



MINISTERIET

MINISTRY OF CULTURE DENMARK

STRATEGY FOR YOUNG PEOPLE'S ENCOUNTER WITH ART AND CULTURE

AUGUST 2014

EVERYTHING STARTS WITH CHILDREN & YOUNG PEOPLE



PREFACE

Art and culture should be a part of children's and young people's life from a very early age. In an everyday life where an awful lot is individualised and measured against its visible and measurable utility value, we may overlook the real nature of art and culture. It is that which creates cohesion; that which sparks reflection and insight; that which gives us the communities that make us who we are and gives us a fundamental common agreement about the meaning of our society. You are shaped as a citizen and equal participant in communities when you experience art in a community where, in dialogue with others, you reflect on art and on what it does to you and your experience of it.

German professor in pedagogy Dietrich Benner defines general education as an expression of man's search for meaning. General education is a process that takes place in a dynamic community where you go beyond yourself and find yourself in relation to others. Here, culture is the underlying motive power. It is the fuel. It all starts with art and culture, with the images and stories we use to find meaning in our own existence, in the social community and in being human.

In Denmark, our common culture is the foundation for a democratic society with a high degree of public participation. We have a 'double democracy'. It is a representative democracy in the bodies that are elected by the people, e.g. the municipalities, regional councils, the Danish Parliament, *Folketinget*, and the European Parliament. Popularly elected people also represent our nation in global assemblies, such as the Council of Europe and the UN. The bodies elected by the people set out the framework for concrete popular and democratic



Marianne Jelved
Minister for
Culture

” *Children and young people learn when they participate in social contexts, are included in joint activities, contribute to the community and achieve influence on that which is a part of their living conditions and development possibilities.*

Common knowledge – common action, Local Government Denmark, Danish Union of Teachers, BUPL, the Association of Municipal Heads of Children's and Culture Departments, the Association of Headmasters, School and Society 2009

participation in civil society, where we constantly organise ourselves in new contexts. This happens on the same basis: the freedom tradition in the form of personal freedom, equal status, binding communities and minority rights, i.e. minority groups' possibilities of joining forces in circles with different ways of solving joint tasks than those applied by the majority. This requires our freedom to accept responsibility and together find the common best.

” *Self-development goes via the other. There is no shortcut to the self without involving the other. Identity is created when you interpret the other's interpretation of you. You exist when you are seen and recognised in the school's community.*

*Common knowledge –
common action*

However, this popular culture with a common understanding of where we come from, and what our fundamental values are, will not survive by itself. It must be founded in every new generation. This is no less true in an age of end-

less digital offers aimed at children and young people, where it may be difficult to gain an overview and make sense of it all. This challenge calls for particular involvement on the part of the adults.

Children live in a variety of circumstances and with different opportunities. But all children need adults who will help them be a part of communities where they will find the recognition and the sense of equality that every child needs to experience in the communities that they are a part of. We are not only (financially) rational inside our heads. We are also emotional, intuitive, self-organising and social. In a highly individualised society, it is important to remember what both experience and research say is the significance of the community to the individual.

This applies to children of all ages, from their infancy through to when they are young adults. And it is the adults' responsibility to create the relations and the leadership that make this possible.

When children encounter art, they are on equal terms. Art has a practical form of manifestation. You can see, hear, feel it and experience it first-hand. It does not require any particular scholarly qualifications. Art and its aesthetics represent a sensitive path to knowledge, cognition and experience. It is a different sensory perception than the one we experience through language. Children have access to all sorts of authentic experiences in many different kinds of media. It is our job to ensure that children's encounters with art and culture also become authentic, i.e. that they leave traces and create meaning and significance for the individual child who is to use and develop his or her empathy and fundamental social skills along and in dialogue with other children, young people and adults in authentic encounters with art, artists and cultural heritage. This is why aesthetic subjects are taught at school. And when we include children in day care institutions and schools, we reach all children.

