Tell Those in Charge
Transdisciplinary Report

A report comprising the proposals of young people
from the 'Tell those in Charge' consultation method,
implemented across ten European countries, on their
views of culture, in the context
of the Youth Addendum to the Porto Santo Charter.
2024

Tell Those in Charge Transdisciplinary Report

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Thank you once again for your partnership and trust.

Abstract

This Transdisciplinary Report is published in the context of the Youth Addendum to the Porto Santo Charter, as a support document which summarises and integrates the proposals of the young people who took part in the 'Tell those in Charge' consultation method. After implementing this method of listening to young representatives across 10 European countries, 23 reports emerged, offering the young people's perspective on what culture is and how their peers can ignite it.

The collected data was viewed as a unique sample representing diverse youth living in Europe and was systematically organised and categorised to achieve actionable insights. This data was then categorised into the three scales of the Porto Santo Charter, as well as in different analytical dimensions, which served to build a critical and interpretative analysis of young people's proposals.
The process involved a sociodemographic characterization of the participants and an analysis of their concepts of culture. Then their own positions regarding culture were explored, and the barriers to and promoters of cultural participation that young people recognise from their experiences were identified. Finally, the recommendations presented in the reports were systematised and analysed, enabling their organisation into concrete (actions) and abstract (proposals) recommendations.

The transdisciplinary report not only synthesises the results obtained in these workshops but also aligns them with the existing principles of the Porto Santo Charter. In addition, it also incorporates analysis of the reports from the Youth-Action-Culture Conference observers, as well as reference literature on this subject in the European sphere, which is the context for the reports.

Predominant tensions in the fields of power and hierarchy were highlighted, with a clear aversion to hierarchical constructions of culture and distrust of current political models. The youngsters' reflections reveal concerns about socio-economic and territorial inequalities and the difficulties regarding access of cultural institutions or in building an artistic career path, as well as the acknowledgement of the role of schools and education, thereby demonstrating the importance of introducing transformation in these contexts, and in the creation of safe spaces for youth participation.

The participants demand their views are taken into account and propose broad and specific resolutions in diverse fields as ways of expanding youth participation and culture. Showing a great desire to participate and to contribute, young people want to be active agents of change. New paradigms of decision-making and action must be developed for the implementation of bottom-up participatory methods, so that their involvement may be equitable and truly democratic.

Key-Words: Youth Addendum; Porto Santo Charter; Cultural Participation; European Youth.

Index

List of Abbreviations

AI	Artificial Intelligence
UNESCO	United Nations Educational, Scientific and Cultural Organization
EU	European Union
YAC Conference	YOUTH-ACTION-CULTURE: Towards Cultural Democracy International Conference
YAC Observers	Observers at the YOUTH-ACTION-CULTURE

Austria	Group 1: (VIE, AU)
	Group 2: (TU, AU)
Belgium	Group 1: (LOU, BL)
	Group 2: (BRX, BL)
Estonia	Group 1: (TAL, EST)
	Group 2: (SAK, EST)
	Group 3: (TAL2, EST)
Latvia	Group 1: (RIGA, LT)
	Group 2: (RZN, LT)
Netherlands	Group 1: (UTR1, NED)
	Group 2: (UTR2, NED)
Poland	Group 1: (KW1, PL)
	Group 2: (KW2, PL)
Portugal	Group 1: (VNC, PT)
	Group 2: (LSB1, PT)
	Group 3: (CR, PT)
	Group 4: (LSB2, PT)
Scotland	Group 1: (SCOT)
Slovenia	Group 1: (LJ1, SL)
	Group 2: (NAK, SL)
	Group 3: (LJ2, SL)
Spain	Group 1: (MD1, SP)
	Group 2: (MD2, SP)

Note:
For ease of reading and identification,
throughout the text, images,
phrases, and references to the groups
will be identified using the acronyms
provided in this list,
which were created based
on the workshop location,
indicating the city and country.

Introduction

This document emerges in the context of the Youth Addendum to the Porto Santo Charter[1], which aims to propose a new paradigm of cultural democracy in Europe, focusing on more representative and inclusive cultural practices. Although the Charter advocates for the involvement of young people, the COVID-19 pandemic which framed the development of this charter made it difficult to include their perspectives and proposals, since this implied a participatory process not possible in this specific context.

The goal now is to integrate the proposals of the young people living in Europe through the drafting of a Youth Addendum to this Charter. It will incorporate the perspective of youth into the development of cultural and educational policies, actively involving them in formulating new principles and recommendations.

To gather young people's opinions, an active and participatory listening method was commissioned specifically for this purpose by the National Plan for the Arts, Portugal[2]. This method, titled "Tell those in Charge", designed by Carlota Quintão[3], was initially implemented in pilot projects and later replicated across 10 European countries, collecting concepts, experiences, and recommendations on culture and democracy. More detailed information on the "Tell those in Charge" method is available on Annex X.

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[1] In the context of the Portuguese Presidency of the Council of the European Union and, more specifically, of the conference 'From democratisation to cultural democracy: rethinking institutions and practices', the National Plan for the Arts promoted and coordinated the Porto Santo Charter, a structuring document for European cultural policy that aims to guide decisions of European states in the fields of culture and education. The Charter was presented at the Porto Santo Conference on 27-28 April 2021, in Porto Santo. This document proposes a framework for culture and education outlining principles, policies, discourses and practices aimed at implementing and developing a new paradigm of cultural democracy in Europe. The Charter is addressed to European policymakers, cultural and educational organisations and European citizens. More information available at: https://portosantocharter.eu/. The Charter is available at: https://portosantocharter.eu/the-charter/

[2] The National Arts Plan (www.pna.gov.pt) is a government mission structure with a time horizon of 2019-2029 under the tutelage of the Ministry of Culture and the Ministry of Education, Science and Innovation. It includes partnerships with local government, private organisations and civil society, to give the arts and heritage a central place in lifelong learning, thereby reducing inequalities of access. The mission of the National Arts Plan is to promote social transformation by mobilising the educational power of the arts and heritage in the lives of citizens: for everyone and with everyone. The main objectives are to guarantee citizens' access to the enjoyment of the arts and cultural production; to expand culture and art education and to promote the integration and encounter of cultures.

[3] Sociologist with professional experience as a researcher, consultant, evaluator and trainer in the domains of the social and solidarity economy and development cooperation. Specialised in the fields of fighting poverty, social entrepreneurship, qualifying civil society organisations, and professional integration of vulnerable audiences. Founding member and officer of the A3S Association (https://a3s.webnode.pt/sobre-nos/) and a member of the ISUP Institute of Sociology of the University of Porto (https://isociologia.up.pt/).

Country	Total Participants	Groups	City	Nr. participants
Austria	38	Group 1	Tulln	20
		Group 2	Vienna	18
Belgium	17	Group 1	Louvière	11
		Group 2	Bruxelas	6
Estonia	43	Group 1	Tallinn	12
		Group 2	Saku	16
		Group 3	Tallinn	15
Latvia	35	Group 1	Riga	14
		Group 2	Rezekne	21
Netherlands	14	Group 1	Utrecht	8
		Group 2	Utrecht	6
Poland	23	Group 1	Krakow	11
		Group 2	Krakow / Ukraine	12
Portugal	50	Group 1	Vila Nova de Cerveira	11
		Group 2	Lisboa	9
		Group 3	Caldas da Rainha	8
		Group 4	Lisboa	22
Scotland	6	Group 1	Edinburgh	6
Slovenia	43	Group 1	Ljubljana	13
		Group 2	Naklo	20
		Group 3	Ljubljana	10
Spain	22	Group 1	Madrid	11
		Group 2	Madrid	11

Total of Participants: 291
Total of countries: 10[4]

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[4] It should be noted that, although the workshops were held in 10 countries, Group 2 present in Krakow was composed of Ukrainian youth, a group of teenagers and young adults associated with the Unity Foundation. This organisation operates in Krakow, having moved its activities from the city of Dnipro in Ukraine, and is engaged in educational and cultural activities, conducting classes for children and young adults from Ukraine who are currently residing in Krakow.

This report aims to analyse and systematise the results of the consultation with young people from the 10 participant countries. These results, recorded in a total of 23 reports, were combined and are now presented in this one unique report. Considering the "Tell those in charge" method, it presents the main trends, key concepts and issues addressed by the young people, providing essential data for an analysis, both in quantity and quality, of the emerging topics during the workshops.

Although all the workshops followed the same method, the 23 reports vary in presentation, reflecting the diverse contexts and the nature of the processes oriented through participatory approaches. All the data collected was treated as a unique sample, aiming to build a cohesive and comprehensive analysis of the youth living in Europe. Firsty, a descriptive analysis was developed around sociodemographic variables that enabled a better understanding of the basic characteristics of the young participants.

Then, in respect of all the contributions given by the participants during the workshops and its different stages, a content analysis was conducted regarding the total set of data available in the reports. This analysis was built through the creation of analytical categories and subcategories, as well as through the identification of some trends and main concepts that emerged from the process itself. This analysis was developed regarding the concepts of culture presented by the young participants, the roles played by them in culture, the barriers and promoters identified for cultural participation, and, finally, for the suggestions and recommendations given for the future. The report is organised into four chapters, that are aligned with the different stages of analysis mentioned before.

In the Annex, we can consult the reflection and recommendations from the YAC Conference[5] including the presentation and analysis of the reflections and recommendations made by YAC observers[6]. These complement the concepts, issues, and recommendations provided by young people, as well as figures/listings and tables developed throughout this assessment.

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[5] "On 13 and 14 November 2023, the National Plan for the Arts, the European Network of Observatories in the Field of Arts and Cultural Education, the Calouste Gulbenkian Foundation, the Caldas da Rainha School of Arts and Design, in articulation with the UNESCO Chair in Arts and Culture Management, Cities and Creativity of the Polytechnic of Leiria and other bodies, national and international organisations, join forces to discuss strategic convergences between the youth, education and culture sectors, to design policies that promote the cultural rights of young people in a democratic society and, specifically, the role of cultural and artistic education for the development of cultural citizenship. The conference aims to gather reflections and data that allow the elaboration of an addendum to the Porto Santo Charter, where emphasis will be placed on the perspective of young people on access to culture and on the role of culture in promoting democracy, emphasising the structuring contribution of cultural and artistic education (formal and non-formal) in the empowerment of this generation. Available at: https://portosantocharter.eu/the-2023-conference/

[6] The observers, including Alix Didier Sarrouy, Catarina Cerqueira, Elisabete Paiva, Karolina Rozek, Katarina Sebok, Lígia Ferro and Beatriz Lacerda, and Marlies Tall, were researchers and experts invited to the conference to observe and analyse the discussions and outcomes. They subsequently produced reports that served as a foundation for the development of this document, contributing to areas of analysis and critical reflection. The analysis of these reports is attached in Annex I of this document, entitled "Analysis of the Observer Reports from the Youth-Action-Culture (YAC) Conference: Reflections & Recommendations".
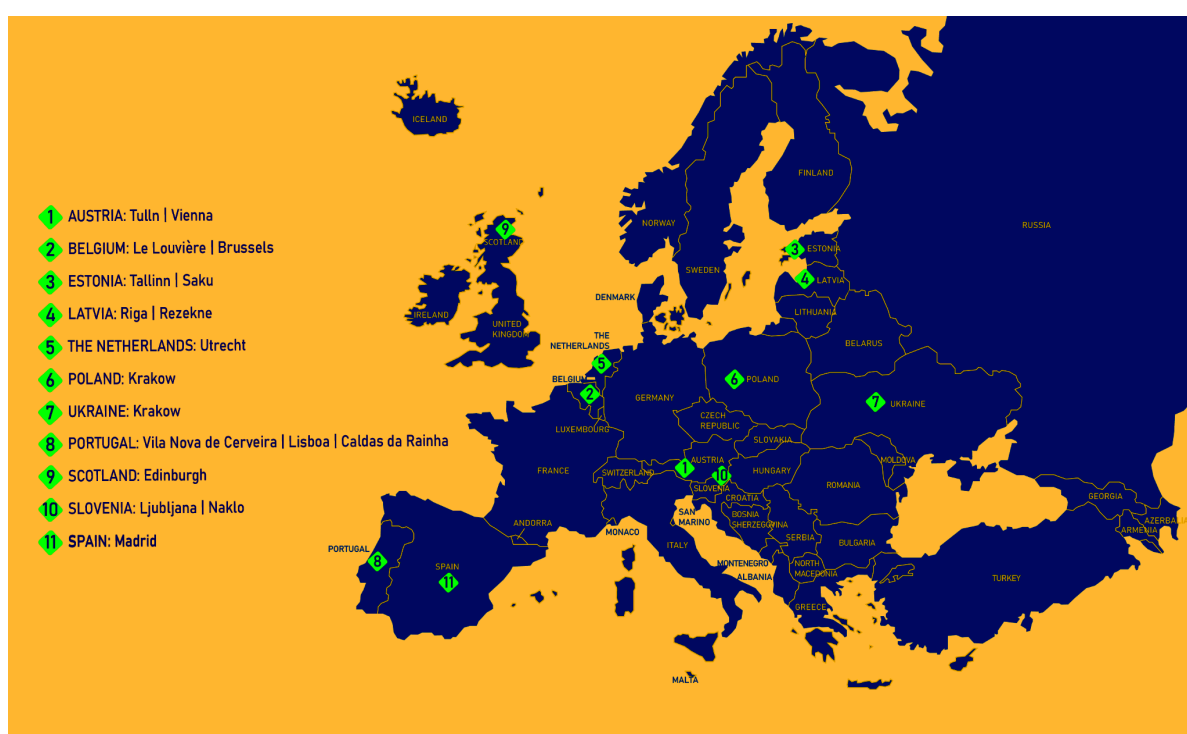
Authors' Note

We have been listening to young people across Europe, recognizing their agency and trying to understand their messages. We have done so from a distant place, presenting a theoretically and methodologically informed analysis on the subject, in the presentation of our results, but nevertheless trying to stay as close as possible to the young people's words.

We consequently felt it was important to include, foremost, their proposals. You won't find references to authors among the young people's words. We have moved them to the footnotes, in an exchange of roles: if we are used to listening to those we recognize as knowledgeable about a topic, why not give that same place now to those who live it?

The remaining space belongs to the young people.

The young participants: who are they?

The participants who took part of the Workshops "Tell those in Charge" are young people, aged between 16 and 25 years old, living in 17 different European cities across the 10 participating countries: Austria, Belgium, Estonia, Latvia, the Netherlands, Poland, Portugal, Scotland, Slovenia and Spain. From all of these cities and countries, 23 groups of young people were involved in the workshops, totaling 291 participants.

