provide any examples?)

C Co-Creative Activities

C1 Do you know any activities that have specifically targeted different participant groups and aimed at bringing together people from different backgrounds; for example people from different age groups, people from different cultural or na-

tional backgrounds, the inclusion of poor people, people from different regions? What was your experience with such activities?

C2 What do you believe are the positive aspects what are the challenges of such activities that bring together people from different backgrounds (does not matter if the activity specifically targeted different groups)?

C3 How would you describe the outputs and outcomes of creative activities that bring together different people?

D Needs / Future

D2 What do you wish for in terms of the creative activities you in your surroundings? What would be helpful in the future?

D3 We have reached the end of the interviews. Do you have any things you would like to add that we have missed?

LEARNERS

(members or participants in the partners' own organisations and related networks, people that participated in the activities that learning providers organised)

A Introduction

A1 Please describe in what creative activities you have been involved in and in what role you participated? (What creative sector? Where and how often did it take place? Who are the other participants?)

A2 What are your expectations when participating in creative activities? (learning of skills; getting to know other people; etc.)

A3 How would you describe the idea and objectives of the creative activity you have been involved in? (What was your personal objective for the activity? What are the target groups that participated? What do people gain from their participation? What are the results of such activities?)

B Social Relevance of Creative Activities

B1 Thinking about the activities, how would you describe the atmosphere they take place in, for example the interaction and exchange between participants?

(Are participants in these activities generally open to other people, do they look for new contacts?)

B2 What do you think are the long-lasting impacts of such activities on you and on other participants? Do you believe that in these activities you can meet people they normally would not, does it change your social network? (Could you provide any examples?)

B3 How would you describe the social relevance of these activities? Do you believe that they are important for building trust, solidarity and understanding between people, and if so, why and how? (Could you provide any examples?)

C Co-Creative Activities

C1 Have you been involved in any activities that have specifically targeted different participant groups and aimed at bringing together people from different backgrounds; for example, people from different age groups, people from different cultural or national backgrounds, the inclusion of poor people, people from different regions? Could you describe this experience?

C2 What are the positive, what are the negative aspects in participating in such activities that bring together people from different backgrounds (does not matter if the activity specifically targeted different groups)? Is, for example, the communication more difficult?)

C3 What did you gain from creative activities that bring together different people?

D Needs / Future

D2 What do you wish for in terms of the creative activities you are involved in? What would be helpful in the future?

D3 We have reached the end of the interviews. Do you have any things you would like to add that we have missed?