Children gain important experience when they encounter art and meet artists. They discover that art is hard and persistent work. They see that e.g. music depends on self-control and perseverance, on collaboration and

duties within communities. Experience that they can use in many contexts. The adults in the cultural institutions must be aware of talents in children that can be supported. We owe this to the children and to society. The food chain for tomorrow's art and culture starts with children and young people.

This is why these three separate strategies for pre-school children's, schoolchildren's and young people's encounter with art and culture have been presented. They are intended to be an inspiration for the adults who work with pre-school children, schoolchildren and young people. There are many common elements for the pre-school children and the schoolchildren, while the young people have greater needs for self-organisation and for using their own initiative. Children's institutions, schools and youth education programmes are located under the auspices of the municipalities. It is, to a large extent, the municipalities that prioritise culture and children and young people's possibilities of development and learning. The three strategies provide new opportunities, which should be seen in connection with the opportunities for experiences for children and young people that already exist. They provide ideas for establishing more options that have been developed in individual municipalities with good results. Furthermore, for a number of the proposals, co-funding can be granted over a four-year period. The idea is to provide inspiration for a specific focus on children's and young people's encounter with art and to contribute to initiatives being launched and developed locally and then carried on under the auspices of the municipalities as their active culture policy for children and young people.

The implementation of the strategies will be followed and evaluated.

Enjoy working with the young and older children
and with the young people.



Marianne Jelved
Minister for Culture

” *A learning community starts with you being seen and recognised, with you being met as someone who as a starting point has a right to be a part of the community.*

Common knowledge – common action

01

YOUNG PEOPLE MUST
ENCOUNTER ART AND CULTURE

The long general education journey that starts in the young child and continues in the schoolchild, culminates during youth where the experience, learning and knowledge that the individual has acquired form the basis for the young person to stand on their own two feet. Young people's experience from the encounter with the world of art, cultural life and popular associations constitutes a significant part of their overall experience base and it therefore contributes to shaping the individual's identity as a citizen.

Young people are often mentioned as a part of the general designation 'children and young people'. However, the challenges that young people face are essentially different from those that apply to children, and the need for addressing young people's challenges separately is often overlooked. This

strategy therefore takes its starting point in a fundamental premise that young people are different from children and should be addressed independently. This is the first time that a Danish government presents an overall strategy specifically for young people's artistic and cultural self-realisation and for their inclusion in and encounter with art and culture.

The strategy embraces young people's urge to think up and organise activities on their own, and it supports the framework for this self-organisation. Another focus of the strategy is active involvement of young people in all phases of art and culture, and finally, it will address how to consider all young people. Also young people who do not seek out art and culture of their own accord, and young people who, due to psychological or social circumstances, face special challenges.

Definitions of when you are young are manifold. This strategy takes its starting point

in a wide youth concept, which starts with puberty and ends in adult life, which can typically be characterised by more stability and a more established set of core values. In other words, the strategy does not specify age limits for the transition from child to young person or from young person to adult, as this will vary depending on the individual person and context.