1. AUSTRIA: Tulln | Vienna
2. BELGIUM: Le Louvière | Brussels
3. ESTONIA: Tallinn | Saku
4. LATVIA: Riga | Rezekne
5. THE NETHERLANDS: Utrecht
6. POLAND: Krakow
7. UKRAINE: Krakow
8. PORTUGAL: Vila Nova de Cerveira | Lisboa | Caldas da Rainha
9. SCOTLAND: Edinburgh
10. SLOVENIA: Ljubljana | Naklo
11. SPAIN: Madrid

Austria, Belgium and the Netherlands are central European countries, whereas Estonia, Latvia, Poland, Portugal, Scotland, Slovenia and Spain are more peripheral countries. Some diversity was identified, since these countries represent both central and peripheral European regions but also different kinds of peripheries that refer to eastern, western or southern Europe, and include both rural and urban areas. All countries, except for Scotland, are members of the European Union.
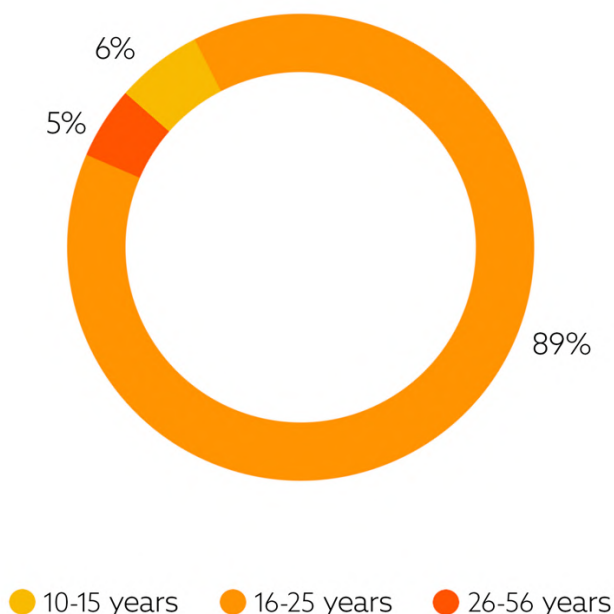
Chapter I

Participants by age group

6%

5%

89%

● 10-15 years ● 16-25 years ● 26-56 years

Although the **age range 16-25 years old** was defined as a condition to participate in the workshops, there were people under and over this age range. The presence of at least 31 people outside this age range was identified, representing around 11% of the total of participants. 18 of them were aged between 10 and 15 years old (6%) and the other 13 between 26 and 56 years old (5%). These were exceptional cases, since 260 (89%) of the participants were people aged 16-25 years old. The decision not to exclude them was based on two reasons. Firstly, this process followed an inclusive approach, taking into account the specific context of each location, the criteria for forming the working groups, and the participatory method used. Secondly, it was not possible to separate the contributions of these specific participants from the others, and avoiding any mischaracterization in the final sample was considered important.

In addition to the **nationalities** of the surveyed countries, these participants also represented other countries, either due to their migratory heritage or their own migration. In Poland, one of the participating groups was entirely composed of Ukrainian young war refugees. This is an important detail as it reflects the experience of another country in a situation of political and social fragility. In Austria, a group had diverse migration backgrounds and family histories, including Ethiopian, Turkish, Serbian, Ecuadorian, Colombian and Brazilian, among others. Since some of these workshops took place in schools, there were also foreign students present. In Scotland, for instance, there were representatives from various countries, with most participants being from England, along with some Scottish and international students, from Italy or Ukraine.

As Europe is a continent of **migrants**[7], this diverse sample accurately represents heterogeneity of nationalities within the context of youth realities, highlighting different access and cultural barriers due to their territorial contexts[8]. Young people from central countries tend to have better access to education and cultural facilities, regardless of whether they are on the outskirts of cities or in rural areas. While in Eastern Europe, in countries like Estonia and Latvia, cultural access is more conditioned by location. Portugal and Slovenia share similarities in their socio-demographic realities, and in the disparity between developed urban regions and rural areas where access is scarcer[9].

> *"Europe ('should be') is a continent with open borders, and anyone who is resident in a country should have a say in their future. Children who moved to another country at a young age but do not have citizenship deserve to participate in politics. As part of society, these children are just as Austrian as you and me. If these children want to take their future into their own hands, they have to give up the citizenship of their home country. For me, my culture is my identity, my home. A person should not have to give that up for self-determination – what is wrong with two cultures?"* (VIE, AU)

Donut chart: Urban 63%, Rural 28%, Peri-urban 9%.

● Urban   ● Rural   ● Peri-urban

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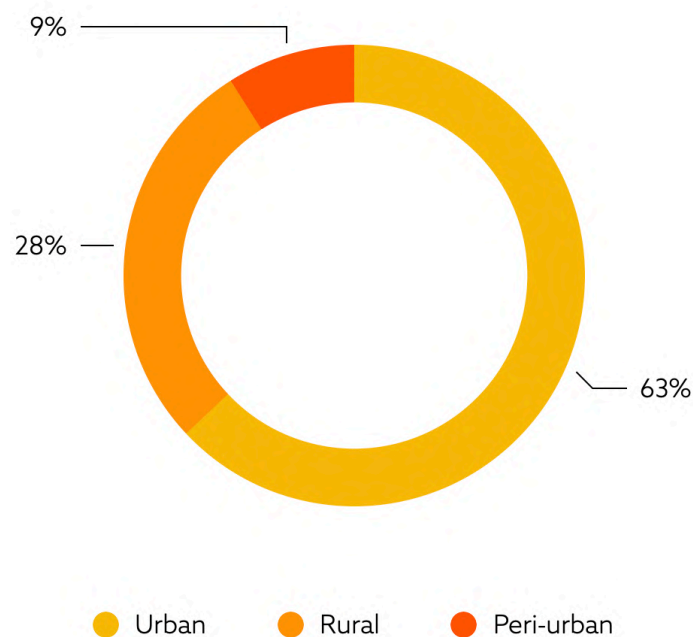
[7] The UN Population Facts report highlights the strong migration trend in Europe, revealing that "in 2019, Europe hosted the largest number of international migrants (82.3 million)" and that "over two thirds of all European-born international migrants reside in Europe. In 2019, 42 million of the 61 million international migrants born in Europe resided in European countries (69 per cent)." United Nations, Department of Economic and Social Affairs, Population Division. (2019). International Migrants Numbered 272 Million in 2019, Continuing an Upward Trend in All Major World Regions. UN Population Facts, No. 2019/4. Available at: https://www.un.org/en/development/desa/population/migration/publications/populationfacts/docs/MigrationStock2019_PopFacts_2019-04.pdf (Accessed: September 12th, 2024).

[8] A Report on Policies and good practices in the public arts and in cultural institutions to promote better access to and wider participation in culture. Available at: https://ec.europa.eu/assets/eac/culture/policy/strategic-framework/documents/omc-report-access-to-culture_en.pdf (Accessed on July 31st 2024).

[9] Education and Training Monitor 2020, Teaching and learning in a digital age. Available at: https://op.europa.eu/en/publication-detail/-/publication/ 2020/92c621ce-2494-11eb-9d7e-01aa75ed71a1/language-en. Accessed on July 31st 2024, (pg. 12 - 14).

Territory emerged as one of the most important variables to understand youth access to culture and education. It is relevant to consider not only the participants' nationalities or the countries where these workshops took place, but also the cities and the origins of the participants according to the urban-rural axis. Most of the participants came from an urban area, but around 40% of the participants were from their country's capital city, which comprises a large number of people from an urban background.

Despite this, many countries made efforts to include data from both urban and rural areas. Some participants in the urban groups came from rural backgrounds, ensuring territorial diversity.

Participants by gender

4%
31%
65%

● Feminine   ● Masculine   ● Non-binary
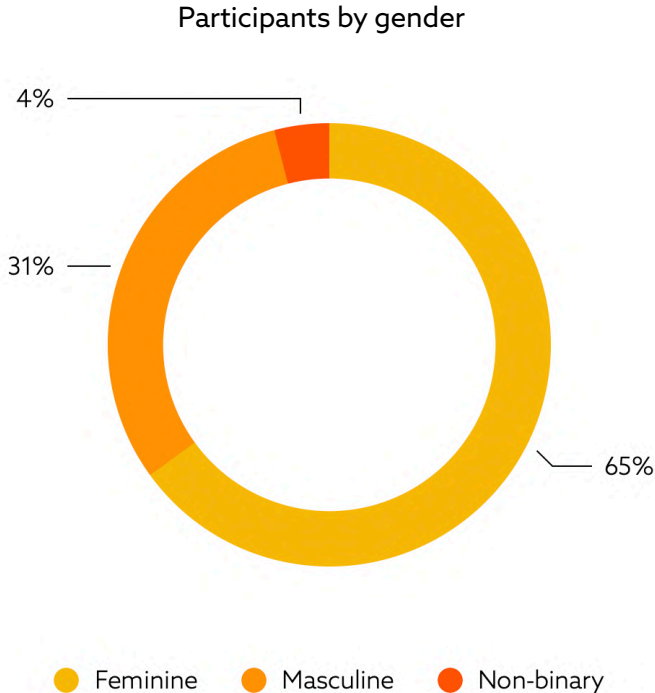
In terms of **gender**, females are predominant, not only in the total number of participants, but also in the composition of almost every group of the workshops. From the 23 groups, 15 were majority composed of young females. Only 5 of these groups had more males than females: one group from Belgium, one from Spain and three from Portugal. Although we do not have the total number of participants by gender, as some countries indicated only "gender evenly distributed", we estimate that around 65% are female, 32% male, and 4% non-binary.

The distinction between young people who study specialised arts education[10] and those who do not is very subtle, with just over half of the surveyed youth reporting having arts training, as well as involvement in extracurricular cultural activities.

Participants with an arts education ranged from vocational high school curricula to university degrees in fields like arts, music, cultural studies, sociology, history, and art history. Others were engaged in projects such as theatre groups or music classes, while some were part of specific cultural programs. Even without specialised training, these participants were involved in cultural projects, and were introduced to the workshop through extracurricular groups, such as youth centres or educational institutions. Some groups had individuals with both artistic and non-artistic backgrounds, ensuring a rich discussion and across different fields of interest and knowledge.

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[10] There are no concrete numbers regarding artistic education, with some groups reporting with little precision about how many people attended or did not attend specialised artistic education, sometimes only indicating that the group was evenly divided. In these cases, approximately half of the group members were considered, but always rounded down (for example, in a group of 11, only 5 were considered as having artistic education).

Chapter II

What is culture?

The Porto Santo Charter reflects on the definition of culture, acknowledging that culture "eschews too broad a definition, where anything is culture, and a too narrow definition, where only erudite manifestations are considered as such" (Porto Santo Charter, p.5). However, the same document notes that there are different ways of viewing culture, and in this context, it identifies the tensions that arise. The Charter seeks to overcome the duality and tension between these two concepts of culture.

This tension was also reflected in the cultural concepts presented by the young participants in the workshops. On one hand, culture is presented in an anthropological sense, emerging as a synonym of the wider sets of beliefs, values, practices, as well as the material and immaterial elements of a group of people; and, on another hand, culture is perceived in a hierarchical conception, in which it is seen through different levels, where unequal processes of social legitimation take place and are inseparable from the economic system and social stratification processes.

a) Anthropological
Beliefs, values, practices, material and immaterial elements | Daily life, ways of living

b) Hierarchical
Social inequalities and discrimination | Democracy, citizenship and social inclusion

Participants frequently identify culture as an abstract concept and as a result of human coexistence. It represents the social, political and economical manifestations of a population at a particular time and in a specific context, encompassing ways of life, relatable and shareable. Culture also arises as a continuous process that is passed through generations. In this conception culture also emerges as a living organism that evolves and unites various social fabrics.
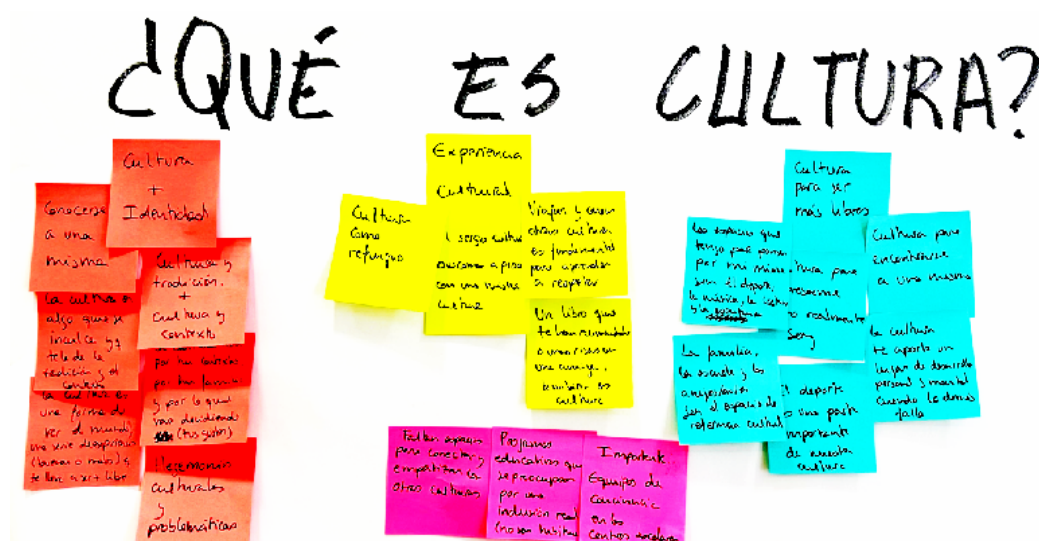
"It is hard to say that something is not culture if we think that it includes our ways of life and living." (LJ1, SL)

"A set of social, political and economic characteristics that represent a population at a particular time." (MD1, SP)

"An identity, a common background of values and principles of a group of individuals, a common language, a sharing knowledge from ancient generations, a lifestyle, knowledge, a dress code" (LOU, BL)

Another important part of the participants' testimonies shows the acknowledgement of the existence of a hierarchical model of culture, and how different cultures have different socioeconomic status and recognitions. Young people were quite assertive, identifying tensions related to power and social stratification. Culture is often linked to elitism, highlighting the importance of addressing cultural hierarchies and understanding how culture can be mobilised to either celebrate or oppress certain groups.

Participants note that people who have financial difficulties and opportunities are the ones who can make the biggest changes. Some groups, such as those in Portugal, emphasise the right to the city and inclusive access to cultural resources, while Spanish groups highlight hierarchies pertaining to access, noting urban-rural disparities in cultural access. It is also interesting to point out that some of the participants reflect on how the culture of the "rich", associated with privatisation and individualism, is different from the culture of the "poor", associated with unity and sharing, despite the negative image portrayed by the media.

