



TRANSFERABILITY STUDY

Music Schools For Social Change



Transfer Network ONSTAGE

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Introduction

The URBACT Transferability Study provides the foundation for the Good Practice Transfer Networks (TN). It is the result of the cooperation and joint work with the Good Practice city, in the case of the ONSTAGE Music Schools for Social Change, the city of L'Hospitalet in Catalunya (ES) and Transfer Partners.

The purpose of the study is three-fold:

- To provide a detailed description of the Good Practice
- To set out profiles of the Good Practice city and all partner cities that have joined the TN since Phase 1 and those joining for Phase 2.
- To assess the overall potential for Good Practice transfer within the network, and set out an appropriate methodology to support this.

This study is a condensed analysis of the work done in Phase 1, and it is broken down into three sections:

- Section 1: The URBACT Good Practice
- Section 2: Partner profiles
- Section 3: Synthesis, overall transferability and methodology



1. THE URBACT GOOD PRACTICE

1.1. Introduction



Culture: Latin *cultura* "a cultivating, agriculture," figuratively "care, culture, an honoring," from past participle stem of *colere* "to tend, guard; to till, cultivate"

Art: from Latin *artem* (nominative *ars*) "work of art; practical skill; a business, craft," Sanskrit *ṛitiḥ* "manner, mode;" Greek *artizein* "to prepare"), suffixed form of root **ar-* "to fit together."

Music: Greek *mousike* (*techne*) "(art) of the Muses," from fem. of *mousikos* "pertaining to the Muses, from Latin *musica* "the art of music," also including poetry.

American sociologist Christian Smith argues that cultures and subcultural systems are the result of human capacities for representation, creativity, identity development, belief formation, language and memory to shape the meanings and structures of social existence together.

The idea of "cultural and artistic capability" as a citizenship's right - a way to create a democracy of culture - underpins the Good Practice of L'Hospitalet (ES). Its public school, the Municipal Music School and Arts Centre (EMMCA, or "the School" hereafter) represents, first of all, an integrated urban cultural, educational and social policy that promotes artistic capabilities of everyone, women and men, from preschoolers to octogenarians from different walks of life.

For the past 13 years, EMMCA has been focusing on using the arts as an instrument for cohesion, social interaction and improving school attainment. Its activities insist on the economically-deprived areas of the city with high levels of unemployment and urban poverty. The School has been successfully fighting urban segregation and exclusion using performing arts as a tool for inclusion and social change. It has developed an inclusive methodology engaging civil society that ensures equal opportunities to all inhabitants of L'Hospitalet. It offers group classes to all citizens in its main building, it carries out curricular performing arts classes in primary schools, it lends instruments to its students and grants special prices to those who cannot afford to pay full fees. By creating symphonic orchestras, big bands, pop-rock, or jazz groups EMMCA offers spaces to get together and facilitate cultural exchanges.

1.2. The European Policy Context

A practice embedded in the European Policy Context and the UN 2030 Sustainable Development Goals.

Although culture tends to be a sectoral field also in local policy making, its impact spreads along the whole development value chain: social, economic, environmental and human. And at each of these levels, the EMMCA practice shows a strong correlation to the EU fundamental principles, current strategies and policy. It also contributes to global UN Habitat [Sustainable Development Goals](#) (SDGs) and represents a clear and transparent integrated urban strategy that is part and parcel of the New Urban Agenda, as further explained. In terms of alignment with EU policy, nothing is more consistent than EMMCA's urban experience with the

EC New Agenda for Culture¹. The New Agenda looks at the social, economic and external dimensions of culture as transformative force for community regeneration. EMMCA also implements a policy fully integrated with [the EU Pillar of Social Rights](#), as it strives to ensure new and more effective rights for citizens.

Europe 2020 and Cohesion Funds

By working in proximity of space and to people, not only has EMMCA contributed to the regeneration of a deprived neighborhood by refurbishing its premises, but it also provides courses in 12 public primary schools, it works in different neighborhoods and gives access and financial support to low-income households for music education. Its contribution to the Europe 2020 strategy for growth and jobs is straightforward and mainly concerns three main targets, which also correspond to three TO of the Cohesion Policy:

1. **Education:** EMMCA takes a preventive stance to fight early school leaving (ESL) where the risks are more elevated. Result assessment has shown improvement in school performance in all subjects, which counteracts ESL. Cohesion funds TO 10: Investing in education, training and vocational training for skills and lifelong learning.
2. **Poverty reduction:** EMMCA contributes to decrease risk of social exclusion in ethnically and socially segregated neighborhoods. Cohesion funds TO 9. Promoting social inclusion, combating poverty and any discrimination.
3. **Employability/employment,** especially for the disadvantaged and the young: EMMCA does not simply teach musical skills, but rather its methods aim at empowering and developing basic citizenship and key skills especially for the young. Cohesion funds TO 8. Promoting sustainable and quality employment and supporting labour mobility.

Integrated and Sustainable Urban Development

EMMCA implements a social innovative and integrated urban policy that contains the elements of inclusiveness, safety, resilience and sustainability of Goal 11 of UN 2030 SDGs, where culture and cultural diversity enrich and support the sustainable development of the city and – most importantly - of its citizens “empowering them to play an active and unique role in development initiatives” as the *Quito Declaration on Sustainable Cities and Human Settlements for All* ([New Urban Agenda](#) - NUA) recites. The practice, as better explained later, is a living example of a participatory urban policy that mainstreams – through the functional use of culture and arts - sustainable urban and territorial development in the four dimensions of the NUA: Social Inclusion, Spatial Development, Urban Prosperity and Environmentally Sustainable Development.