INITIATIVES MUST SUPPORT
THE STRATEGY

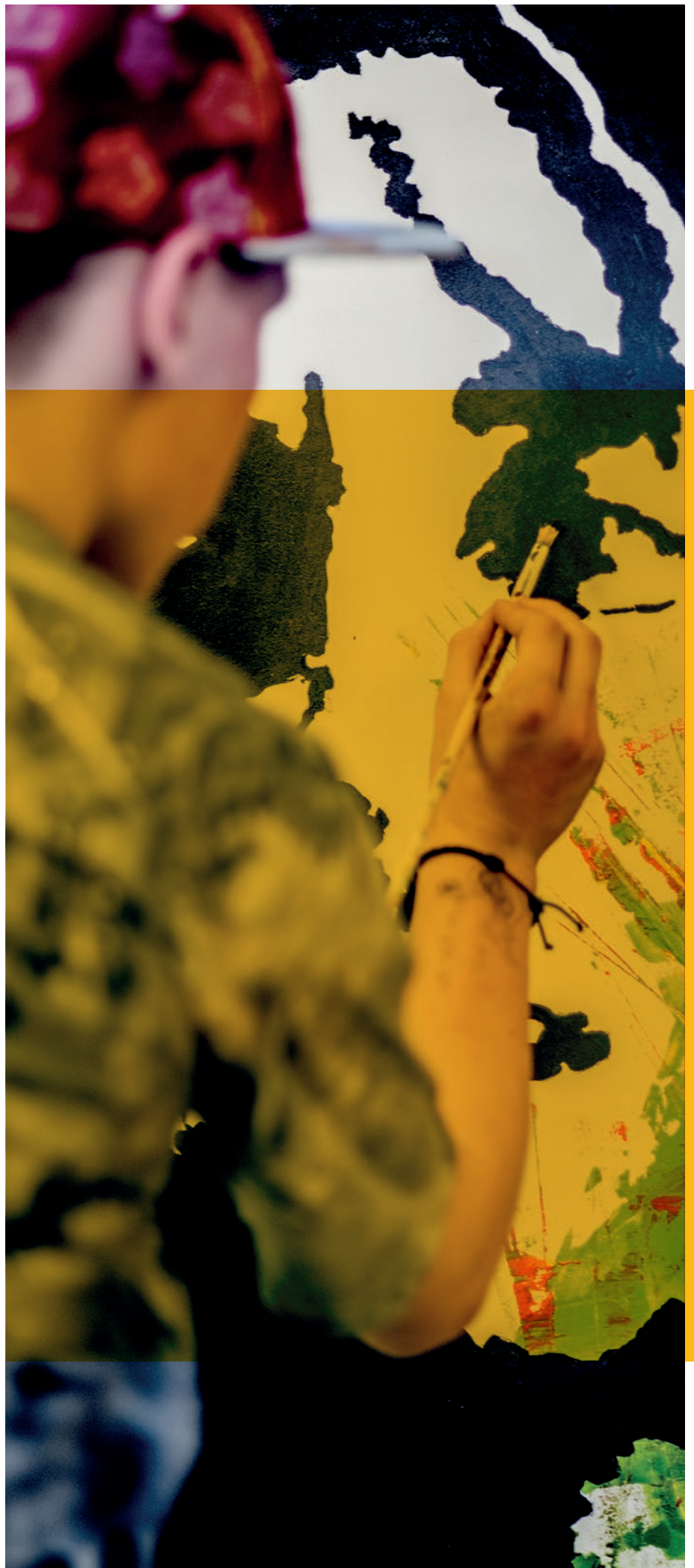
On the part of the Danish Government, a number of initiatives will be launched to support young people's encounter with art and culture. The initiatives will be the starting signal to an improved focus on the area, also at a local level. Many of the initiatives encourage close collaboration with municipalities and other key parties.

The initiatives are a boost to the joint work on increasing focus on young people's encounter with and use of art and culture and to using new and existing means as appropriately and well-coordinated as possible.

Read more about the initiatives at the end of the strategy.

” *When young people finally, exerting all their strength, have wriggled their way out of the child categories with all that is age-based, all that is age quality-stamped, the jolly institution-controlled visiting and experience forms with blue group, year 5 b, the miraculous transformations when school gyms were turned into concert halls, cinemas, ballrooms, theatres, recitation halls, lecture halls, examination rooms, well, perhaps, yet another age-struck category of rooms, offers and experiences does not seem terribly attractive. Maybe it is rather the freedom to have a cultural life of your own, to investigate sources of inspiration and develop possibilities that appeal.*

Beth Juncker, Professor of child and youth culture, Royal School of Library and Information Science, University of Copenhagen



02

THE SIGNIFICANCE OF YOUNG PEOPLE'S ENCOUNTER WITH ART AND CULTURE

Young people repeatedly face important choices that will shape both their present and their future. This is true of selection and rejection of education and afterschool jobs, but it also applies to a high degree to their choice of environments and interests, which can make a great difference as to how they end up living their life at a later stage.