"It is shown that although ideally there should not be a cultural hierarchy, in practice, policies and economic aspects create a hierarchy that gives more importance to certain cultures." (MD1, SP)

"Economic, social and class barriers have been made visible, and how geographic location affects access to culture. (…) Cultural transversality is understood as a universal right, but it is affected by barriers and limitations that restrict access, in addition to lack of time and economic resources." (MD1, SP)

"Sometimes the rich people were the ones who had access to culture. Maybe we still have these ideas that opera or something like that is more for rich people" (NAK, SL)

The majority of the participants who approached this hierarchical notion did it from a critical point of view, pointing out inequalities and injustices, as well as the need for a change. The presence of these two types of approaches regarding the meaning of culture contradicts the trichotomous model of culture and expands it to a transversal language that cannot conceive of culture without considering what impedes and propels it. They also do not accept a distinction between what is "high and low culture", as for young people, culture is so all-encompassing, that there is no place for hierarchies of quality.

In addition to these two main dimensions, other nuances were also identified:

a) Existential and ontological
Culture as self and collective expression | Ways of critical thinking and imagining the present/future

b) Artistic
Culture as art and artistic expressions | Culture as knowledge and skills development

c) Identity and Diversity
History, heritage, and national/regional cultures| Culture as community and union

One of these nuances refers to an existential concept of culture, encompassing self-expression, freedom, and critical thinking. In this conception, culture embodies human free will and serves as a path for self-discovery and development, allowing individual and collective expression. For instance, Estonian youth linked culture to social participation and identity, and cultural experiences are seen as essential for fostering critical thinking. Culture should also remain free from capitalism and monopolies, as they represent freedom of expression and connection on exceptional levels.

> *"Self-expression. It can be an expression of closeness with one's homeland, or of one's background - freedom of expression of emotions, opinions."* (TAL2, EST)
> *"For me, culture is food for the soul. It is freedom of expression and connection at extraordinary levels. Culture should be free from capitalism and monopolies. Culture is me and my feelings are all of us."* (VNC, PT)
> *"Culture allows everyone to discover a country, an activity, or a topic that might touch and leave a mark on them. It brings a critical mind and intellectual development to the concerned person, thus adding a little something extra to their cultural baggage."* (LOU, BL)

Culture appears also as a synonym for art, encompassing various artistic expressions, alongside knowledge and skills necessary for their development. It is manifested in man-made creations that reflect humanity, including knowledge about concrete practices or even technological and scientific knowledge. Culture is also seen as a form of work and training. A group that strongly contributed to the notion of culture as art was from the Netherlands, where the artistically trained group not only viewed culture through the artistic model but also highlighted hierarchies and elitism in art.

> *"For me, culture is having knowledge about the various forms of art, namely literature, music, theatre, painting, etc."* (VNC, PT)
> *"Some kind of activity skills that you can't mechanise but sell to the next generation."* (RZN, LT)
> *"Culture is work. It does not come by itself. We have to nurture it, we have to co-create it and take care of it. Culture is also education, training, different things. (...) You have to develop skills, go to different courses and trainings."* (NA, SL)

The last concept is closely related to the anthropological concept of culture as history, heritage, national and regional identity, and traditions - which was one of the most common responses among participants. In this concept culture emerges also as community and union, being integral to identity construction. Symbols from one's own country and costumes, are also frequently referenced, with a strong affirmation of behaviours reflecting nationality. The cultural diversity of one's territory was also heavily mentioned, hinting at polarizations and the reflection of multiple cultures cohabiting one space. Polish youth highlighted how culture is closely tied to societal norms and ideals. Meanwhile, Ukrainian youth living in Poland warned that this connection can sometimes lead to the extinction of entire cultures, as some have already disappeared, taking with them valuable societal knowledge.
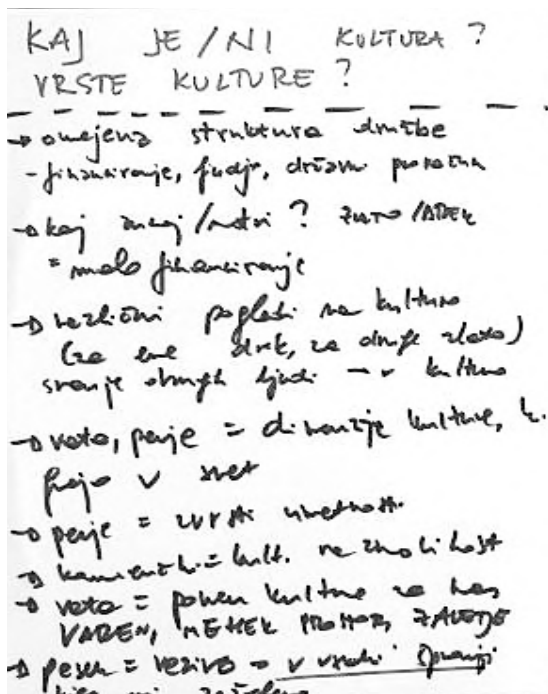
A document produced during the 'Tell those in Charge' session in Slovenia (Group 1) raises questions about the structure, management, and funding of culture, as well as cultural directions and perspectives, including gaps and data-driven approaches. It also addresses issues of cultural power, diversity, and development, and explores challenges and future prospects.

"For me, culture is an exchange of traditions and customs with other people, like friends, family, or complete strangers. Culture should bring people together, e.g., in the form of music and dances; this way, one can discover new types of art and distribute them around the world. It should be shared communally, and no culture should be condemned." (TU, AU)

"Community, creativity and history combined. It is an integral part of humanity, and everyone contributes to both "culture" as a concept and smaller cultures within nations, towns and so on." (SCOT)

"For me, culture is diversity. For example, different foods from other countries or different religions." (VIE, AU)

All of these notions of culture are extremely linked to each other, and it is not possible to completely separate them. These are artificial categories created to better understand what culture is for these young participants. Having these definitions is fundamental to unravel the logics behind public policies, cultural programming and cultural mediation processes. In this case, it is central to better understand the contributions given by the participants in terms of their reflections and recommendations.

Analysing the concepts of culture given by the young people in light of the Porto Santo Charter[11], we see that although they align with the definitions present in the charter, they provide concrete examples, and demonstrate an understanding of the different frameworks, in terms of both its enabling factors and its constraints. They reveal a latent confrontation between what is familiar to them and what feels distant. The youth's notions of culture reproduce the perceptions they have of the world. They stated that culture is reserved for a few, reflecting social inequalities and elitism. The reproduction of perceived inequalities in cultural representations reveals that culture reflects their own social experience.

In relation to cultural democratisation-slash-democracy, although they frequently affirm values related to the democratisation of culture in a top-down view, they also articulate a vision of cultural democracy, viewing their place in culture as a broader affirmation. The frequency with which the participants refer to tradition and individual knowledge for the construction of a community identity proves this - instinctive knowledge. They express a more conservative view when referring to the concept of culture through lack of access to institutions, or by the hierarchic value of some cultures over others, even in matters of oppression.

Each country contributed to these conceptions of culture, some sharing similar views, others offering distinctive perspectives. But when young people question "what culture gets funded and who makes that decision as this impacts the kind of cultural forms that get supported and those that get lost instead", they reveal a political stance, questioning the existing power structures and advocating for the preservation of cultural diversity, and the plurality of cultural production.

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[11] According to the Porto Santo Charter, culture is defined as "a set of symbolic systems in which people live and which help give meaning to the personal and collective experience, and apply a human form to the world, determining the horizon of possibilities in which we move. Cultures materialise in the symbolic, artistic and heritage manifestations of communities, involving inherited tradition and contemporary creation." Besides this, the Charter also reinforces the historical and continuous nature of culture - "cultures are a continuous collective creative process, in which all groups of a given society are involved. Cultures as an infinite task that we receive as a legacy and on which we work on (conserving and innovating) in order to transmit it to the following generations (who will continue this process)" (Porto Santo Charter, p. 5).
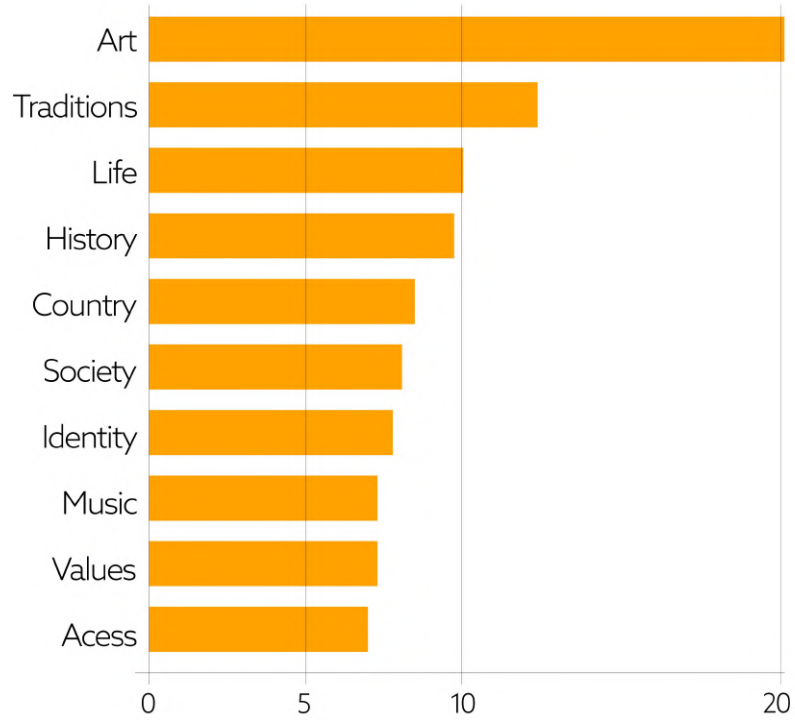
This chart presents the top 10 concepts identified regarding what culture means to them: Art (20.66%), Traditions (12,67%), Life (10,14%), History (9,94%), Country (8.58%), Society (8.19%), Identity (7,89%), Music (7,41%), Values (7,41%), and Access (7,12%).

Chapter III

What is our Place in Culture?

To collectively reflect on the place of young people in culture, the participants were encouraged to think about their first remarkable experience related to culture, according to them, and to use their body to position themselves in the options written on paper on the floor of the room.

The positions taken and the discussions held by the young participants in all the groups were collected, revealing significant tendencies. It is important to mention the fact that the young participants changed their positions as the exercise progressed, due to the collective reflections and discussions held.
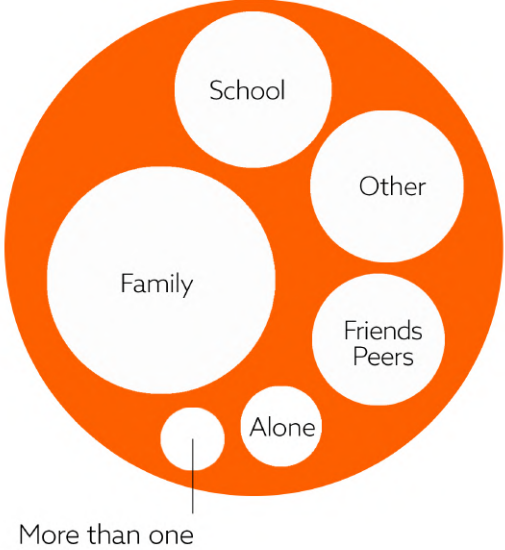

Regarding the context of access to cultural experiences, "Family" was the most significant category, representing the context in which the majority of the participants had their first remarkable cultural experience. The second most significant category was "Other", prompting a search to better understand what kind of cultural experiences this category encompassed, and finding that these experiences mainly related to social, collective and community activities. In relation to this, "School" emerges as the second most relevant context of access in these cultural experiences, followed by "Friends/peers" and "Alone".

Regarding the role played in the cultural experience, "Consumer/spectator" emerged as the most significant category, notably distant from other options, representing the most common role played in these cultural experiences. This is not just the most significant category overall, but also the most prominent in the majority of groups individually. From the 17 groups, only 5 of them didn't have "Consumer/spectator" as the most significant category, but the "Creator/protagonist" category instead; all of these groups were composed of participants with artistic education. The categories "More than one" and "Other" are the third and fourth most significant. Finally, very few participants had a role of "Producer/organiser".

Two main features emerged regarding these cultural experiences, as they occur mostly in the participants' family context, and involved them playing a role of Consumer/spectator. This emphasises the significance of the social backgrounds in the creation of their first cultural experiences. Socio-economic factors and types of consumption may emerge as fundamental aspects to understand these experiences, and the place that young people occupy in culture.

Context of acess to the cultural experience

School

Other

Family

Friends Peers

Alone

More than one

Role played in the experience

Creator Protagonist

More than one

Consumer Spectator

Other

No answer

Producer/Organizer
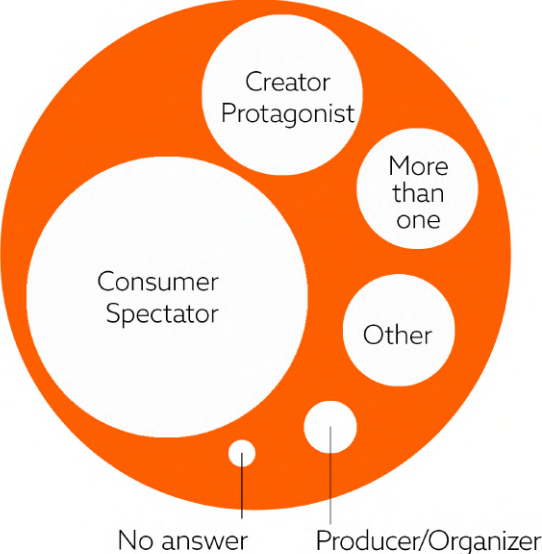
Barriers and promoters for youth participation in culture

Throughout the entire workshop, from the initial identification of the meaning of culture[12] to the final comments[13], both barriers and promoters of youth participation in culture were consistently discussed, with particular emphasis on the barriers. The analysis of these factors revealed three scales Macro, Meso, and Micro from which some subcategories emerged. Those subcategories were iterated upon as analysis progressed.

Scale	Analytical Categories		Present analysis (promoters and barriers)		Reflections for the future (proposals)	
			Promoters	Barriers	Abstract (mindsets)	Concrete (actions)
Macro - policy makers	Major societal transformations	Political-financial				
		Participation/ Culture as a right				
		Relations of power and freedom				
		Globalization / Digitization of the world				
	Structural inequalities	Hierarchical notions of culture				
		Economic - social				
		Geo-territorial access				
Meso - cultural organizations		Schools				
		Cultural Institutions				
		Professionalization of the arts				
Micro - citizens		Personal and human development				
		Participation as a process				

Table analysis of barriers and promoters for youth participation in culture.[14]

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[12] Sentences that exemplify this claim: 'A crime taught in schools with a sense of pride that transcends right and wrong, because it is part of history' (CR, PT)'; " Culture is also a right : At the left bottom of the picture you can see a guy who is raising his arms, he has his own cultural background but he is trying to access more cultural experience. Even if he tries, he is not sure to have access to it because culture is a right but there is an important inequality of access" (BRX, BL).