As an urban integrated policy, EMMCA constitutes an example of how the principles of the Pact of Amsterdam and [Urban Agenda for the European Union](#) (UAEU) are implemented in a complex urban context. It has a high potential for inspiring the work of the UAEU Partnerships, mainly those working on [Jobs and Skills in the Local Economy](#), [Urban poverty](#) and [inclusion of migrants and refugees](#).

¹ COM(2018) 267 final, p.1 “Europe’s rich cultural heritage and dynamic cultural and creative sectors strengthen European identity, creating a sense of belonging. Culture promotes active citizenship, common values, inclusion and intercultural dialogue within Europe and across the globe. It brings people together, including newly arrived refugees and other migrants, and helps us feel part of communities. Culture and creative industries also have the power to improve lives, transform communities, generate jobs and growth, and create spillover effects in other economic sectors.”

1.3. Good Practice Description

With urbanization, cities have increasingly become the space and enabling environment for cultural, creative and artistic practice. It is through these practices that cities build their identity and sense of community. The practice of L'Hospitalet de Llobregat, the Municipal School of Music and Arts Centre, implements a comprehensive urban strategy, which concurrently addresses several policy fields. Music, performing arts and culture are not the 'end' in themselves, they transcend their merely aesthetic dimension (although they maintain its value) and represent functional 'tools' for transformation, both personal and collective, to foster cohesion in social, spatial and economic terms and democratic values for everyone in the city.

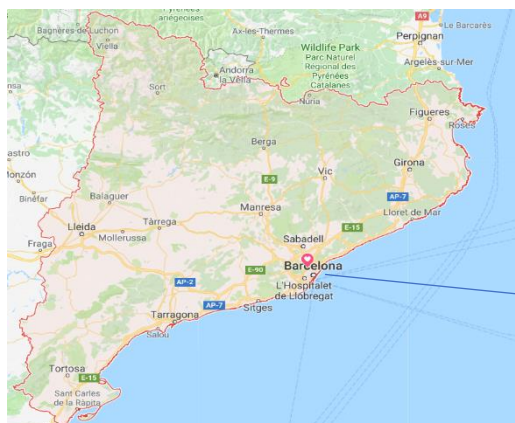
To present the experience of EMMCA to the reader, and to set the stage for the transfer, in the next pages we'll de-construct the different levels and elements that make it a Good Practice in the URBACT perspective. We'll see how it can be an inspiring experience to be transferred to other cities that recognize the potential of culture and music to tackle the main challenge of urban cohesion, which in turn is a goal of urban integrated development, and how the GP itself could benefit and improve from an URBACT network. This description is informed by the analysis of material, interviews, meetings and exchange during the Phase 1 with different stakeholders in L'Hospitalet and attempts a conceptualization of the experience in the larger framework of integrated urban development.

The description of the Good practice will touch upon the following components:

- **Framework Conditions - Policy level and coordination:** a) Correspondence to a real urban and societal need; b) Presence of a municipal/urban policy framework, clear indicators and desired impact including financial resources, consistency with horizontal (other municipal areas of intervention) and vertical (regional, national and EU) policy
- **Infrastructural and Operational level:** choice of dedicated venues, material, resources and choice of operational (methodological) strategies, plans, and measures, tools for managing, monitoring and evaluating the policy
- **Community engagement level:** presence of multi-stakeholder implementers and actors, role in local governance.

1.4. About L'Hospitalet de Llobregat

L'Hospitalet is a city located in the South-West portion of the Barcelonense District. It has grown in three waves of migration and it is now Catalonia's second largest city. Since the 1920s, it has started its rapid expansion which exploded in the 1960s with internal migrations from other Spanish regions. From the 1960s to the 1980s the city almost tripled its



population. The rapid urban sprawl did not allow for the creation of suitable infrastructures, and, while green areas and services were later developed, still today L'Hospitalet is looking for a recognizable “city center”, while people tend to remain and live in their “barrios”. With a population of over one-quarter million (pop. 257.349 in 2017¹) and about **28% of its residents with a migrant background** (and about 19% non-EU), the city faces several challenges and divides, in social, economic and physical terms. The main North-South train line cuts the city into two big blocks and many of the 12 neighborhoods are ethnically segregated with high poverty rates. In some of the city's neighborhoods non-EU population exceeds 40% and, according to Eurostat, it has the European Union's highest urban density (53.119 inhabitants per km²).

The diversity of the people that over the years have chosen – also for its proximity to Barcelona – to live in L'Hospitalet, have made the city more diverse, but have also made it more difficult to create cohesion among the different “souls” that - over time - have moved to live and work here. Like many areas at the outskirts of great metropolitan areas, the city increasingly suffers from social disparities, high poverty rates and ethnic segregation.

Data	Figures
Population (2017) ^A	257.349
% of population born abroad	28%
% of non – EU population	18,66%
Unemployment rate ^B	28,49%
Unemployment rate (youth) ^B	54,07%
Early school leaving ^C	16,9%
Individuals in absolute poverty (% of residents) ^D	9,02%
Individuals in relative poverty (% of residents) ^E	31,7%
Main economic sectors (NACE)	
Wholesale and retail trade	21,53%
Manufacturing	9,38%
Administrative and support service activities	14,72%
Human health and social work activities	20,63%
Notes: ^A 124.443 Males and 132.906 females; ^B Census data 2011; ^C Regional data – source: National statistics 2017; ^D Users of Social Services food program; ^E income is below 60% of the median (2012 data)	