Several researchers, including Lars Geer Hammershøj, PhD, indicate that art and culture advance personal development and general education. In other words – when young people are to decide which way to go, they may

be able to base their decision on a more balanced understanding of themselves and the world if they have a multi-faceted insight into artistic modes of expression, cultural communities and the cultural heritage and history that our society originates from. It is therefore important to ensure that the encounter with art and culture continues, also after the young people leave lower secondary school, so that their interest and knowledge are retained during the identity-seeking period of life that is characteristic of young people.

” *Cultural citizenship gives us the chance to get in touch with key societal values and become aware of those that are important, both to ourselves and to society as a whole.*

Ole Fogh Kirkeby, Philosopher and Professor in management philosophy at Copenhagen Business School

The need for a solid base as a background for selection and rejection is further emphasised

by young people constantly being exposed to digital media. The new generation of young people is, according to researcher Søren Schultz Hansen, among others, the first digital generation, '*generation connected*', that has grown up with digital media and therefore uses media with great ease in their everyday life, both to sustain interest networks and as a creative means of expression. Digital communication forms constitute an integrated part of young people's life and therefore influence their modes of expression and communities within art and culture.

The survey *Det normale ungdomsliv* (Normal Youth Life), conducted by Centre for Youth Research, shows that young people attach great importance to flexibility in their activities, which self-organised activities in particular create space for. The combination of being identity-seeking and at the same time having an inner urge to rebel and a tendency towards counterculture contributes to creating a potential scope for drive and creative commitment. Many young people use this commitment within the framework of self-organisation to create and organise art and culture activities. Self-organisation should be understood as activities that are thought up, arranged and carried out by the actual participants with open, flexible frameworks, rather than activities that are planned by others with fixed frameworks, e.g. fixed meeting times and sign-up procedures. Self-organ-

isation is not limited to entrepreneurial young people with great creative project plans; it also includes e.g. skaters who, at their own initiative, meet in certain places within the urban space, or young people who have a go at different forms of street art.

Experience from self-organised and involving activities shows, among other things, that self-organisation and inclusion give rise to a natural sense of ownership for projects and activities as well as a sense of responsibility for returning borrowed rooms and materials in good order. This strengthens young people's identity as active, committed citizens with respect for communities and society as a whole.

The desire to design the content of activities yourself can also be met by collaborating and getting involved in activities that have their origin in established cultural institutions and associations. Involving young people as early as in the development phase of new projects and activities improves the chance that the final offers will also appeal to other youngsters. This is beneficial to the young people who are involved in the development of cultural offers, the young people who make use of the offers in their final form, and the local communities, which gain young people who are involved in the local environment.

The good examples are already there

Several places across the country have been successful in setting up youth councils, youth culture centres, new initiatives in municipal youth schools, festivals for young people and creative youth education programmes. Museums, libraries and other cultural institutions increasingly put together inclusive youth projects and strategies. One example is Edit24, which is a hands-on film contest for young people. Young people also make a great effort themselves to get involved and get other young people involved.

The Danish Government also supports inclusion and involvement of young people. This happens, for instance, at the National Gallery of Denmark, which has established the Young People's Art Laboratories, through funding for the film school Station Next, funding for cultural regions, which present concrete projects aimed at young people in various places, and by launching model experiments about youth culture, where models and methods are developed that can be spread across the entire country.

EXAMPLE

EDIT24 – A FILM CONTEST FOR YOUNG PEOPLE

EDIT24 is a film contest for young people. In one week, young people shoot films using their mobile phones or tablets, after which they have to edit the films within 24 hours. The contest is a collaboration between FilmFyn and schools and libraries on the island of Funen.

The purpose of EDIT24 is to increase young people's film appreciation and creativity by supporting and developing their own creative film work. EDIT24 can help young people 'break the film code' – using mobile phones and tablets as the creative tools that catch their attention, and with the competitive element of EDIT24 to motivate the young people further.

EXAMPLE

PROJECT PIONEERS – AN EXAMPLE OF TOOLS FOR SELF-ORGANISATION

Project Pioneers is a one-year project initiator programme for young cultural entrepreneurs aged 16-25. Project Pioneers is organised by *Projektspace*, a project that was launched by *KulturMetropol@resund* (4-year cultural project agreement for the capital area).