[13] Sentences that exemplify this claim: "At the beginning, because of the diversity of people we are, I thought we were different, but in the end I have realised that we have a lot in common and that also has a lot to do with culture" (MD2,SP); "That we are offered such an opportunity to at least get closer to politicians and maybe encourage them to treat us with respect - young people who are already shaping culture" (REZ,LAT).

[14] The following dimensions were defined for the Macro scale, which comprises major societal transformations and involves policy makers: Political-financial, Economic-social, Hierarchical notions of culture, Globalization/Digitization of the world, Relations of power and freedom, Participation/Culture as a right and Geo-territorial access: For the Meso Scale, which involves cultural organisations, the following categories emerged: Schools, Cultural Institutions and Professionalization of the Arts; For the Micro Scale, evolving the citizens, the following categories presented: Personal and human development and Participation as a Process.

Macro - Policy Makers

Political-financial

For the participants, policymakers play a crucial role in shaping cultural participation, with a noticeable distrust in the democratic process, where politicians are often perceived as neglectful concerning cultural development. Despite these challenges, culture is viewed as vital for democracy, fostering collaboration, diversity and inclusivity. **Young people** believe that political and legislative advocacy for culture can significantly enhance cultural access and strengthen democratic values.

> *"Adults, including politicians, do not want to go beyond the paradigm of current problems, do not see the need to address key issues for the future, do not want to learn new things and deepen their reflection on the basis of culture and art."* (KW2, PL)
>
> *"Differences in culture and religion should not be reasons for conflict or war, but should present an opportunity for us to learn from each other and develop further. We need to accept that we are all different and that it is okay to have different opinions."* (VIE, AU)

Participation / Culture as a right

Struggling to identify promoters that align with their right to participate in culture, participants predominantly recognize barriers, particularly political factors. They feel disadvantaged due to limited opportunities for cultural participation, which they attribute to political issues such as censorship and conservative cultural policies.[15]

> *"As extreme right political parties are gaining strength all over Europe, we fear for our rights and fundamental needs such as culture accessibility and cultural participation. But also for the crystallization of existing social inequalities."* (BRX, BEL)
>
> *"They are denying us the right to citizenship and, through it, any access to culture. Municipal governments are closing cultural spaces, refusing to control real estate speculation, evicting tenants, and doing so with no transparency in urban planning."* (LISB1, PT)

Relations of power and freedom

Participants feel they have few opportunities to participate in culture, and have not identified any effective promoter related to power and freedom. They view democracy

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[15] «In reality, every city, every local environment in the Europe of today is intercultural – but, in many cases - hegemonic. The voices of the subaltern are not heard – the voices of women, of the LGBTQ+ community, of persons with seeing or hearing problems, of persons with limited mobility, of traditional minorities such as the Roma and of new minorities such as migrant workers both inside and outside the European Union - that make every local setting diverse and multicultural. However, public policies mostly reflect a hegemonic "cultural concept" developed as a national cultural canon by the male majority of the national centre, added with a few elements of traditional "local colour."» Bonet, L. et al. (2020) Participation(s) and the Intercultural Challenge, Interview with Milena Dragićević Šešić. Cultural Policies in Europe: A Participatory Turn?, p. 205.

as under threat[16], arguing that the rise of far-right[17] parties harms access to participation in culture, reinforcing hierarchical notions of culture and discrimination against diverse cultural forms. They point out that culture receives less funding compared to military expenditures and that censorship, oppression, and conservative cultural policies can further limit access. They have also identified social inequality and migration as challenges in the preservation of cultural identity. The groups from Austria and Belgium played a crucial role for these two last categories, since they showed a particular concern about the rise of far-right parties in Europe and the possible threat to democracy and to the reinforcement of citizenship and cultural inequalities.

"Now that democracy seems to be under threat, now that diversity seems to be disturbed, now that there is a risk of falling back on simplistic ideas and losing this cultural richness, I would like to remind you that to value a single culture is to lose all interest in culture and the diversity it represents." (BRX, BL)

"I think balance is important here – how much can we allow the person to keep their culture and how much can we demand that they assimilate or adapt to our culture." (LJ3, SL)

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16 «We note that in a context of rising inequalities, armed conflict, disinformation, misinformation, hate speech, racism, xenophobia, and other forms of discrimination that fuel social divisions and hamper sustainable development, it is necessary to strengthen efforts to reimagine and shape a peaceful, just, and sustainable future for all». In UNESCO. Framework for Culture and Arts Education, 2024.

17 «The rise of far-right cultural policy projects around the world is somehow reframing the traditional totalitarian understanding of social participation in the arts or the heritage domain, by introducing new administrative and discursive strategies (…). Cultural participation is also a tool to strengthen the feeling of tribalism and to ensure growing loyal clienteles, hence the importance of organising large mass events in which collective emotions and the sharing of values and a sentiment of belonging among large fervent audiences is central. The strategy differs from the goal of the liberal cultural democratisation paradigm when the latter seeks to expand cultural consumption to include growing layers of society. In liberal regimes, a mostly high culture repertoire is endorsed by the state as legitimate and as a "cultural status" symbol to be reached by all citizens.» Bonet, L. & Zamorano, M.. (2020) Citizen participation in liberal and illiberal European cultural policies. Cultural Policies in Europe: A Participatory Turn?, p. 74; p. 79.

Globalization / Digitization of the world

Participants see technological development as a tool to democratise culture, enabling people to explore and connect with diverse cultural manifestations globally, expanding their learning opportunities. However, they also acknowledge that internet culture tends to divide rather than unite, potentially damaging cultural experiences. Exposure to misinformation, information overload and cyberbullying can lead to distortion and abuse of power. Young people advocate for awareness about culture becoming increasingly digital and mediatized, with the influence of artificial intelligence significantly altering participation.

> "Culture is becoming increasingly digital and mediatized, and is marked by the influence of AI, which significantly changes the shape of participation in it." (KW1, PL)
>
> "Many aspects of the internet and digitalisation should not be a part of culture because there are too many factors, possibilities to distort and abuse". (LJ2, SL)

Hierarchical notions of culture

One crucial aspect for the young people's view of their own participatory actions in culture is the hierarchical notions of culture, closely linked with gatekeeping and elitism. They feel that cultural activities are controlled by a selected elite, creating a sense of exclusion, a hierarchy that privileges certain expressions, with youth forms of expression often dismissed as illegitimate art. They strongly oppose cultural hierarchization and reject cultural superiority. Although the critique to cultural hierarchization is a trend among all the participants, it is important to highlight the relevance of the participants from Portugal, Poland and Slovenia, since a big part of this critique comes from the several groups of these three countries. Additionally, they often see culture as outdated, resistant to new ideas, prompting them to seek modern artistic expressions that reflect their contemporary experiences.

> "We are all different, but culture connects us. So allow that! Everyone leads their own lives and grew up differently. There need to be more places where we can meet people who think the same way we do." (UTR, NTL)
>
> "We put this creative process in the hands of some narrow group of people. This makes culture elitist, and in order for it not to be so, we must also participate in it actively, creatively." (KW1, PL)

Socioeconomic inequalities

Participants identify both socio-economic barriers and promoters of cultural access. One major promoter that emerged is family, by providing initial exposure to cultural activities and fostering an environment where individuals are surrounded by culture . However, family influence can also be a barrier, particularly when economic inequalities limit access to cultural activities. Schools and extracurricular programs also play a role but are often dependent on parental involvement. Low-income individuals face greater obstacles due to limited access and high costs, as well as a

perceived lack of understanding of cultural events and activities. Migration also poses challenges, with citizenship and access inequities affecting migrants and refugees in Europe. Young people emphasise that culture should be accessible and inclusive[18], especially at the community level.

> *"When you have that much money that this is possible, you can get in contact with the art scene, you can go to training, workshops, you can meet a lot of people that understand the value of it."* (LJ1, SL)

> *"When your only concern is to cover your basic needs, there is no place for culture in the remaining time."* (MD1, SP)

Territorial access

In relation to territorial access, participants did not identify any promoters of cultural access. Internal migration trends are seen as a disadvantage, as young people moving from rural areas to urban centres often carry their cultural engagement with them, leading to the centralisation of cultural activities in cities. The most significant issue identified is transportation. Many young people lack their own income and housing, relying on others for mobility. This highlights the crucial role of family, as territorial hierarchies, gender and racial power relations play a part in determining access. The failure to distribute resources results in the neglect of peripheral regions in cultural access. Territorial and transportation limitations not only restrict the ability to attend cultural events but also limit the opportunity to meaningfully interact with different cultural expressions. In this category Portugal, Spain and Slovenia were the main contributors, since all the inputs given in this context were developed by the participants of the several groups of this set of countries.

> *"One of the barriers is the fact that young people move to the city from the rural areas. Automatically, all the culture moves there as well as the young are mostly the ones that participate in culture."* (LJ2, SL)

> *"Failure to implement decentralization and reinforce cultural conditions. For society at large, the fact that large metropolises have full access to culture means that people living in distant areas face transportation costs. This creates a barrier to accessing culture."* (VNC, PT)

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[18] «It is thus important to introduce another issue strictly related to the question of inclusiveness, which is that of inequality, best declined in its plural form. Inequalities are evident in our societies in the presence of various forms of social, economic, cultural, and environmental inequalities. We face disparities in terms of income, of gender, of race, of sexual orientation, of origin, of ethnicity, and this despite recurrent demands for equal access to fundamental rights. The unequal distribution of wealth and uneven distribution of rights as well as social and natural resources bring about insecurities and concerns which threaten the concept of democracy itself.» Bonet, L. et al. (2020) Conclusion. Cultural Policies in Europe: A Participatory Turn?, p. 222.

(BRX, BL)

Meso - Cultural Organisations

Schools

Schools were highlighted as having both significant promoters and barriers to cultural participation, with many participants noting similar issues. Schools are widely recognised as key promoters, often regarded as the primary setting for cultural engagement alongside family. They provide crucial support for overcoming challenges and provide students with their first role models, teachers, whose passion for culture can significantly foster a deeper interest and involvement in cultural activities.

However, the school curriculum was identified as a barrier, being often outdated, impractical, and less relatable, as it frequently overlooks the complexity of cultural debates, ethical dilemmas, and intercultural issues. While schools promote integration through educational programs and international opportunities, they can also exacerbate exclusion and feelings of alienation, by failing to level experiences and offer equal opportunities. Participants often perceive educational systems[19] as an obstacle for those pursuing artistic careers, as these systems tend to undervalue practical creativity in favour of traditional academic paths. This fact can constrain artistic freedom, leaving students feeling like spectators rather than active participants in cultural experiences. Specialised artistic schools counter this by promoting art and offering focused support for artistic development.

> (School) *"It made me who I am, it made me think, it made me think about the importance I give to culture."* (LSB1, PT)
> *"Schools in general put us into a position of spectators and not organisers."* (NAK, SL)
> *"At school, they only look at one school of thought. For example, I only learn about Christian culture/history. That is very one-sided. At school, the information is inadequate, people do not dare to go alone."* (UTR2, NTL)

Cultural Institutions

Cultural institutions were identified as having more barriers than promoters to cultural access. Although these spaces should ideally promote integration, accessibility, and knowledge sharing, they are often perceived to be distant and difficult to access. Participants feel that cultural institutions neither represent them nor provide space for their artistic and cultural expressions. Counterproductive

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[19] «We recognize that education systems must be strengthened and transformed by taking decisive steps in order to rethink the purpose, content and delivery of education to promote equity and inclusion, quality and relevance, (...) We commit to taking actions to ensure that education meets the needs of all learners in diverse contexts and equips them with the knowledge, skills, values, attitudes and behaviours needed to "promote sustainable development, including among others through education for sustainable development and sustainable lifestyles, human rights, gender equality, promotion of a culture of peace and non-violence, global citizenship, and appreciation of cultural diversity and of culture's contribution to sustainable development", as stipulated in Target 4.7». In UNESCO. Framework for Culture and Arts Education. 2024

criticism from adults may demotivate young people and rather than coercion, cultural activities should be more appealing and relevant to the interests of the youth.

Nevertheless, young people do recognise the existence of institutions that serve as foundations for vibrant cultural circuits. However, a shortage of staff in many of these organisations limits their effectiveness, as there are not enough people working, which further hampers the potential of these spaces to serve as true promoters.