Because it is an immigration city, the **median population age tends to be young**, although increased life expectancy and ageing are dynamics detectable also here. While the first waves of immigration concerned Spaniards coming from other regions during the industrialization period, the most recent migration waves are from non-EU countries. Many migrants come from Latin America, followed by Asian countries and Africa, both Northern and Sub-Saharan countries, and contribute to rejuvenating the city. The city's

educational attainment is not very high, about 32% of the residents do not possess any formal education, and less than 12% has a tertiary education degree². Early school leaving (regional data) has been decreasing over the past years, but it is still at about 17%, this figure doubles for foreign students and second-generation migrants³. The city **has a good general educational offer**, with 59 primary schools (3-14 years), 34 secondary schools, 12 vocational schools and 11 higher education institutes. Universities are all located in Barcelona. The public/private educational system causes a concentration of students with foreign background in public schools, reaching more than 95% in some cases. Finally, **over 30% of the population lives in relative poverty and a little less than 10% in absolute poverty**. The most important economy of the city is represented by the **tertiary sector** (trade and services).

¹ Source [Regional Statistical Office of Catalonia](#)

² Source: [municipal statistics](#).

³ Source: [Encuesta de Población Activa \(EPA\), 2017](#)



1.5. The EMMCA onstage

The framework and policy levels.

Looking for a cohesive city and identity (ies): music and arts as agents of social change.

Plenty of literature recognizes culture as a powerful agent of individual and social change. It is intrinsically related to the making of identity and it takes a critical role in cities. In a place like L'Hospitalet, characterized by physical and social disparity, difference and stratifications, the policy makers have been confronted with a major challenge: to embed culture and specifically music and performing arts in urban integrated policy, as strategy and means to create cohesion. The policy response has been to create a **public cultural policy and connected service that reflect and build upon the diversity of the city**, support the creation of an identity (made up of a kaleidoscopic nature) which reflects the city social, cultural and economic diversity, and facilitate access to the city's unexpressed "talents". Over time, the clear-cut policy choice has been embodied by the community arts School, as an **open access to culture** for all citizens who can express themselves, contribute to community building, sense of belonging and reinforce the **democratization of culture and arts**. All this with a special attention to those who - for different reasons- not only have been further from enjoying music and performing arts but, for different reasons, have never had access to it.

Only in recent years has the importance of the economic dimension of culture, arts and creativity been given enough attention in mainstream European policy discourse (the so-called Cultural and Creative Industries have become sectors of Smart Specialization of many European regions). In this respect, it is important to underscore that, even if the EMMCA good practice has social cohesion as its primary focus, it is not an alternative, in contraposition or competition to any other policy that fosters its economic dimension. Quite on the contrary, it also **supports the economic viability** of the organizations and the professionals working in the sector, by hiring teachers and by supporting young people with low-income and high talent to enter advanced and /or professional music and performing arts studies and careers.

EMMCA has not reinvented the music score. It has itself been inspired by a model that has a considerably long history of good proven practices and results in other European countries, especially the Anglo-Saxon and Northern European ones. It draws inspiration from the movement of [Community Arts](#) and **adopts a bottom-up process to make it a "middle-out" practice**, where Community Arts becomes a city policy.

Before 2005, L'Hospitalet was among the cities in Europe with the lowest offer of public musical education. The only private music school had 147 students. Furthermore, according to a survey carried out by the government of Barcelona (*Diputació de Barcelona*), in the metropolitan area only 4% of the population had some sort of music education, mostly from high socio-economic condition and almost half possessing a higher education degree. These numbers plummeted even more in L'Hospitalet. That is to say, the study of music was an exclusive cultural activity linked to economic and cultural status. So, when the school opened in May 2005, the city council was not only cutting the ribbon to a new Performing Arts Center, but also inaugurating a clear-cut policy of citizens' participation in the realm of cultural and artistic expressions.

The 2007-2010 Municipal Action Plan (*Pla d'actuació municipal PAM*) confirms that EMMCA is part and parcel of an integrated policy that is committed to equal access and putting people at the center of public service. Several objectives are set out in this municipal plan, such as **improving school attainment** and social cohesion, as well as promoting **learning and the social use of Catalan language** as a tool to increase dialogue and achieve cohesion. Likewise, EMMCA is entrusted with the extension of its activities, gradually increasing the number of students who practice arts and music in the city, reaching all citizens regardless of their age, educational level or cultural background. In 2006 the Catalonia Region creates the new Statute of Autonomy

and among its objectives is the decentralization of the public educational service and shared responsibilities with the local authorities. Despite some obstacles, mainly of economic nature that have been exacerbated during the years of economic crisis, the City Council of L'Hospitalet takes on this role and EMMCA still today pursues these objectives through many activities **as a fully-fledged public school**.

The school infrastructure and the educational/social model of EMMCA

All about EMMCA makes it much more than a music school and an example of integrated urban development strategy, even the choice of its main building. Linked to the goal of urban regeneration, the **school building is in Gornal, a deprived area of the city**, where a former school that catered the many residents from different cultural and economic backgrounds, including Roma groups, had been previously closed.

But the school complex cannot be considered the only space where EMMCA operates. The school has always rejected the “exclusive” idea of music and arts in “a bubble”, physical or otherwise. **Several activities are spread over the city** and are carried out with a major network of cultural stakeholders and infrastructures. First of all, the public schools where EMMCA holds arts and music curricular classes (12 schools in total), then the **many community projects** (including those that go beyond the city limits) in different parts of the city. In some ways, through its different activities around the city and with various stakeholders, community members and citizens, EMMCA has also been “[placemaking](#)” and is constantly interacting to legitimize its model of action throughout the city.

SOME KEY FIGURES OF EMMCA

In the past years, an average of 4500 students have taken part to EMMCA's activities each year, about 1500 in long-term activities and 3000 for specific projects of shorter duration at school or in the community projects around the city.