Young people are given tools to develop and head cultural projects that create local and social value. The educational programme is also to promote a project culture and a self-organised youth culture. The young participants learn how to realise projects in a municipal context and to work faster from idea to execution of cultural projects. The programme, which takes place in the young people's spare time, focuses on the interplay between formal learning, actual project execution and reflection on the experience gained.

Although a great number of initiatives have been started to make sure young people encounter art and culture, there is still room for innovative thinking and development in the area on the part of the Government, municipalities, cultural institutions and associations alike, and it is necessary to improve coordination and knowledge sharing throughout the country.

Local cultural services across the country

In order to bring art and culture into even more young people's everyday life, it is necessary to start by looking at the local opportunities that can be found in every local area via the area's cultural and natural heritage, existing artistic and cultural life, municipal administrations etc. It is essential to create a closer dialogue between these central players and the area's young people. It is far from all art and culture players that are used to collaborating with young people and involving them directly in the design of activities. At the same time, it can be difficult for young people to find the right inroads into the established art and culture life.

EXAMPLE

THE CULTURAL SERVICE

The Cultural Service is an initiative in Vordingborg, Guldborgsund and Lolland Municipalities, which provides children and young people with better opportunities for encountering art and culture in their schools and day care institutions. The Cultural Service's purpose is to present qualified culture and learning courses to all children and young people – regardless of where they live, who they are and where they come from. Furthermore, the purpose is to gather and develop existing culture and learning courses.

The Cultural Service contributes to rendering visible local art and culture activities, e.g. by forming the basis for networks for professional artists, communicators and active young people.

In some parts of Denmark, successful local solutions have been found for improving the interplay between young people and cultural players. This is the case, for instance, with the Cultural Service in Southern Zealand and Lolland-Falster, which communicates and supports the development of, among other things, cultural offers aimed at, with and for young people. With a view to supporting the establishment and further development of similar local cultural services across the country, a start-up pool is being set up from which municipalities can apply for co-funding for building cultural services. See more under the strategy's action areas.



EXAMPLE

THE OLD TOWN – CRIME, JUSTICE AND PUNISHMENT: THEATRE THAT COMMUNICATES CULTURAL HERITAGE TO YOUNG PEOPLE

The year is 1813. One third of the city has burnt down. The guilty person has been found. She is just 18 years old. The girl is put on trial. Witnesses are questioned. The lay judges are to give the final judgement, but what does the law say? Should she be executed, or...?

We know the actual case, but what would happen if a class from a youth education programme were to enact the court case? The young people in the role-play gain insight into living conditions, the legal system and the view of humanity in the early 1800s – and into a past that draws significant traces into modern society, our current view of humanity and ethics.

ULK – UNGES LABORATORIER FOR KUNST (YOUNG PEOPLE'S ART LABORATORIES)

ULK is the National Gallery of Denmark's social and creative community for young people aged 15-25 – headed by 38 art pilots and three employed artists and communicators. The art pilots volunteer in user-involving projects in close collaboration with the gallery's employees – from the development of the first idea to its realisation. The common vision for the projects is that art should be relevant, and that creativity should be a part of young people's everyday life. The art pilots work with user involvement as a dynamic, democratic process, where the learning points become evident in the procedural approach and through negotiations. The objective is not to reach agreement, but rather to be a space for young people's very different voices.

STATION NEXT

Station Next is a film school for young people and their instructors, and its purpose is, among other things, to promote knowledge of the production, history and pedagogics of motion pictures. Funded by the Ministry of Culture, each year 6,000 young people get the chance to produce films in realistic production settings with professional film makers as their instructors. Station Next organises e.g. film camps, talent development courses and web-based learning courses for classes, groups and individuals.