> *"Cultural institutions and neighbourhood centres have been decisive in activating the cultural life of young people, facilitating access to local cultural activities and events."* (MD2, SP)
>
> *"It is getting better, but a major problem is that the importance of culture is not taken seriously. Adults do not realise how important physical places are for young people. not just museums but more places where you can interact with others in the context of culture, the places that are there must also be made more visible."* (UTR, NTL)
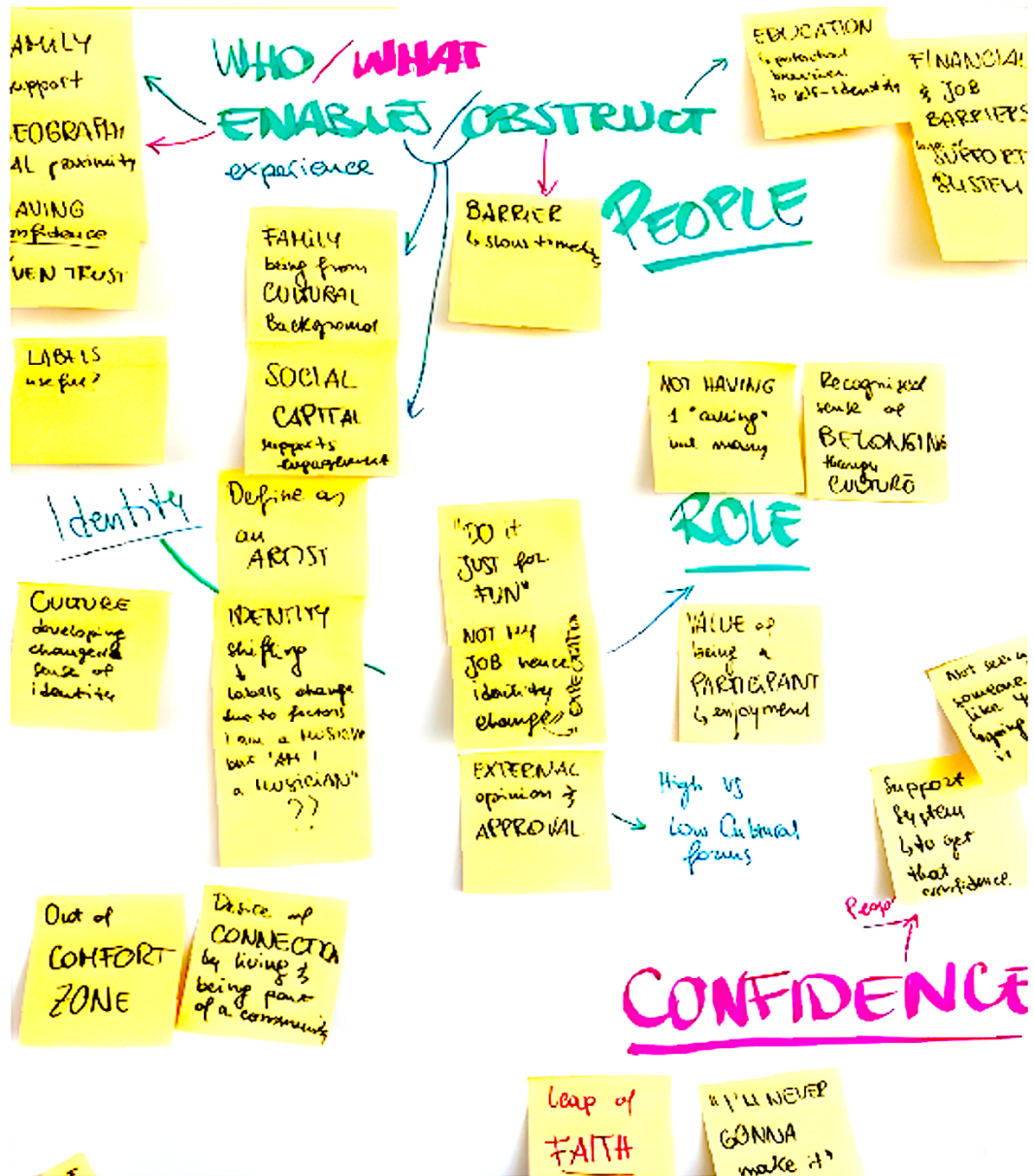
Professionalisation of the arts

Participants perceive an interesting paradox between freedom and oppression regarding professionalisation of the arts. They acknowledge that artists today enjoy greater freedom to create outside traditional conventions, without feeling compelled to adhere to rigid norms. However, this freedom is counterbalanced by significant oppression, as artists are often suppressed or exploited by hierarchical interests. This leads to increasingly uniform art, where the relationship between artists and cultural institutions is complex, and the constant need for exposure further constrains artists. The inconsistency and fragility of careers in the cultural sector also affects professionalisation, as many artists rely on freelance work, which often leads to poor pay and constant risk of sudden unemployment. This precariousness in living and working conditions contributes to the belief that artistic careers have limited prospects, which can discourage young people from pursuing these fields professionally. Despite these challenges, careers in artistic fields are increasingly viewed as viable options. In this category it was relevant to notice that the majority of the contributions given were from the participant groups composed by young people with an artistic education.

> *"Some museums and places are too complicated. A lot of art from the past, artists of today should be given a larger platform. So: museums show too little contemporary art. Contemporary art gives a lot of recognition, it connects with my experience."* (UTR2, NTL)
>
> *"In Europe, culture is very broad, but we need a status for artists. The problem is that from one day to the next, they can find themselves unemployed with no social security cover. We also need to protect them economically. Today, most artists are very poorly paid. Those who earn billions of Euros are rare. So we need to give priority to small artists over big artists."* (LOU, BEL)

FAMILY
support

GEOGRAPHI
AL proximity

HAVING
confidence

VEN TRUST

WHO / WHAT
ENABLES / OBSTRUCT
experience

LABELS
use fue?

FAMILY
being from
CULTURAL
Background

SOCIAL
CAPITAL
supports
engagement

Define as
an
ARTIST

Identity

CULTURE
developing
changes
sense of
identities

IDENTITY
shifting
labels change
due to factors
I am a musician
but "AM I
a MUSICIAN"
??

Out of
COMFORT
ZONE

Desire of
CONNECTION
by living &
being part
of a community

BARRIER
is slow timely

PEOPLE

EDUCATION
is perceived
barrier
to self-identity

FINANCIAL
& JOB
BARRIERS
SUPPORT
SYSTEM

NOT HAVING
1 "calling"
but many

Recognised
sense of
BELONGING
through
CULTURE

ROLE

"DO it
JUST for
FUN"

NOT MY
JOB hence
identity
change

EXTERNAL
opinion &
APPROVAL

VALUE of
being a
PARTICIPANT
& enjoyment

High vs
Low Cultural
focus

Not seen as
someone
like you
belong

Support
system
to get
that
confidence.

Peop

CONFIDENCE

Leap of
FAITH

"I'LL NEVER
GONNA
make it"

Micro - Citizens

Personal and human development

This category emerged with the most promoters relative to barriers, highlighting that human development drives cultural access[20]. Barriers include internal challenges such as feeling unsupported, self-exposure, and stepping out of one's comfort zone.Support and engagement are essential for young people, who are often in a phase of self-discovery within adult-dominated environments. They may feel excluded and lack space to express opinions, especially if they are not directly involved in the arts field.

However, culture has a transformative power. It promotes self-development, tolerance, and understanding of others' perspectives. The ability to relate to others needs to be taught early on, and international projects and cultural collaborations provide a sense of belonging and personal growth.

> "Everyone should have access because it's not just about aesthetics, it can also make you more mentally resilient, it can solve a lot of problems. Socially and personally. I also think that when you have access to museums, you start to understand how things used to be. And that it makes it easier to put yourself in people's shoes." (UTR2, NTL)
>
> "Culture is a way to connect, but a person must be willing to put themselves in others' shoes. This ability/readiness needs to be instilled and taught early on." (TAL2, EST)

Participation as a process

Viewing participation in culture as an ongoing process was a significant breakthrough for young participants. One of the key promoters identified was intergenerational collaboration in cultural participation. However, young people also acknowledged that while everyone engages with culture to some extent, there is often a disconnect between what young people perceive as culture and what is traditionally recognised as such. This gap can make it difficult for young people to see themselves as active cultural participants.

Despite this, many of them engage in informal cultural activities, organising and participating "under the radar". These efforts are also often unrecognised by formal cultural institutions, but represent a vital aspect of cultural life for many young people. Recognizing participation as a process allows young people to appreciate their contributions to culture, even if these contributions do not align with traditional or institutional frameworks.

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[20] «We also recognize that culture and the arts are integral to the holistic and inclusive development, resilience, and overall well-being of individuals and societies. Culture is at the heart of what makes us human, and provides the foundation of our values, choices and relationships with one another and with nature, endowing us with critical thinking, a sense of identity, and the ability to respect and embrace otherness. We further recognize that culture and the arts play a vital role in the flourishing of human imagination, creativity and self-expression, which nurtures exploration, curiosity, and expands the possibilities of creation, while opening up social and economic prospects for all learners, particularly in the cultural and creative industries.». In UNESCO. Framework for Culture and Arts Education. 2024

"A lot of art is made by young people and cultural things are organised, but that happens a lot under the radar. For example, young people who go to the park together to make music together, or play basketball on a court is also culture and that kind of thing is hard to find if you don't know where or if it is happening." (UTR, NTL)

"It is rare for young people to take on an active role in culture. Because it requires to be already familiar with a cultural context or field which is not given to anyone." (BRX, BEL)

The young people discussed ethical dilemmas related to the right to the city, cultural appropriation and lack of representation, also addressing issues such as social exclusion, educational inequality and the impact of the digital world. These politicised speeches[21] demonstrate that, when talking about culture, we are talking about social transformation, contesting dominant narratives and building new forms of identity and citizenship.

By identifying the city as a space of tensions between power and resistance, especially in urban and cultural transformations, and schools as places where social and racial inequalities are perpetuated, young people highlighted how the absence of space for cultural representations that are relevant to them, or that reflect a history marked by ethical dilemmas and controversies, contributes to exclusion. They also pointed to the inappropriate use of cultural elements without due recognition. When discussing the impact of technological tools, participants raised ethical concerns about privacy and the misuse of data, often without consent. In addition, they mentioned ethical issues related to creative work, which suffers from precarity and exploitation, linked to the cultural and consumer dynamics of contemporary capitalism.

They question the relations of power and privilege in cultural production, underlining the instrumental use of culture for political and economic agendas, which raises ethical questions about authenticity, power and representativeness, thus recognizing that culture can both perpetuate and challenge inequalities and injustices.

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[21] In "The `Cultural Turn' in Social Theory: Towards a Theory of Cultural Politics" (2001), Kate Nash talks about how culture is seen as constitutive of social relations and identities, and a historical turn, which highlights the unprecedented role of culture in the constitution of these relations in contemporary society. The 'cultural turn' has brought the realisation that all social life can be political, since politics involves contesting power relations. Social movements, by building collective identities, participate in cultural politics by challenging dominant narratives and fighting for citizenship rights, especially equality in difference. Social structures are reproduced in the everyday practices of individuals, who are conscious of these practices.

We demand...

This chapter presents and analyses the suggestions and recommendations provided by the workshops' participants, organised by issues and themes, taking into account convergences, divergences, and contradictions both among their proposals and in comparison, with the recommendations of the Porto Santo Charter.

Access to culture, including transportation
Artistic and cultural education
Youth participation and inclusion
Importance of culture in society
Support and funding for cultural and artistic activities
Flexibility and accessibility of cultural institutions
Development and support of cultural and sports infrastructure
Valuing culture, cultural diversity, and inclusion
Free or low-cost culture for young people
Autonomy, creativity, and independence of artists

Visual representation of the top 10 concepts expressed by the participants regarding their demands.

The young people shared abstract aspirations but also identified concrete actions. They propose reforms, outline concrete measures to address their issues, and suggest strategies to overcome previously identified barriers. In summary, their proposals offer a pragmatic and detailed vision of the actions needed to overcome cultural barriers, with a clear focus on inclusion, active participation, and institutional transformation.

Chapter IV

Abstract Proposals Explanation

a) Participants demand accountability from **Politicians**, who should focus on serving the public rather than personal benefits. They ask for long-term vision, planning beyond their term, and to address short-term issues without neglecting long-term cultural and societal impacts. They also advocate for representation and demand the presence of politicians with diverse backgrounds and education.

b) **Financially,** participants call for a stronger economy and effective financing management, rather than just increased funds for culture. They also advocate for greater financial and informational transparency.

c) Concerning the **Democratic Process**, participants seek to be involved[22] in decision-making, enhance citizen engagement, and ensure greater accessibility and participation for everyone. They advocate for improved communication between youth and public policy. They demand respect for their rights to citizenship and housing and call for a move away from profit-driven approaches. Young people also desire more cultural activities in public spaces. Fundamental rights, including cultural rights, should not be exploited for profit, financial gain, or state benefits.

d) As for **Accessibility**, participants proposed the decentralisation of art to ensure that all citizens, including those in non-central areas, have direct access to cultural opportunities. Affirming that cultural development requires active participation, access to culture should be considered a right, not a privilege, and therefore, culture should not be monetised nor exclusive to some people. Additionally, cultural offerings should be adaptable to different audiences, taking into account physical and cognitive impairments, as well as age groups. Avoid imposing a single, dominant culture (no panculture) and instead, support a diverse cultural landscape. Listen to the artists, and promote and support the art of ethnic and national minorities

e) Participants emphasise the need to prioritise public interest, by **Democratising Cultural Production**, and urging politicians to review and share policies with the community they serve[23]. They assert the need for an unrestricted culture, but this should not justify crimes or violations of human rights, as small nations and minorities also need support.

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[22] «Recognize cultural diversity as a defining feature and common heritage of humanity that expands the choices, capacities and nurtures the values of individuals and societies, and which should be protected and promoted through fostering mutual understanding, equitable access to diverse cultural expressions, and linguistic diversity in all physical, virtual and blended educational settings.». In UNESCO. Framework for Culture and Arts Education. 2024

[23] «The crucial level for citizen participation in cultural policy-making is at the local one, whether the environment is officially acknowledged as intercultural or not. This is the level where people can know each other's needs and have a real platform for discussions, while on the level of the regional authorities or the state level it has to be done through representatives who are rarely elected democratically.» Bonet, L. et al.(2020) Participation(s) and the Intercultural Challenge, Interview with Milena Dragićević Šešić. Cultural Policies in Europe: A Participatory Turn?, p. 204.

f) Participants' concerns about **Socioeconomic Barriers** could be addressed by ensuring access to all forms of culture for everyone, thereby reducing disparities in access privileges. This includes increasing social initiatives such as community involvement, improving infrastructure and transportation support for individuals with limited resources, and expanding opportunities for these individuals. Adequate living conditions should be considered, along with the economic limitations faced by young people, to facilitate spontaneous access to culture, particularly for those living in rural areas. Moreover, improving infrastructure, especially in cities and peripheral territories, where access can be challenging, can enhance opportunities for participation.

g) **Schools** should focus on more practical work alongside theoretical learning[24], fostering autonomous learning as a means for self-discovery and developing personal cultural interests. Participants command greater investment in education, recognising schools as places of wellbeing for everyone. They propose a new paradigm with fewer obligations in educational institutions and more mutual respect between professors and students, where educators have the freedom to teach without political interference. They call for an end to corrupting education systems and a move away from a uniform educational approach[25], emphasising the need for understanding and empathy towards individual sensitivities. Additionally, they stress the importance of ensuring consistent quality in art education across Europe.

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[24] «From early childhood care and education onwards, education systems should harness the potential of culture and arts education to strengthen civic engagement and democratic participation, improve other subject learning and develop creativity and the ability to innovate, such as through a Science, Technology, Engineering, the Arts, and Mathematics (STEAM) approach, reinforcing writing, reading and speaking skills, and nurturing social and emotional skills – ranging from empathy and solidarity to pluralistic thinking – with a view to strengthening the appreciation of cultural diversity, enhancing academic and job performance, understanding and addressing local and global challenges, as well as strengthening resilience for coping with future uncertainty and crises.» In UNESCO. Framework for Culture and Arts Education. 2024

[25] «Revise teacher education and professional development to include culture and arts education, leaning on research to develop teacher education. Concomitantly, develop quality, relevant and user-friendly guidelines, pedagogies and materials to, among others, strengthen teacher capacities to use new, creative teaching methods and educational content, especially those provided by the culture sector. Furthermore, promote dialogues and cooperation between education personnel and cultural professionals and practitioners to exchange, co-create and enrich educational, artistic and cultural experiences, through the inclusion of cultural and artistic materials in educational processes and the promotion of informal and non-formal cultural and artistic activities among all learners» In UNESCO. Framework for Culture and Arts Education. 2024

h) **The young participants urge those in charge to recognise the importance of empowering them.** They demand to be heard, as they bring new and impactful ideas, while also acknowledging the value of older, experienced voices, thereby recognising the influence their opinions can have[26]. They expect their self-expression to be considered art rather than vandalism, allowing for a variety of expressions. Additionally, they advocate for autonomous learning through self-discovery and development via resources outside the school environment, such as community activities, to explore and deepen cultural interests. They want to be provided with the tools to empower citizens as cultural creators, ensuring that cultural programming remains contemporary and relevant, with a strong focus on engaging young people.