Since its opening, over 50.000 people have participated in some of the school's activities. About the same number attends the performances every year.

The school carries out curricular artistic classes in [12 public primary schools](#)

Yearly budget: 1.3 M (2017 figures).

Source of funding: Municipal budget: 60,5%; Private funds (school fees):23%; Regional Funds 13%; Private donations: 3,5%.

Monthly fees range from about 26 € to 76€ depending on the type of course.

Students receiving assistance: 43%

Students hiring instruments: 75%

EMMCA employs about 56 staff, with permanent and fixed-time contracts. 36 music, 3 theatre and 2 dance teachers, 10 coordinators, and administrative staff.

Arts ensembles created:

[9 Manouche Jazz Combos](#); [19 Pop-rock combos](#); [6 Big Bands](#); [3 theatre groups](#); 1 folk music orchestra; [5 classical percussion ensemble](#); 1 world music ensemble; 2 wind ensemble; [1 brass band](#); 3 string ensemble; 1 ukulele orchestra; 1 symphonic orchestra; 1 gospel choir.

There's no musical style that is not worth playing for EMMCA. We can describe EMMCA's offer as **a hybrid model between music school and arts center with an interdisciplinary program**. The music and performing arts classes are the core business of EMMCA, used as an education model to achieve the policy objectives.

Since its beginning, EMMCA has been using and finetuning pedagogical models that have given positive results for decades: the class is never (or hardly ever) held on a one-to-one basis, but rather **in small groups** - in a number that can vary between three and six. Students do not approach music by studying theory, reading music and doing solfege, they simply **pick up the instrument and start playing**. The implications of this educational approach are of great breadth. First, the learning group replicates the school environment where learning occurs in group. The class also becomes a space for **group formation and self-expression** and it entails a new relation with peers and with the teachers. Group work also increases relational and other key



social skills. Most of all, it increases creative and citizenship competences, as we'll describe further below and relates to real life and social interaction, a condition that leads to constant and meaningful learning.

Finally, the group session is a founding value of EMMCA's pedagogical approach, but it also constitutes the **economic sustainability** towards the objective of increasing the number of people and youth who can receive music or artistic education and experience it firsthand.

As part of its service, EMMCA runs these classes at the school for monthly fees that are reduced in case of low-income families. The monthly fees for biweekly classes are about 26€ per month, higher fees apply to special classes. With no additional fees, **students can also borrow the instruments**, normally for the weekend, to practice at home. This service increases enrolment numbers and permanence of students who would not otherwise be able to afford class or to hire/buy the instrument. It is, not only metaphorically, the school "branching out" into the families and communities of the city.

The long and winding road for school curricular courses.

One of the most successful activities of EMMCA is the program, now called *Tandem*, carried out in the primary schools. Since its establishment, EMMCA has always pursued **a strong tie with the general education system**. As mentioned, with the decentralization process, EMMCA has become a fully-fledged local educational institution recognized by the Catalan Region and has been able to capitalize on this status since then.

As in many other cities, another divide concerns the educational system: wealthier families send children to private schools or schools located in wealthier areas, whereas in some of the "*barri*" the public school is the only option to get basic education for the most recently-arrived residents. This creates a segregation also in the education system, which is difficult to overcome later in life.

Building the *Tandem* activities as a curricular program has entailed a great commitment and effort. "There's a social issue here, we argued with the regional education board" states EMMCA's director, "these schools have lower school attainment scores, we are losing these kids. As a public service we should do something." EMMCA educational activities have undergone scrutiny and then **have been approved by the regional board for educational standards and curricula**. Following this first step, a strenuous process of adaptation to the school's environment and regulations has been necessary to run these programs.

Out of the 59 primary schools in the city, EMMCA has chosen to provide performing arts lessons in 12 public primary schools located in deprived neighborhoods. These schools are categorized as "High Complexity Schools", because of the high percentage of students coming from low-income households, most of them with refugee or migrant background, or other forms of disadvantage. This choice reflects once again the stance of the program concerning cohesion, equal opportunities and the importance of providing tools for social transformation in a diverse city.

In the interview with the Ernest Lluch primary school's principal, she reveals that **in the beginning it was mostly a complication for the school and its staff**. Seeing other people in the school, breaking down classes and practicing, moving around was disruptive. There were issues with insurance, as the music teachers were not state employees... but the effects on the kids had been amazing. And indeed, according to the 2015-2016 data, students of schools of High Complexity involved in EMMCA's programs had better results in 7th grade exams than other similar schools that had not participated in their programs. **Higher scores were recorded in most statutory subjects, and especially math.**

This impact assessment is in line with social science research and literature, also including neuroscience findings. Studies from different scientific disciplines confirm how the arts, music and other forms of performing arts in particular, have a lasting effect on human brain development and learning. These activities support the **development of key skills such as spatial skills, problem-solving, logical and critical thinking and communication skills, and activate connections among the brain cells**. Furthermore, EMMCA, by meddling and mixing different styles of music and performing arts, also legitimizes the value of diversity and makes these arts relevant to the daily life and cultural references that coexist in the city. This increases also the sense of self-esteem and self-worth.

In the *Tandem* program, all performing arts are taught. In the Gornal school, where a high number of Roma children attend class, EMMCA introduced ballet dance, not without resistance from the Roma parents who did not appreciate this form of expression. Where there is a chance to break stereotypes and foster diversity, EMMCA will try to do it with its programs.