03

ACTION AREAS FOR YOUNG PEOPLE'S ENCOUNTER WITH ART AND CULTURE

In order to provide a framework for all young people to encounter art and culture and have the opportunity to create their own cultural activities, the strategy focuses on four areas where a difference can be made:

- FOCUS IS DIRECTED AT YOUNG PEOPLE AS A SEPARATE GROUP AND AT IMPROVING KNOWLEDGE AND COMMUNICATION.
- THE FRAMEWORK FOR YOUNG PEOPLE'S SELF-ORGANISATION MUST BE STRENGTHENED AND MADE VISIBLE.
- YOUNG PEOPLE MUST TO A HIGHER DEGREE BE INVOLVED IN THE DEVELOPMENT OF CULTURAL OFFERS VIA CO-CREATION BETWEEN YOUNG PEOPLE AND ESTABLISHED CULTURAL PLAYERS.
- ALL YOUNG PEOPLE MUST ENCOUNTER ART AND CULTURE, INCLUDING YOUNG PEOPLE WITH CHALLENGES, AND YOUNG PEOPLE WHO DO NOT OF THEIR OWN ACCORD SEEK OUT AND MAKE USE OF EXISTING CULTURAL OFFERS MUST BE GIVEN THE OPPORTUNITY TO GET INVOLVED IN ART AND CULTURE.

YOUNG PEOPLE AS A SEPARATE GROUP AND IMPROVEMENT OF KNOWLEDGE AND COMMUNICATION

Activities that are developed and marketed for children rarely appeal to young people. If art and culture offers are to motivate and draw in young people, it is a prerequisite that the young people are recognised as an independent group with their own needs and challenges.

Professionalism, communication, knowledge and competences in the youth culture area can gain ground through focused and coordinated knowledge sharing about methods and the effect of dif-

ferent initiatives, e.g. the work with the self-organised youth culture. The Ministry of Culture wants to upgrade and further develop its role as knowledge and competence centre for youth culture. The new Art Support Reform also guarantees that all committees under the Danish Arts Foundation in their grant allocation will aim to favour production and communication directed at children and young people alike.

INITIATIVES FOCUS ON YOUNG PEOPLE AS A SEPARATE GROUP AND IMPROVEMENT OF KNOWLEDGE AND COMMUNICATION

YOUTH CULTURE YEAR 2015

In order to create a focus on young people as an independent group, 2015 is designated 'Youth Culture Year'. In order to focus particularly on young people's own cultural projects and their own cultural communities, a special pool is allocated for young people's own cultural projects. It will be possible to apply for small grants from the pool with short case turnaround and minimal administrative requirements. Furthermore, two experimental light-house projects are launched where young people in concrete terms challenge cultural institutions to use young people in the development of the institutions' work directed at young people. The Youth Culture Year will open and conclude with an event, and it will create the framework for other initiatives contained in this strategy.

The Ministry of Culture is allocating a total of DKK 2 million to the Youth Culture Year.

HOUSE OF SINGING

The Ministry of Culture supports the establishment of the House of Singing, the purpose of which is to create a solid foundation for singing in Denmark, partly through knowledge sharing and networking between the many singers in Denmark. The House of Singing will constitute a framework through which knowledge sharing and various singing activities will raise the visibility of Danish singing culture. The increased focus on singing at e.g. youth educational programmes, folk high schools and lower secondary continuation schools contributes to increasing the sense of community, energy

and joy among young people, giving them the opportunity to experience singing as a natural part of everyday life.

The Ministry of Culture supports the establishment of the House of Singing with a total of DKK 9 million.

NEW AND BETTER CHILDREN'S AND YOUTH CULTURE PORTAL – INCREASED FOCUS ON YOUTH CULTURE

The Children & Culture portal serves as a national knowledge platform about children's and youth culture, and it addresses adults who work with this in their professional life. In recent years, the children's and youth cultural landscape has developed so that it now focuses to a greater extent on, among other things, the different needs of pre-school children, schoolchildren and young people. Therefore, the portal is being re-launched so that in terms of content and visual appeal it will better reflect the current children's and youth cultural landscape. The Ministry of Culture runs the portal.