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[26] «Culture and arts education should promote intercultural and intergenerational dialogue and the responsible stewardship of cultural and biological diversity through learning with the environment for sustainable development. Therefore, culture and the arts should be integrated in teaching and learning by engaging with cultural and other institutions and spaces, living heritage bearers, local community mediators, and other cultural professionals and practitioners to anchor place-based education that grounds a stronger connection between learners of all ages and backgrounds, their communities and environments. Such broadened cooperation can help address gaps in education, foster the integration of disadvantaged learners, and enrich the overall educational experience, while strengthening cultural exchange to support the promotion of cultural diversity, creativity, innovation, research, and cocreation». In UNESCO. Framework for Culture and Arts Education. 2024

Concrete Proposals Explanation

Participants proposed concrete measures and specific actions to help overcome the identified barriers.

a) In terms of **finance**, the participants proposed an increase in subsidies and a fairer budget allocation at municipal level, aligning with the recommendations of UNESCO[27]. Another suggestion is a basic universal income to allow more people to participate in or create culture.

b) For the **democratic process**, the emphasis is on participatory methods like forums and consultations. Involving specialists, such as artists or psychologists, in political decision-making is also recommended to ensure more informed and diverse perspectives.

c) Regarding **cultural access and institutions**, participants advocate for more accessible information through a digital platform that provides information about cultural activities, including entry fees. They also suggest a European Cultural Pass, and other measures to enable free access to cultural events. Additionally, changes in language to bridge generational and knowledge gaps were proposed. Integrating youth into culture could be further supported by offering them opportunities to work at cultural events.

d) Improving **transportation** infrastructure and implementing policies that promote cultural accessibility in rural areas were strongly emphasised. Suggestions included offering discounts, free access, or combination tickets to make attending cultural events more affordable.

e) **Creating new spaces and supporting existing ones**[28], especially those struggling to stay open, was another strongly reinforced measure. This could be achieved through

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27 «Mobilise financing, including through public and private partnerships, for the development of collaborative infrastructures and mechanisms, as well as the administrative, human and material resources for the long-term sustainability of the culture and arts education ecosystem. Develop financial and other in-kind mechanisms for the design and implementation of revised culture and arts education policies, encompassing the revision of curricula, pedagogies and frameworks». In UNESCO. Framework for Culture and Arts Education. 2024

28 «Broaden the concept of learning environments by establishing more sustained cooperation with formal, non-formal and informal learning spaces, such as specialised schools, museums, galleries, libraries, performing arts venues, creative hubs, cities and municipalities, including members of UNESCO Creative Cities Network and UNESCO Global Network of Learning Cities, community centres, cultural and natural heritage sites, memorial sites and other arts and cultural institutions and spaces in both urban and rural areas. Such an approach opens new horizons for places of interdisciplinary learning and exchange, and through various modalities, such as learning-by-doing, mentorships and internships, as well as public and private partnerships, to enrich reciprocal educational experiences as a whole-of-community endeavour.» In UNESCO. Framework for Culture and Arts Education. 2024

collaboration between large and small institutions[29]. Providing infrastructure, such as available spaces and resources, or budget support for art materials, and adapting existing spaces to be more youth-friendly, along with offering young people the opportunity to take on organisational roles, were also seen as viable solutions.

f) Regarding the role of **schools**, the participants propose arts education from early on. Changes to the curricula were strongly emphasised, with the inclusion of culture as a dedicated subject being a common suggestion. New approaches to history, such as adapting a less Eurocentric perspective, and providing teacher training, were also proposed to ensure representation of voices from various cultural backgrounds. Encouraging interactions with contemporary artists, and organising cultural events were seen as effective ways to integrate youth into cultural activities, thereby promoting participatory methods. Additionally, specific budget allocations to support these initiatives were suggested.

g) Regarding the **digital world**[30] young participants advocate for regulations and laws that reinforce restrictions on the use of technology and AI.

h) To ensure that **work rights** are respected, participants suggested specific regulations for artistic and creative careers, along with a special status for artists in Europe. This status would include tax relief and financial support for art materials. By creating a job market that provides dignified living conditions, these measures would aim to combat stigmatisation in the cultural sector.

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[29] «Innovate and expand partnerships and coordination mechanisms, at international, regional, national and local levels, among governmental bodies, cultural institutions, schools, memorial and heritage sites, local communities, civil society organisations, the private sector, media, learners, educators, artists and other cultural professionals and practitioners, and relevant stakeholders, to incentivize long-term collaborative approaches, and foster knowledge sharing, mobility for artists and other cultural professionals and practitioners, and residency programmes, as well as co-creation.» In UNESCO. Framework for Culture and Arts Education. 2024

[30] «Harness contemporary advances and seize the opportunities opened up by technology, while identifying, preventing and mitigating risks, notably in digital technologies and Artificial Intelligence (AI), in order to support and promote reflection, creativity, initiatives, and ethical and responsible use in this domain, in particular to the benefit of the educational, cultural and creative sectors». In UNESCO. Framework for Culture and Arts Education. 2024

Conclusion

Conclusion

The "Tell those in Charge" participants brought to light the ways in which young people living in Europe relate to culture. Despite the differences identified about what culture means, for these young people culture is perceived as an integral part of daily life, closing the gap between passive observation and active involvement in societal issues. Most of them are critical of the hierarchies established around culture and the unequal processes of legitimation of its different forms, pointing out the need for changes.

Having their first remarkable cultural experiences, mostly, in the context of their family and playing in it a role of consumer-spectator, these young people show an impressive reflexivity about the places they have occupied in culture, as well as the ones they would like to have. They identified the main barriers they encounter, presenting us with deep thoughts and critical analysis of them, mainly linked with the distance felt between them (youth) and policy makers, the social and economical inequalities or the ways in which institutions, such as schools, operate. They also reflect on what are the promoters that could allow the changes needed. Young people are conscious of the impact of capitalism on culture, and the need for equitable access and fair compensation for creators. While there are considerable challenges, they strongly value their own role in creating the conditions for cultural enjoyment.

One thing became clear: young people lack trust in policymakers, don't feel close to them and do not expect their voices to be heard. Young people want to have a say in decision-making, rather than having decisions made for them without their input. As cultural democracy emphasises a bottom-up approach, prioritising community needs and endogenous elements. This model empowers individuals to actively engage in shaping their own histories and those of their communities, fostering a deep sense of ownership and involvement (Cruz, 2021). In addition, participation can be a strategic tool for addressing broader societal issues. By involving communities in debates, deliberations, and co-decision-making, participation serves as a political mechanism to enhance autonomy and address systemic inequalities (Lluis Bonet et al., 2020). Consequently, cultural participation can advance both community empowerment and democratic engagement, showcasing the diverse ways in which it can contribute to different forms of democracy.

The young people's statements are aligned with the analysis made concerning the barriers and promoters for youth participation in culture addressed by experts, including those who participated in the Youth-Action-Culture Conference as observers. Simultaneously, youth's proposals also intersected with the action guidelines outlined by UNESCO Framework for Culture and Arts Education Charter and Porto Santo Charter.

One important factor in understanding this discrepancy is the language used in the Porto Santo Charter itself. During the workshops, these participants noted that the Charter's vocabulary and sentence structure was complex and not easily accessible. Additionally, the document was only available in Portuguese, English and Spanish, limiting the access for non-speakers of those languages. There is an urgent need to change this and make the Porto Santo Charter a comprehensive document for everyone to whom it is addressed.

However, these apparent similarities are not creating the transformations needed and issues of positionality are relevant to understand this misalignment. The common-sense idea that young people don't care or are disconnected from culture was opposed here. They do care. They do have culture. They assert that they have a voice, and it must be heard. They are claiming their power, their ability to intervene, and they want space to act. Young people are also willing to contribute; they recognize their role as agents of change and are confident in their suggestions. If we say that cultural democracy should be bottom-up, then shouldn't we create these spaces for opinion and action so that young people can get involved? Should not the measures proposed be framed in terms of not deciding for them, but with them? Additionally, the involvement of young people should not be disconnected from the power relations and socioeconomic inequalities of society. Transformation will only occur if these issues are recognized and addressed.

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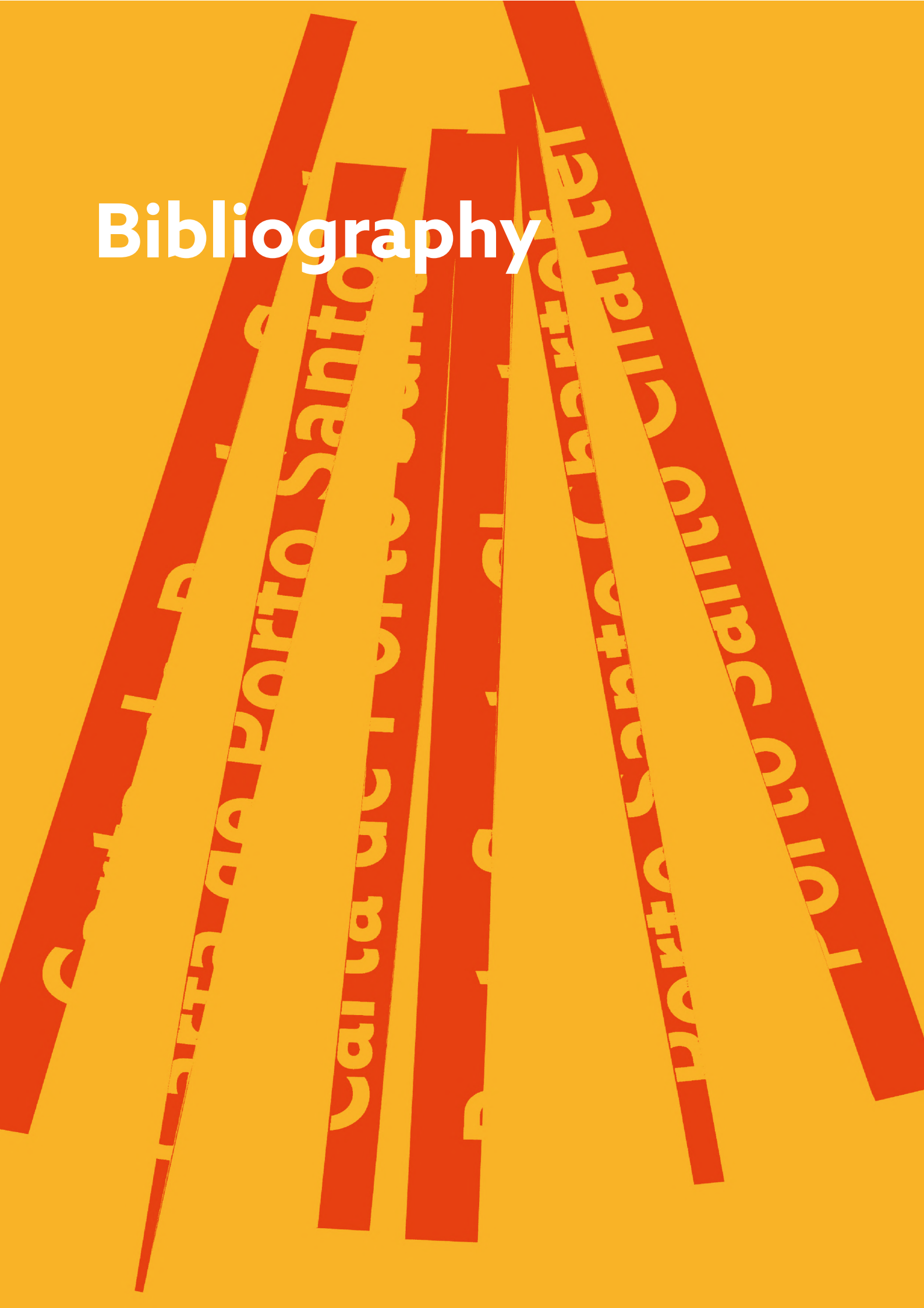
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Annex

Analysis of the Observer Reports from the Youth-Action-Culture (YAC) Conference: Reflections & Recommendations

1) Introductory Notes

The "Youth-Action-Culture: Towards Cultural Democracy"[31] Conference aimed to gather reflections and collect data that were relevant to the construction of the Youth Addendum to the Porto Santo Charter. It prioritised the perspectives of young people on access to culture and its role in promoting democracy, highlighting the significant contribution of artistic and cultural education in the empowerment of young people. Strategic convergences between the sectors of culture, education, and youth were discussed, and a group of experts linked to these cultural sectors observed the conference, compiling the main reflections and debates into a set of reflection reports.

An analysis of these reports allowed us to comprehend the main themes, concerns, and challenges discussed at the conference, as well as the main converging points. A set of insights and proposals for the future were also highlighted, converging in the two main analytic points:

> 1) The analysis between the current intersections between youth, participation and culture, with an emphasis on the barriers and the promoters of youth participation in culture.
> 2) Future-oriented recommendations and proposals, based on the analysis of these same intersections.

In addition to the content analysis presented at the conference, the observers' reports also provided pertinent notes about the conference itself, highlighting the way it was such a significant moment for emphasising the importance of young people's involvement in the development of new proposals and policies that promote cultural participation. By integrating contributions from different agents with diverse backgrounds on the intersections between youth, participation, and culture, the reports illuminated the importance of cultural citizenship and education in the democratic process. Finally, future-oriented proposals were put forward based on the dialogue initiated at the conference and its continuation in ongoing efforts to empower youth in culture and democracy.

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[31] The "Youth-Action-Culture: Towards Cultural Democracy" Conference took place on November 13th and 14th, 2023, in Caldas da Rainha, Portugal. It was organised by the National Plan for the Arts, the ENO – European Network of Observatories in the Field of Arts and Cultural Education, the Calouste Gulbenkian Foundation, the School of Arts and Design of Caldas da Rainha in collaboration with the UNESCO Chair in Arts and Culture Management, Cities and Creativity at the Polytechnic Institute of Leiria, and other national and international organisations. Available at: https://portosantocharter.eu/the-2023-conferenc) - accessed July 15, 2024.