Cultural activities and relations with stakeholders in the community

Every year EMMCA, also in collaboration with other cultural stakeholders, organizes **over 300 performances in the city** and the different music groups participate also in national and international events. About 35.000 people attend such events every year. The city (*Ayuntament*) contributes to over 60% of the yearly budget of about 1.5M, corresponding to little more than 0,4% of the global municipal budget. Other sources of funding include the Barcelona and Catalonia governments and private funds, including student fees. A rough estimate for the past year¹ is that EMMCA involves in its activities (not as audience) about 2,2% of the city's population. It may not be enough yet, but it is a great improvement from the baseline situation of 13 years ago. And the good news is that, in the past three years, a small but steady increase in numbers for most of the activities carried out by EMMCA has been recorded. If in the past EMMCA had to convince the primary schools to include their music and performing arts classes as part of the curriculum, today the School receives requests from other schools wanting to start such programs.

To raise the number of people who actively participate in the long and short-term activities, to legitimize its role of public service and to enhance its cultural offer to appeal to those who don't normally make music or arts, EMMCA relies continuously on networking both with other similar-minded organizations but also with more traditional cultural institutions.

Networking is a strategic activity of this service. It includes vertical networking and collaborations with the higher- level government and policy makers such as Barcelona (*Diputació de Barcelona*) and the Catalonia Region (*Generalitat de Catalunya*) – both providing additional funds to the school. It relies on the support of other institutions at regional and international level that advocate for cultural and educational policy such as the European Music School Union (EMU) and the Catalan Association of Music Schools (ACEM). It also collaborates with Universities such as the Catalonia High School of Music (ESMUC), the University Ramon Llull and the University of Barcelona (UB).

Most of all, it maintains a **tight horizontal and multi-level cooperation with the community and the city stakeholders**, including grassroots movements and – as seen – the public schools. This is part of the symbiotic relationship that the School continually seeks with the city's rich and diverse social makeup.

According to EMMCA's philosophy, this microcosm of arts education, to be truly significant, needs to be in contact with the other segments of the cultural ecosystem: not only music education but cultural creation,

¹ Pilar Cienfuegos Martínez : Masters' thesis for the University of Barcelona, 2017

production and distribution. **Local associations play a key role in giving visibility to the School, and concurrently the School contributes to the empowerment of different communities and stakeholders.**

For this reason, the School also works in collaboration with about 40 institutions and local grassroots organizations and groups to foster the mix of music genres and break the social barriers separating the different local communities. Among its many collaborations, it organizes concerts and events together with music groups like the Cofradia 15+1 promoting Andalusian culture, neighborhood associations such as the Lachó Bají Foundation, promoting Roma culture and social rights in Gornal, the NGO Fallou, which promotes Senegalese Culture and Casa de la Música -Salamandra, just to mention a few.

All in all, one can refer to this practice as **a middle-out approach**, one that has somehow adopted bottom-up initiatives, principles and methods coming from the cultural activism of civil society that strived to bridge the gap between the elitism of the arts and society at large. It has therefore codified this impulse into a top-down cultural local policy that goes further, not only to make music and arts more accessible, but first and foremost agents of social change.

1.6. A Transfer Network to do even better: scope for improvement

In its first 13 years of operations, EMMCA has been able to involve an impressive number of citizens and stakeholders in the creation, production and distribution of cultural and artistic expressions.

Its story is marked by a strong political will and technical and managerial skills of the staff, including the pivotal role of institutions and civil society organizations that collaborate with it and share the results so far. Still, the rapid changes in the social and economic dynamics call for **a continuous rethinking of ways through which the School can remain a reference institution for the public arts education service in the city.**

As any good compromise at the base of a public service, EMMCA requires to be accountable for the success – or failure - both in terms of social impact but also of taxpayers' money and be keenly aware of changing societal needs.

Through the cooperation in the TN, EMMCA can work together with other cities on a sound and constant measurement – both in qualitative and quantitative terms – of its success and impact. The exchange and learning activities and the support of URBACT expertise can help **build a Network's common reference result framework** with data and indicators, and methods that can be used both for policy assessment and, for example, changes and economic choices that may be necessary for efficiency/effectiveness of culture-related public spending.

The preliminary exchange with the other TN cities has also highlighted that demographic change and technology-driven advances, as well as the end of the welfare state as we have known it, create many **new forms of risks of exclusion and segregation**. Not only in terms of gender and national origin, but also other different situations of vulnerability (ageing, long-term unemployment, NEETs etc.), in other words, **those who cannot be easily detected by the School alone**. In this regard, without losing sight of the important work in schools and education, more specific programs for other cohorts or groups could respond to cohesion needs that have not yet been answered (or are answered by organizations or stakeholders that are not in EMMCA's network). **Social services and employment departments could (and should) be involved in the TN** to bring on fresh perspectives and synergies. This can be done by inviting public officials and social workers in transnational activities or in specific ULG meetings.



The ULG that is now being created as new and enlarged participatory way to policy making can support this process of social innovation. Confrontation with the other ULGs will certainly inspire and give momentum to this new phase. **Importantly, the ULG should be facilitated by and made up of new stakeholders in addition to the usual movers and shakers.**

Another element is related to the **skills of the practitioners**. Learning new or innovative methods from and with the other cities / peers and mixing with other arts or with – for example – technological advances will benefit EMMCA operations. Continuing training in a life-long perspective is strictly connected to the capacity to flexibly respond to new needs and expectations of society. In this respect, foreseeing staff exchange, job shadowing for some of the School's teachers may lead to the provision of new services and the incorporation of other musical styles or arts for different target groups of arts creators. **The transnational activities will allow for brain-picking and creative ways to use performing arts in different formats of other cities and – through the work of the ULG - to adopt them in the context of the city.**

The School takes great pride in being a leader of the change process in the city, however it always struggles to enlarge the base of users. It is part of its policy, and it should continue to do so, to offer services through the work of employed professionals paid by the community and public resources. However, it could also capitalize on and **find ways to incorporate other activities coming from civil society organizations** and movements, through volunteering and also private initiatives, according to the principle of additionality and subsidiarity. The exchange and learning from different public-private partnerships that sustain urban public cultural policy, as already identified in some of the partnering cities visited during the Phase 1, can certainly inspire changes and additional resources to increase the number of involved citizens, without losing sight of the School founding principles and goals and above all, without losing the governance of the process.