STRENGTHENING THE WORK RELATED TO CHILDREN'S AND YOUNG PEOPLE'S MEDIA LITERACY

It is important to ensure that children and young people can hold their own in a fragmented and complicated media landscape. This is why the Media Council for Children and Youth is increasing its focus on media literacy.



FRAMEWORK FOR YOUNG PEOPLE'S SELF-ORGANISATION

Young people challenge established cultural offers and drop out of many of the traditional and scheduled activities at music schools, scouts' associations, sports associations etc. By contrast, the self-organised cultural life and association activities with more open frameworks are increasingly gaining ground with young people.

Although young people are attracted to and often prefer self-organisation over more structured activities, they still need some kind of framework in order to make the most of their activities. Typically, there will be a need for a physical meeting place or help to handle administrative procedures when applying for pool funds or when requesting permission to use premises for special events.

It is also necessary to provide young people with better tools for developing and carrying out their own art and culture projects. With applied competence development, young people will have more positive experiences with successful processes and completed projects. Young people who are project initiators can undertake a mentoring and guiding role in relation to other young people who have a go at art and culture projects for the first time.

Frameworks for self-organisation must ensure that the young people have access to a stable and steady helping hand from adults or other, experienced young people who can advise and guide them as needed.

INITIATIVES FRAMEWORK FOR SELF-ORGANISATION

PROJECT INITIATOR COURSES FOR YOUNG PEOPLE

The Ministry of Culture is allocating funds for launching a course for young project initiators who wish to improve their skills in organising, planning and conducting cultural projects. The allocated funds are to be used in connection with start-up or further development of one or more training courses. Local anchoring and co-funding will be expected, as will a local desire to continue the course after the start-up period.

The Ministry of Culture is allocating a total of DKK 2.1 million to co-fund up-start or further development of project initiator courses.

POOL FOR PROJECTS WITH A FOCUS ON SELF-ORGANISATION AND CO-CREATION

On the part of the Ministry of Culture, a pool will be established for projects where local players and young people collaborate on exploring and improv-

ing possibilities for self-organised young people and the self-organised youth culture. The pool is targeted at partnerships between young people and e.g. municipal youth schools, general educational associations, cultural institutions etc. The projects must take their starting point in the young people's desire to and abilities for creating and organising something themselves, while at the same time providing a framework for the young people to receive help, assistance and sparring from more established parties. Importance will be attached to the projects' reaching out to all young people, also those who do not of their own accord seek out cultural communities.

The Ministry of Culture allocates a total of DKK 5 million to the initiative, including continual knowledge sharing and follow-up. Local funding of the projects will be expected.

INVOLVEMENT AND CO-CREATION

In order to retain and develop young people's interest in art and culture, the established cultural life must to a greater extent involve the young people themselves in the design of activities. This could be in the planning of exhibitions or festivals, the design of museums' communication material or involvement in decoration of a public space.

The challenge is to get the established cultural life, both cultural institutions and the general education associations, to open more up to involvement of and co-creation with young people. A good relation between young people and the established cultural life will create opportunities for cultural institutions to support young people's self-organised activities, e.g. by inviting young people to use the institutions' premises, stages or exhibition spaces at times where these are otherwise empty.

The many associations across the country, reading clubs, music associations etc. are the pivotal

point for many communities of interest. According to several researchers, including Professor Knud Illeris, the traditional associations do not appeal to young people as they need associations with fundamental values that are not too fixed, but rather discussable and adjustable. It is important to encourage wide communities, also across generations. Both to ensure a food chain in the generally educational activities and because young people can contribute with innovative thinking and with an ability to turn the established cultural life a bit upside down.

Open cultural communities across sectors, associations and institutions that encourage diverse participation can help make it more attractive for young people to live in rural districts. This will also increase the possibilities of retaining a more diverse group of young people as active citizens who contribute to a varied cultural life everywhere in Denmark.