Scale	Dimension	Present analysis (promoters and barriers)	Reflections for the future (proposals)
Macro - policy makers	Major societal and political transformations	**Promoters:** - **Involving youth in policy making** fosters cooperation and trust (Sarrouy & Šebök); - **Culture promotes social cohesion:** art and culture should involve and be made for communities, emphasizing the style in which power is shared within institutions and communitie (Šebök & Rozek); - **Participants engaged** in a dialogue about the role of cultural initiatives in shaping policies **directly impact** young people: cultural citizenship strengthen democracy and enhance the role of education in this process, incorporating the views and recommendations of young people (Cerqueira & Šebök); - **Youth as daily agents of art, culture, and democracy.** (Tal) - UNESCO's goal: **Integrating culture and education** for holistic development (Tal) **Barriers:** - **Socio-economical Inequalities** not recognized (Sarrouy) - **Youth not treated as equals:** youth wants to be taken seriously and heard in the policies making decisions (Cerqueira) - **Political systems limitations** and the focus on intentionality of policies, rather than their effectiveness (Rozek, & Ferro and Lacerda); - **Technology** may pose as a barrier, as it allows for constant contact with an **overflow of information** controlled by algorithms (Sarrouy); between the global and the local (Sarrouy & Šebök).	- **Youth inclusion in culture/education programs** and democracy across Europe (Sarrouy) - Greater **youth voice and participation** in decision-making, especially in youth and culture matters, free from market agendas (Šebök & Cerqueira) - Rethinking democratic values and applying **collaborative models** (Šebök & Paiva) - Balancing digital tools with tangible artistic experiences, **blending tradition and innovation** (Šebök). - A **broader concept of culture** is needed (Tal). - **Conflict and confrontation** as essentials of democracy and culture (Tal). - Emphasizing **arts' transformative and liberating potential** (Ferro & Lacerda) - **Reciprocal dialogue** between cultural institutions, schools, and public policies (Ferro & Lacerda)

Scale	Dimension	Present analysis (promoters and barriers)	Reflections for the future (proposals)
Macro - policy makers	Structural inequalities	**Promoters:** - **Schools and community projects:** initiatives evolving schools and communities addressing social inequalities (Cerqueira & Šebök); - **Digital resources** may be used to bridge gaps and provide broader access to cultural and educational opportunities (Tal); **Barriers:** - **Hierarchical notion of culture,** paternalizing (Sarrouy) - **Financial and geographical barriers:** the link between inequalities of access to culture and socio-economic inequalities, such as the housing crisis, or a governance crisis. (Rozek, Cerqueira & Paiva) - **Lack of information about the cultural offer or feeling excluded from cultural spaces** highlight issues related to disability and accessibility, such as inadequate adaptation of spaces, services, content or communication to meet youthers' needs and abilities (Rozek); - The lack of understanding of digital resources by the young people, and the **transparency in data sharing** means they may not fully grasp what they are consenting to or what data they are sharing (Tal); - **Schools may accentuate structural inequalities** by neglecting the **social disparities related to territory, economical class, gender or ethnicity, generational** (Ferro and Lacerda);	- There needs to be specific longitudinal **support for** those who live in **fragile socio-economic contexts**. Artistic and cultural scenes access must be democratized to as many people as possible, from plenty diverse backgrounds. It should be taken into account the various forms of social inequality and the diversity between the youngsters (Sarrouy &, Ferro and Lacerda) - European youth is also composed of **migrants and refugees**, so they must be included in the processes and the outcomes of the cultural policies. Participation) should always be prioritized by those who don't have a voice or have less representation. (Sarrouy &, Ferro and Lacerda) - There must be a broader conversation about e**quity and inclusion within educational institutions,** focusing on addressing basic community needs (Šebök & Paiva) - **Access to opportunities for cultural expression** should be promoted, with paid positions and scholarships available to ensure opportunities for everyone. Additionally, access to facilities should be made more flexible and extended to accommodate diverse needs (Cerqueira & Paiva); - **Temporarily autonomous spaces** where individuals can work on their projects, with access to materials, must be available. Workshops should be organized to provide educational opportunities, supported by sustainable funding models and long-term partnerships (Šebök & Tal). - Art and culture play a role in properly **dealing with the advantages and disadvantages of technology.** (Tal) - **Desacralizing culture:** young people must be encouraged to deconstruct cultural works and to demystify and challenge elitist notions about the arts. (Ferro and Lacerda)

Macro - policy makers	Hierarchical notions of culture	Promoters: - **Open dialogue with the youth**, based on trust and cooperation, may lead to solutions (Sarrouy); - **Embarrassing different cultural expressions** supports inclusion Shared power between institutions and communities (Cerqueira); - A **holistic idea of culture** is present in all decisions, policies, and generations, constantly evolving, with power shared within institutions and communities, as culture is more than just artistic expressions and larger than cultural institutions. (Cerqueira, Šebök & Ferro and Lacerda); - The idea that **destruction is needed for transformation** highlights art's disruptive potential (Šebök); Barriers: - **Elitism** manifests in the privileging of "cultural democracy" over the "democratization of culture," perpetuating an **inside-outside binary.** Culture is often viewed as sacred and reserved for professionals, neglecting the fact that it should be accessible to everyone, not just those directly involved (Tal, Paiva & Sarrouy); - **"Culture is an Event"**: Ingrained practices such as compression and hierarchization, combined with **institutions viewing their work as "exceptional",** restrict inclusive and continuous cultural engagement (Paiva); - There's an overemphasis on nationalized culture and a **lack of focus on multiculturalism**, resulting in insufficient understanding of non-European cultures. Ethnic, religious, linguistic or other minorities may encounter cultural barriers due to **unequal treatment** or the challenge of recognizing that everyone is a cultural agent, translating in significant inequalities in how different cultural notions are valued and acknowledged. (Rozek & Ferro and Lacerda).	- There needs to be a **ground of "trust" and "flexibility"** between the parts (youth and policy makers), as this will help **avoid a certain paternalism** and will develop policies/programs that are closer to the different youths' realities (Sarrouy); - We need more **dialogue** and **cooperation** between people from different continents and cultures, equally valuing different forms of cultural expression, and **free from market-oriented agendas** (Cerqueira & Rozek) - **Culture** should be integrated into everyday life as part of our daily routine, without distinguishing between high and low culture. (Tal)

Scale	Dimension	Present analysis (promoters and barriers)	Reflections for the future (proposals)
Meso - cultural organizations	Schools	Promoters: - **Schools are key**: culture plays a **crucial role in the development of children and young people** by promoting inclusion, celebrating differences, and fostering active citizenship. It also contributes to the development and sustainment of cultural democracy (Tal, Cerqueira & Ferro and Lacerda); - There are a variety of **school initiatives that fight serious cultural neglect**, by implementing flexible programs, with artistic and cultural curricula, such as the National Plan for the Arts, in Portugal (Šebök, Ferro and Lacerda). Barriers: - The current **education system adopts a highly technocratic approach,** where creativity is often repressed rather than nurtured, with a clear separation of the artistic and non-artistic curricula. This model is outdated, conservative in their representations of the arts, and inflexible to student aspirations and provocations (Cerqueira, Ferro and Lacerda); - **Educational model** presents a very Eurocentric approach, evident in the skills expected at the end of the school year. This inflexibility creates time constraints, as **core subjects consume the majority of the school day**, leaving insufficient time for artistic skills. The model is also minimally committed to social agendas, offering little room for reflexivity or representation of a diverse body of students (Cerqueira, Rozek & Ferro and Lacerda); - Schools reflect the im**pact of modern technology and artificial intelligence**, leading to a society overwhelmed by rapid information access. This environment contributes to a decline in "curiosity" as a driving force for action and change (Sarrouy & Šebök).	- Inclusive educational work/programs must begin at a very early age, **integrating artistic and cultural practice since childhood** (Sarrouy); - **Educational programs must be consistent in time but flexible** in process, schools should be supported in designing and developing tools and space, with the aim of helping students grow into versatile citizens, tackling future problems with tools of the present (Tal & Sarrouy); - Schools as well as community projects are essential in combating feelings of exclusion, and schools should **provide adequate space** for expression and cultural representation (Cerqueira,Tal & Ferro and Lacerda) - Cultural institutions and schools should **transition from an "instrumental" view** of the student profile to one that emphasizes a more holistic and socially integrated approach. This shift should highlight the **arts as central to thinking, education, and societal participation.** Educational practices must become more humanizing, focusing on participatory citizenship and seeing schools as potential cultural territories for change and democratic engagement. This involves **fostering curiosity, critical thinking, and experimentation**, allowing for both teachers and students to explore and learn from mistakes (Tal and Ferro & Lacerda); - **Rethink educational models**: arts should have a more prominent role in the day-to-day teaching of schools, as a means to promote critical thinking and reflexivity, empathy and citizenship. **Integrating cultural and artistic principles into pedagogy** brings arts education closer to cultural engagement and participatory citizenship (Ferro & Lacerda); - Schools, cultural institutions, and public policies ought to collaborate in a reciprocal and deliberate dialogue, with the common objective of building relationships with citizens based on **trust and shared power.** (Tal and Ferro & Lacerda).

Scale	Dimension	Present analysis (promoters and barriers)	Reflections for the future (proposals)
Meso - cultural organiz ations	Cultural Institutions	Promoters: - **Institutional child-driven programs,** such as workshops or imagination labs, promote the approximation between cultural institutions and citizens (Rozek, Sarrouy); - **Cultural institutions as places of inspiration**: the power of diversity and representativeness has visible consequences for young people's lives, as long as they are visible in all cultural structures and bodies, and not just in final products. The institutions are no longer concerned with attracting more and different audiences, but with how to **empower their voice and embed it into decision-making** (Tal & Ferro and Lacerda); Barriers: - **Economic factors** such as transportation, tickets, childcare or other factors (such as physical distance) related to the access to cultural spaces play a significant role as a barrier (Rozek & Paiva); - One's socio-economic background also has an impact on the **"feeling of belonging"** to a cultural institution. These places may be intimidating because of their architecture (wall-like, hieratic and affirmative buildings), emplacement, and content, which is still very much influenced by european-centered art aesthetics (Cerqueira, Rozek and Sarrouy); - **The institutions themselves are identified by young people as barriers to participation**, which may be because they embody the current hierarchical system, which translates into an inside-outside binary (Paiva); - **Institutions are fragile**, and an institution that does not belong to its citizens is an institution left to the discontinuity of political cycles, often having to resist fragile democracies that centralize all power (Paiva, Ferro and Lacerda).	- Institutional attitude needs to be "making with" instead of "making for", as well as a shift from "institutions", turned to themselves or the 'happy-few', to **"extitutions"**, open to the multi-cultural outside (Sarrouy & Tal); - **Institutions have to work towards inclusion,** by democratizing everything, **being attentive to symbolic pressures and oppressions**, and being accessible to as many people from different backgrounds as possible (Cerqueira, Sarrouy & Šebök); - To counter the economic disparities in access, **flexibilize and extend access time to facilities, and** gratuity measures for young people should be considered (Paiva & Cerqueira); - **Collaborative engagement**: building bridges between society and institutions, based on trust and shared power, involves **engaging participants in creating their own tools**. This process should include educators and teachers (schools), citizens and families, and institutional professionals in both the discussion and implementation of joint actions. Such collaboration fosters a sense of **communal ownership and responsibility,** helping the community view institutions as integral to addressing its basic needs and serving as a supportive resource (Tal, Rozek, Paiva, Ferro and Lacerda) - Cultural and artistic institutions may also have to rethink how they participate and work in **models of active listening and better communication**, by promoting places for effective decision-making (Tal & Ferro and Lacerda).

Scale	Dimension	Present analysis (promoters and barriers)	Reflections for the future (proposals)
Meso - cultural organiz ations	Professionaliz ation of the arts	Promoters: - **Empathy**: art allows individuals to gain a **deeper understanding of others' condition** by exploring different perspectives, thus creating a more inclusive environment (Cerqueira). Barriers: - The **lack of financial support** enables the privilege of creating to just a few artists, causing disparity where only some have access to their material needs. This situation is exacerbated when young artists are expected to take on **voluntary roles** without financial compensation (Cerqueira);	- **Guidelines** should be put in place to prevent situations where the financial compensation is unknown, or the expectancy of free labor from young artists. Opportunities **should come with compensation guaranteed**, and scholarships should be more available (Cerqueira, Rozek); - There should be greater support for artists, both economically and educationally. By **promoting creative fields in the early stages of schooling**, we are leveling the playing field for artistic careers (Cerqueira, Ferro and Lacerda);

Micro - citizens	Personal and human development	**Promoters:** - **Cultural consumer and creator**: it is necessary for citizens to become cultural agents, playing a more active role than just a consumers, as creating may also foster youth involvement in social and political issues (Rozek, Paiva & Cerqueira) - Arts and culture may provide solace and emotional support to individuals, allowing them to express different perspectives, supporting each individual's uniqueness while still maintaining a sense of belonging. **Arts and language pose as a valuable tool for understanding and interpreting the complexities of life**, including youth experience, as new languages and expressions emerge (Šebök, Tal & Ferro and Lacerda); - The **importance of rebellion in the discourse and actions of young people** is expressed in the emergence of new languages. These languages translate the nonconformity of a transgressive youth and drive social change, breaking the molds that adults insist on defining as the expectations, behaviors and results expected of young people (Šebök & Ferro and Lacerda); - Sharing power and adopting different viewpoints are important tools for self and group improvement (Šebök). **Barriers:** - **Youth involvement is frequently patronized**, treating young people as a separate entity, and reinforcing a narrative of "us" (adults) versus "them" (young people). This narrative perpetuates stereotypes about the youth, such as being a group difficult to surprise and to involve (Sarrouy & Cerqueira); - Educational programmes are **focused on efficiency and performativity**, leaving little room for experimentation (Paiva); - Groups with limited access are **excluded due to discrimination and lack of integration** (Rozek).	- **Democracy as a tool for self-discovery**: through a methodology of active listening, leaving room for error, and learning collaboratively, we foster empathy and understanding (Tal, Paiva & Šebök); - Young people value openness, they want to make their own decisions and gain confidence. They see **art as an important catalyst for critical thinking** and a means to navigate the complexities of an ever-evolving world. (Šebök & Tal); - **All cultures and art forms deserve to be supported and shared with everyone.** Their roles in providing emotional support, creating diverse and well-rounded individuals, fostering curiosity, and offering comfort in the face of life's challenges should be recognized (Šebök and Sarrouy).
Micro - citizens	Participation as a process	**Promoters:** - **Cultural exchange and participation** may be fostered through **community-based art projects**, such as local festivities, but also with technology. **Digital platforms** may also be an important generator of bonds of community belonging (Šebök & Cerqueira); - Instead of viewing the creation/work as a final product to a specific group, i**nvite them into the discussion and collaborate** in its creation (Rozek); - **Youth collectives or associations** enable the transformation of young people into agents of change and not just beneficiaries, thus creating **young leaders** (Sarrouy & Ferro and Lacerda) **Barriers:** - **Institutions** and their **fixed structure that often resist appropriation** through procedural practices, perpetuating a patronizing model (Paiva) - The **tokenization of young people** and the **limited space** that young people are often given for participation translate the **prejudices between professionals and youth**, with silencing practices from the adults, as access is denied speech is silenced unless they conform to the predefined model (Cerqueira, Tal & Ferro and Lacerda);	- **Continuous projects** involving systemic intervention, which **prioritize the time of process**, should prevail over a logic of pontual, short-term, quick-fix practices (Paiva) - Passive observation may be challenged by **promoting a participatory relationship with art** that goes beyond visual appreciation. By **extending to physical and emotional experience**, a desire for a more interactive and sensory engagement with artistic expressions happens, thus fostering a recognition of the diverse languages through which art can communicate (Šebök) - **Challenging the places of conditioned participation**: a system change is needed where young people are truly **co-designers**. To build transformed futures, we need **collaboration in designing participation tools** and greater use of the arts as a means of communication, thus creating more safe spaces for sharing and **more empathetic pedagogical practices** (Tal & Ferro and Lacerda) - To foster participation, **we must ask how children and young people want to participate**. A dialogue between cultural institutions, schools, and public policies should be reciprocal and intentional. Through **honest, fun and community- based proposals**, where safe spaces are provided and youth is adequately represented and taken seriously, participation can flourish (Paiva, Tal & Ferro and Lacerda).