1.7. Overall Transfer Potential

EMMCA good practice **is itself the result of a policy transfer and adaptation from other European and international experiences** and practice, which the history and the social stratification of the city have shaped in its unique way. **Its story is exemplary of a convergence of policy that responds to the process of globalization, and the necessity of providing citizens with concrete results in the specific cultural field.** A strong will for policy innovation and success is at the base of the experience, which is consistent with EU policy framework and values. EMMCA represents one piece of the puzzle of integrated and sustainable urban development, in line with EU Cohesion policy and the New Urban Agenda, both of them calling for the potential of culture as growth factor.

Because it is coherent with higher- level policy upon which EU member states, regional and local authorities tend to converge as overall strategies to cope with global changes, its transfer potential can be quite high. However, for the purpose of the URBACT Transfer, three main factors are briefly considered:

- 1) **Policy complexity.** EMMCA starts from a simple concept (arts for social change and cohesion in the city), however from the policy point of view, it features a medium complexity because of the need for good coordination with other policy realms, in particular general education.
- 2) **The structural/ institutional feasibility** in different contexts. This relates to the nature and conditions of receiving cities, their framework readiness to learn, adapt and re-use the practice. In the case of the ONSTAGE TN, important conditions such as a good understanding of the challenge, a tradition of music and performing arts and especially the fact that this transfer is totally voluntary, will facilitate the transfer.

3) **Cultural change is slow:** arguably, all policy realms require time to be transferred, but the adoption of and adaptation to new cultural paradigms touches upon a value system that is embedded in cultural practices and that policy can only modify over a long period of time, as the EMMCA's story shows.

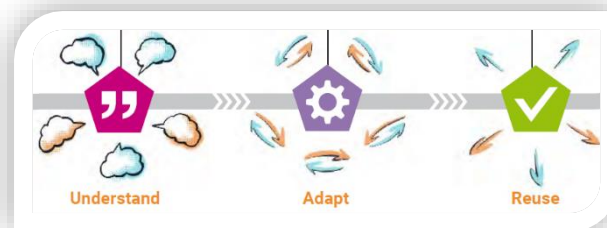
The transfer potential, issues and specific attention points of the three main components of the practice are summarized below. Importantly, we need to clarify that this categorization into three components is a simplification for the purposes of creating a workable scheme for the Transfer process in the framework of the ONSTAGE partnership. Such components are oftentimes overlapping and closely dependent upon one another, they can hardly be separated and focusing on one element without taking into consideration the others may affect negatively its sustainability over time.

1. policy and systemic level, that is: **planning and implementing overarching urban cohesion strategies using performing arts**, integrating it and making it consistent with other urban policies, in particular school/education; finding resources, (re)thinking of public space, and identifying and using impact evaluation methods. The transfer potential can be quite high. It implies the **political motivation of leaders and the political stability to carry out medium-term policy change**, the recognition of interdependence between policy fields (with consequent identification of financial resources or price policy). A problem to handle is the -sometimes arduous - **integration of local policy with general education policy**, which is oftentimes a state or regional mandate. Several initiatives and resources for urban regeneration and use of public space can support the identification of synergies in this regard.

2. infrastructural and operational skills and capability: this means **adjust the existing organizational elements of receiving cities** and create the measures of implementation of the policy. This requires, for example, creating programs and /or improving the methods for making music schools arts more accessible (also through development of skills) and to involve more groups, foster new cultural and creative or artistic, and design standards to measure efficiency and effectiveness of public spending for cultural capability. This component also has a good potential for transfer, **however it may require more "adaptation" to the existing local context**. For example, where public music and arts schools exist, the transfer can be successful if new programs or community projects become part of the educational offer, and this implies a strong involvement and technical/operational capacities. In other cases, where there is no willingness from the more traditional schools (or they do not exist), the transfer might be more difficult or at least would take more time and organizational resources, because **it requires several steps of planning** and the identification of other public or private stakeholders willing to provide a public service, and transparent ways to ensure that the policy goals are met.

3. social innovation and community engagement: this strategic level that can ensure sustainability has high potential for transfer. In this respect, the URBACT method will greatly and positively influence this component. It relies on the **existence of formal or informal networks with which policy makers, experts or practitioners share concerns, experiences and solutions**. It refers to the use of community resources and participatory methods for policy-making, address social needs of vulnerable groups, identify sources of exclusion to be addressed with arts (migrants and refugees, age related, health related, gender related, other disabilities, NEET, dropouts etc) which also require time and effort and possibly **a change of governance style (from top-down or bottom-up to a middle-out ground)**.