INITIATIVES CO-CREATION AND INVOLVEMENT OF YOUNG PEOPLE

PROPAGATION OF YOUTH COUNCILS

Several municipalities have been successful in setting up youth councils where young people independent of the local structure have the opportunity to organise cultural events and gain influence on municipal decisions about e.g. the decoration of urban spaces or the position of a new skate park. In order to spread the positive experience with youth councils and give the young people a voice and responsibility for their own cultural life in the municipalities, the Ministry of Culture will take the initiative to the preparation and publication of a best practice catalogue with good examples and methods. On the basis of this, development seminars will be held for interested municipalities and local players and young people with a view to setting up local youth councils. It will be a consistent theme that the youth councils are to reach out to all young people, also those who do not of their own accord seek out cultural communities.

ESTABLISHMENT OF A DIGITAL YOUTH CULTURE PLATFORM

In 2014, the Ministry of Culture will launch a competition where young people will be invited to apply for funds for the development of a digital platform for young people's art and culture encounter. The young people are to develop and maintain the platform themselves and use it to share inspiration, activities and knowledge. It is to be a dynamic platform for young people by young people. The platform is to be launched in connection with the start of the Youth Culture Year 2015.

The Ministry of Culture is allocating DKK 0.5 million to the development task.

ALL YOUNG PEOPLE MUST BE CONSIDERED – INCLUDING THOSE WHO DO NOT SEEK OUT ART AND CULTURE OF THEIR OWN ACCORD

Self-organised activities benefit from the fact that the open structures make it possible to participate at a level that suits the individual's wishes. At the same time, the open framework of self-organisation suffers from the weakness that it primarily reaches out to the young people who are already interested in cultural and creative communities. Young people with challenges and young people who are not used to seeking out such communities and are not motivated in advance for participating in cultural life need a helping hand in order to get involved.

The learning process that people go through when participating in a community and discovering that they contribute something and gain recognition for their skills and efforts is priceless. Success experiences from participation in artistic processes and cultural projects help strengthen young people's self-confidence, giving them a better starting point for getting involved in social and cultural contexts as they move on through life. Often, art and culture projects will need a wide range of competences and involvement, and good technical or practical skills or a special enthusiasm for or interest in the subject is equally as valuable as artistic and creative skills. It is a challenge to open and expand cultural communities so that more young people want to seek them out and take an active part in cultural environments.





INITIATIVES ALL YOUNG PEOPLE MUST ENCOUNTER ART AND CULTURE, ALSO YOUNG PEOPLE WHO DO NOT SEEK OUT ART AND CULTURE OF THEIR OWN ACCORD

SUPPORT FOR THE ESTABLISHMENT OF LOCAL CULTURAL SERVICES

In order to make it easier for, among others, youth education programmes, municipal youth schools and other youth players to collaborate with local cultural institutions and players, the Ministry of Culture is setting up a pool for co-funding of start-up of new local cultural services and expansion and development of existing services. The local cultural services are to render visible and communicate local art and culture offers to, among others, youth education programmes and municipal youth schools in a way that makes it easier for these players to make use of the cultural area's experience and learning resources. The cultural services should also find ways of involving self-organised environments and engage young people from outside established institutions.

An obvious choice for part of the cultural service project will be to appoint culture ambassadors among both established and self-organised youth players, so that it becomes easy to create contact between the cultural life and places where young people congregate.

The Ministry of Culture will establish a pool of a total of DKK 10 million for this purpose. Local co-funding will be expected.

STRENGTHENING A SPECIAL EFFORT IN THE DRAMATIC ART AREA

Dramatic art helps create joy and reflection, not least with young people. In order to support efforts to give more young people the opportunity to express themselves artistically, existing dramatic art institutions are being strengthened, which improves their possibilities of creating new activities with dramatic art content. This goes for C:ntact, which makes artistic projects for young people with different cultural and social backgrounds; *Glad Teater* (Happy Theatre), which engages citizens with functional disabilities in dramatic art, and finally, *Opgang 2* (Entrance 2), which involves young people with a focus on cultural encounters and diversity. It is common to the institutions that they are successful in involving and engaging both young people and a wide audience who would otherwise not seek out art, both as participants and as spectators.