Demographic data - summary

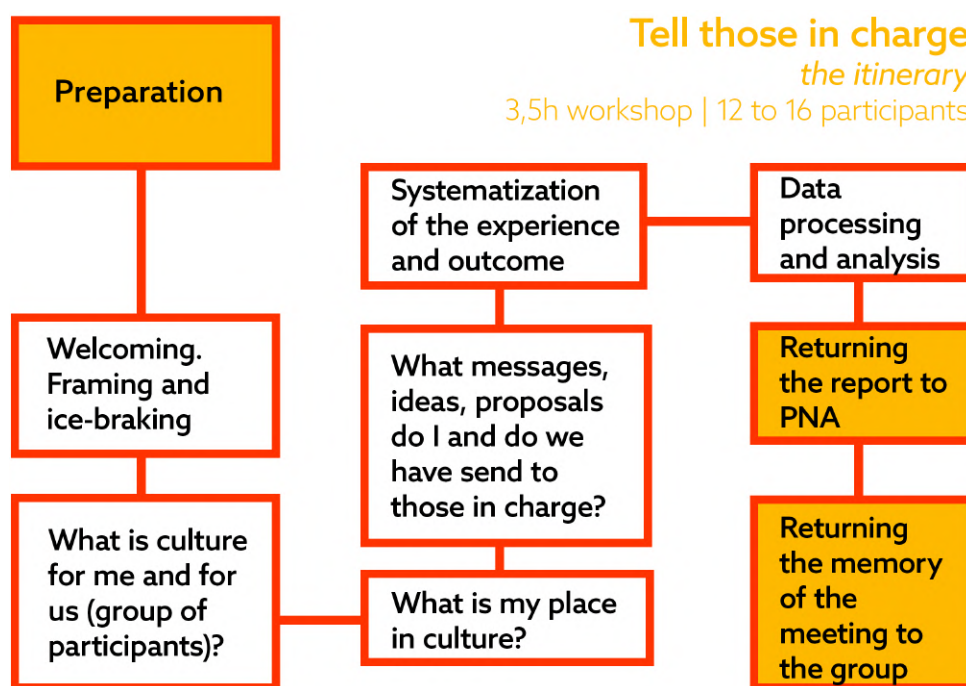| Country	Group	Total Participants	Nr. Participants per group	Age	Gender	Residence	Education	Location	Artistic Education
Austria	Group 1	38	20	17 - 19	16 F + 4 M	8 urban + 12 rural	High school	Tulln	No
Austria	Group 2	38	18	17 - 18	13 F + 4 M + 1 NB	1 rural + 17 urban	High school	Vienna	Yes
Belgium	Group 1	17	11	15 - 25	5 F + 6 M	rural + urban	High school Undergrade	Louvière	No
Belgium	Group 2	17	6	19 - 26	6 F	urban	Undergrade student Master degree	Bruxelas	Yes
Estonia	Group 1	43	12	17 - 33	11 F + 1 M	8 urban + 1 rural + 3 peri-urban	Adult education High school Undergrade	Tallinn	No
Estonia	Group 2	43	16	12 - 53 (12 - 16)	7 M + 9 F	1 urban + 15 peri-urban	Gymnasium Elementary School	Saku	No
Estonia	Group 3	43	15	19 - 56	2 M + 13 F	5 urban + 5 rural + 5 peri-urban	University	Tallinn	No
Latvia	Group 1	35	14	17-21	13F + 1NB	urban	Secondary	Riga	Yes
Latvia	Group 2	35	21	15-20	6 M + 14F + 1NB	urban	Secondary	Rezekne	Yes
Netherlands	Group 1	14	8	18 - 25	7 F + 1 NB	Urban	University Undergrade Vocational Education High School	Utrecht	Yes
Netherlands	Group 2	14	6	16 - 22	3 F + 2 M + 1 NB	Urban	University Vocational Education Undergrade High School	Utrecht	With and without artistitic education profile
Poland	Group 1	23	11	20-25	Gender Group diverse in this area. Balance maintained.	Urban	university	Krakow	Yes
Poland	Group 2	23	12	16-20	Gender Group diverse in this area. Balance maintained.	Urban	High school and university level	Krakow	Yes
Portugal	Group 1	50	11	16 - 25	8 F + 3 M	Rural	High School Master degree University	Vila Nova de Cerveira	Both, mainly with specialized training in the artistic field
Portugal	Group 2	50	9	15 - 17	1 F + 1 NB+ 7 M	Urban	High School University	Lisboa	Both
Portugal	Group 3	50	8	16 - 22	3 F + 1 NB+ 4 M	peri-urban (medium scale urban)	University High school	Caldas da Rainha	Both
Portugal	Group 4	50	22	14 - 29	5 F + 17 M	Urban	Middle school High school	Lisboa	No
Scotland	Group 1	6	6	19 - 25	Majority female, one male	Urban	University	Edinburgh	Yes
Slovenia	Group 1	43	13	17 - 18	11 F + 2 M	urban	Primary school	Ljubljana	Yes
Slovenia	Group 2	43	20	17 - 19	15 F + 5 M	rural	Primary school	Naklo	No
Slovenia	Group 3	43	10	20 - 23	10 F	Mixed group	Undergrade	Ljubljana	Yes
Spain	Group 1	22	11	16-25	7 F + 2 NB+ 2 M	Urban	High school University	Madrid	Yes
Spain	Group 2	22	11	16-25	3 F + 7 M + 1 NB	Urban	High school University	Madrid	Yes

Note on the "tell those in charge" method
Carlota Quintão

In 2023, the A3S Association created the method of "tell those in charge", specifically for the purpose of listening to European youth on the themes of the Porto Santo Charter, aiming to create an addendum that would enable the views of the younger generation to be incorporated into this political programme.

The method seeks to create the conditions for involvement, participation and active listening, combining an approach that both collects data for social science research whilst also being educational. Substantively, more than just a method of listening, "tell those in charge" is a tool for effective citizen participation. It was purposely designed to highlight a message in the context of the debate on cultural democracy in respect of the terms proposed by the Porto Santo Charter. The Education for Development[1] or Global Education[2] approach underpins the method, promoting the message that this is more than form (process, path), it is also content (substance and purpose), for the construction of democratic cultures.

Tell those in charge
the itinerary
3,5h workshop | 12 to 16 participants

Preparation

Welcoming. Framing and ice-braking

What is culture for me and for us (group of participants)?

Systematization of the experience and outcome

What messages, ideas, proposals do I and do we have send to those in charge?

What is my place in culture?

Data processing and analysis

Returning the report to PNA

Returning the memory of the meeting to the group

Learning itinerary of the "tell those in charge" method

The "tell those in charge" method was first piloted between September and October 2023 with nine groups of young people in three countries (Portugal, Slovenia and Poland). The results of the evaluation of this process, by participants, facilitators and partners, were very positive. On the one hand, it produced empirical evidence on the issues under analysis, in recognised quantity and quality. On the other hand, it raised relevant questions about educational processes (formal, non-formal or informal) and the conditions for participation of this age group in democratic societies, as well as in policy-making. It produced a large number of ideas and messages relevant to institutional and public policy-making through the direct voice of young people. It was positively evaluated by young people, facilitation teams and institutional partners involved in the process.

The pilot version was revised and refined, and a training action was organised to qualify teams of facilitators to replicate the method at European level. 10 teams were trained, from 10 countries.

The implementation of the second phase of the listening process, extending the pilot sample to more European countries, took place between April and June 2024. The data processing is now shared in this report.

The evaluation of the method in this second phase of enlarging the sample, and therefore further testing the method in other national contexts, largely corroborates the results of the pilot test.

Performance indicators

On a scale of 0 (minimum) to 10 (maximum), the workshop experience was rated with *an average of 8.5*. Of the 23 groups consulted, the group with the lowest average was 7.7 and the group with the highest average was 9.8.

The words most used to describe the workshop experience are associated with qualities that young people recognise as 'extraordinary' or 'out of the ordinary': *creative, different, diverse, freedom, inspiring, incredible, open minded, active*.

Another category of words abundantly mentioned is associated with characteristics or qualities of a cognitive nature: interesting is the word that stands out most in this category, but also *culture, instructive, educational, thought, reflection*.

Two other categories mentioned with less significant expression are relational qualities (*exchange, sharing, inclusion, interaction*) and qualitative value judgements (*pleasant, nice, cool, excellent*).

The answer to the question about what the young people didn't like had mainly *non-answers*. But other answers were also expressed such as the following: that *the workshop should have been longer in* order to be able to debate and delve deeper into topics; *answers expressing the opposite*, i.e. what the young people liked, they

had a good time, there was nothing they didn't like; and, in the minority of the cases, answers effectively expressing negative criticisms, such as: there were *tasks that were difficult, the phrases in the Porto Santo Charter are very complicated, there was little diversity of people in the youth groups, there were some logistical issues* (not enough space, quality of food, heat) or they were uncomfortable with the creative tasks.

Results indicators

In addition to the results expressed in this report on the three major questions that structured the workshop (what is culture; what is my place in culture; what messages do I want to send to those in charge), the workshop experience resulted in two lessons learnt that are substantive in quantity and quality:

- The young people learnt about culture, what culture is from different points of view, what it means and its importance.

"What culture really was and realised that I'd had a lot of it since I was a child. In fact, culture is a much wider universe than I would have thought and I can therefore say that I am enormously enriched by culture on a daily basis."

"Understanding the variety of definitions of culture and its various manifestations".

"The definition of culture and other aspects, it made me think."

- The young people learnt from each other.

"To really listen to others and how to put everyone's ideas into practice"

"I have learnt about how other people see the world".

"Different perspectives, experiences, aspects of culture".

"That culture can also be provocative and lead to discussions on a large scale. I would like more discussions, because it's nice to hear the opinions of those young people who you don't meet often "

"How to find common ground with people of different moral beliefs."

"I learnt about my classmates' experiences and their worldviews."

"To work with different people."

In third place, the young people did also some personal learning.

"Don't be afraid to express your opinion"

"Worked more cohesively with others, spent time usefully"

"All kinds of ways to show your thoughts"

"Playful and creative methods to talk about culture and to give young people a voice"

Impact indicators

In order to capture the prospective impact of the workshop experience on young people, they were asked what surprised them. In other words, what was unexpected for them and what 'touched' (impacted) them, which might indicate a lasting effect on their memories.

The most quantitatively relevant result was associated with the method. The surprises of the facilitated experience substantively reveal what the educational contexts of young Europeans do not favour: the atmosphere of safety, freedom and creativity; the ease of dialogue, exchange of ideas and mutual enrichment; the dynamics using different languages, providing fun and collaboration between everyone.

"How important a safe environment is."

"I was surprised by the kindness and respect with which I was treated."

"That everyone was listening and how motivated we were"

"It wasn't easy at first but I was surprised by my participation at this workshop. I think it is because it is interactive and the proposed activities were really nice/fun to do"

"That the initial exercises helped to create a safe space in which we are all encouraged to share."

"The whole workshop. I thought there will be one more lecture but it was possible to move and feel free."

"That this lesson was not like always, but other people came and started conducting the lesson. I felt 100% non-formal learning. Thank you!"

A second surprise that emerges with significant quantitative expression is one that was already revealed in the results. The surprise of learning about the subject of culture, above all because of the diversity of perspectives that the dialogue with the 'others' provided.

"That I don't know anything about culture".

"How little I have actually dealt with the definition of culture until now."

"How differently the word "culture" can be defined!"

"I didn't expect to gain so many new insights"

"Young people's point of view about culture"

"Listening to and discussing each other's views on culture. Everyone had a different background and different opinions about culture, but everyone respected each other's opinions and enjoyed sharing their experiences of culture"

"I was surprised to see the amount of opinions and experiences that people have about culture and how safe I felt when participating"

"How competent the young people are."

"How broad-minded the young people are."

To "tell those in charge" is one of the many pieces in the framework of the large-scale collaborative work that characterises the political process of drawing up the Porto Santo Charter and, more recently, its addendum. It therefore benefits from multiple perspectives and experimentation in a wide variety of contexts. The method is attracting significant interest from cultural institutions and local authorities, as well as international organisations such as UNESCO. In fact, the relevance of the "tell those in charge" method far exceeds its instrumental character in the discussion on cultural democracy, and in itself constitutes a matter for substantive debate due to its anchoring in a transformative educational approach. This approach is in line with the Portuguese Strategy for Education for Development and the European Declaration on Global Education to 2050[3] . It is this educational approach that brings together other distinctive and unique elements of the method, such as combining it with social science methods or working with physical symbols.

The manual will soon be published for public access by all interested individuals and institutions.

[1] National Education for Development Strategy: https://ened-portugal.pt/

[2] Global Education Network Europe (GENE): https://www.gene.eu/

[3] European Declaration on Global Education to 2050: https://www.gene.eu/ge2050-congress

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