To ensure that all three stages of transfer are achieved, and that also the GP improves, the methodological principles of the ONSTAGE TN and the specific objectives of the E&L and URBACT capacity-building support will therefore be the following:



1. **UNDERSTAND: Find a common language** to ensure mutual understanding between GP and transfer cities in terms of policy experiences, stakeholders and strategies adopted and adaptable (deep-dives, policy and governance workshops, peer reviews and lesson drawing).
2. **ADAPT:** Ad-hoc L&E activities will **tackle and work on obstacles concerning the specific nature and conditions of transfer cities stakeholders**; and - through peer learning - aim to pave the way in terms of willingness and capacities for successful policy transfer (thematic workshops for categories of stakeholders and practitioners, learning experiences).
3. **RE-USE:** The creation of and **close support to «cognitive communities» at transnational and local level** (the ULGs will embody this community) capable to drive policy and administrative innovations (mainstreaming activities).



2. PARTNER PROFILES

2.1. Introduction

Six cities in Italy, Chechia, Poland, Denmark, Portugal and France have joined the ONSTAGE network. Adelfia (IT) and Aarhus (DK) joined in the first phase while Valongo (PT), Brno (CZ), Katowice (PL) and Grigny (FR) joined for the second phase.

Partner	Population	Country	Region classification	Joined the network
L'Hospitalet de Llobregat	254.804	Spain	More developed	Good Practice city
Adelfia	17.139	Italy	Less developed	Partner from Phase 1
Aarhus	341.570	Denmark	More developed	Partner from Phase 1
Valongo	95.411	Portugal	Less developed	Phase 2 partner
Brno	385.913	Czech Rep.	Less developed	Phase 2 partner
Katowice	297.197	Poland	Less developed	Phase 2 partner
Grigny	28.487	France	More Developed	Phase 2 partner

Table 1 – Basic Partner Information Summary

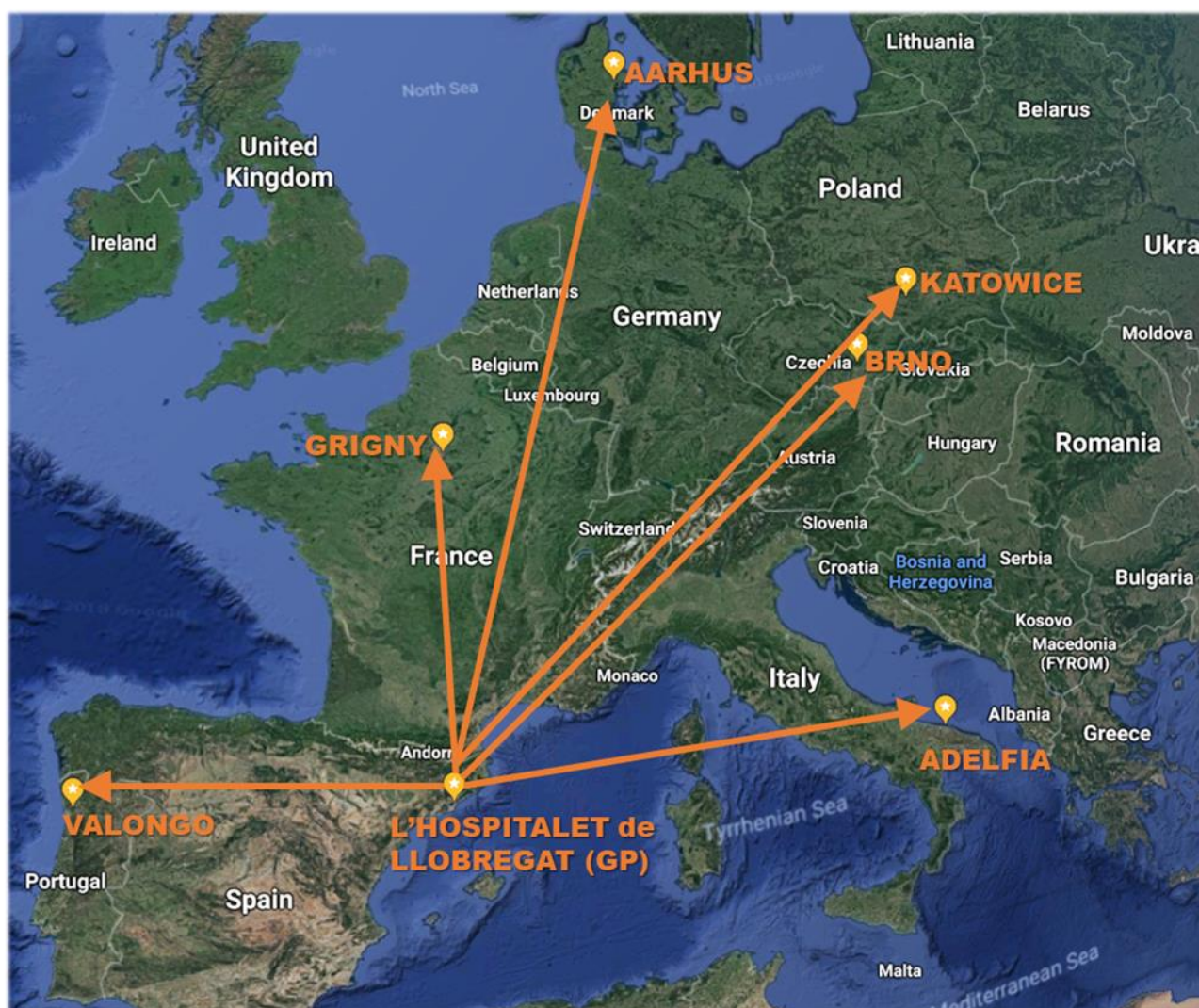
The TN cities represent an enlargement of the original 3-city configuration and features of Phase 1, that is they are a mix of different urban conditions that can be also found in L'Hospitalet and can be simplified in two types:

1) **small and medium - sized municipalities located at the outskirts of larger metropolitan areas** that share the challenge of economic disparities, migrations and ethnic diversity, ageing, and less opportunities for employment. All these factors lead to segregated communities and loss of identity and cohesion. In this group are Adelfia, Grigny and Valongo, looking for ways to use innovative cultural policies to counteract exclusion and increase social change and cohesion.

2) **Vibrant mid-sized cities with pulsating cultural and music life and economy:** Aarhus, European Capital of Culture in 2017, Brno and Katowice both UNESCO Creative cities. These cities have already invested greatly in cultural policy. They plan to use the TN to improve the link between music and cohesion and intend to create additional programs that use the approach of the GP, for example programs in primary schools with high number of socially disadvantaged students or foreigners and opening programs in highly vulnerable neighborhoods.

In the next pages we offer an overview of each of these cities. Such snapshots are the result of phase 1 activities: in depth questionnaires, city visits and interviews, and additional analysis of available material provided and publicly available information and official statistics. First, the focus on the social and economic situation of these cities contains detailed information and highlights red flags for cohesion and social exclusion risk or inequalities. In this respect, we'll give an overview of data on employment, early school leaving, poverty and social exclusion, and dynamics of the economy. For each city is then given a short description of how cultural policy in general and, where existing, open access to culture as a tool for social change have been dealt with as part of urban policy for sustainable growth. Finally, the budding ULGs, expectations and initial assessment of assets and barriers that can influence the transfer process conclude the brief profiles.

2.2. Partner Profiles



The geographical distribution of the ONSTAGE network

ADELFA (ITALY)

Adelfia: The Brotherhood Town in search for closer family ties...

Adelfia (pop. 17.000 c.) is a town located in the south west part of the metropolitan city of Bari (about 1,2M inhabitants) in the Southern Region of Apulia in Italy. The Municipality of Adelfia (from Greek *adelphòs*, brotherhood) is the result of the administrative merging of two old and smaller towns (Montrone and Canneto) in 1927. This union can still be noted while going through the town, as the two districts still maintain separate main squares, schools and



Data	Figures
Population (2017) ^A	17.139
% of non – EU population	2,7%
Unemployment rate ^B	18,9%
Unemployment rate (youth) ^B	54,4%
Early school leaving ^C	18,6%
NEETs	27,8%
Individuals in absolute poverty (% of residents) ^E	4,2%
Individuals in relative poverty (% of residents) ^E	17,06%
Main economic sectors (NACE)	
Agriculture, forestry and fishing	4,2 %
Manufacturing	5,8%
Transportation and storage, Information and communication	2,4%
Accommodation and food service activities	5,6%
Financial and insurance activities, professional, scientific and technical services activities.	3,4%
Other service activities	11,4%
% of municipal budget for culture and arts	1,9%
Notes: ^A 8.393 males and 8.746 females; ^B ISTAT statistics; ^C Regional data – source: EUROSTAT and ISTAT data 2017; ^E Regional Data 2018 source ISTAT	

a mirror-like conformation of the two former village centers. As many other suburban towns, Adelfia's economy revolves around that of the metropolitan area, in particular with a tertiary sector employing over 80% of workers. Agriculture is also an important sector for the overall economy of the area. In terms of demographics, the town has not grown in the past twenty years, and the major trend is the ageing of the population: about 20% are 65 + compared with 13% of children (0-14). Foreign population has increased from less than 1% to 2,7% in the last 15 years. Social and economic dynamics contribute to this conformation:

1. unemployment in the town is higher than the regional average, especially for the young (over one youth out of two is unemployed)
2. Adelfia does not have high schools and this generates an outflow of young people, who tend later to move to Bari or other areas where there are employment opportunities and work or settle there
3. Those who have weaker social / economic resources swell the ranks of NEETs or dropouts: early school leaving is over 18% and youth who

are not in employment, education or training exceeds 25%.

4. female employment activity is extremely low, only one woman out of four holds a job, this figure denotes a traditional cultural system where gender roles are still very traditional rather than segregation in the labor market.

The town can count on a plethora of civil society organizations: associations, NGOs, cultural clubs, among which "Musica in Gioco", implementer of the URBACT Good Practice, is one of the most prominent ones.

The Good Practice challenge in Adelfia



In a small and traditional town with a long emigration history, the presence of newcomers can be very disruptive. If the overall presence of foreign-born is less than 3%, migrant families tend to be more numerous and in school the rate of children with migrant background raises to about 10%. More structural are the high rates of NEETs and unemployed youth, as well as the ageing and the slow contraction of population (not to mention the fact that people of Adelfia still identify themselves as “Montroners and Cannetians”), all factors that reveal how cohesion may be at stake and affect the city’s growth and identity. Over the years, the town’s effort to revitalize, maintain its own identity and create cohesion with cultural activities has been possible through national and regional policy and European Structural Funds resources, or through the voluntary work of NGOs. However, the most important challenge of Adelfia remains to find a sustainable way to capitalize on the initiatives and make them sustainable over time, relying less on one-off projects and creating a sound policy that can count on a continuous inflow of investment.

SWOT

Strengths	Weaknesses
<p>The experience of “Musica in Gioco” association with children of Adelfia, using music as “tool” to foster social inclusion has been successful and the human resources are adequate to continue this action.</p> <p>The Municipality has repaired an ancient building where today “Musica in Gioco” has its headquarters.</p> <p>Local schools already work on some project about arts and inclusive education</p>	<p>Networking difficulties among local associations</p> <p>Not availability of time as volunteers by the associations</p> <p>The teachers are not trained on inclusive education</p> <p>Art laboratories are implemented in the schools by external experts and they are payed by the families of pupils</p> <p>There are few public spaces open to the community to implement activities and art laboratories</p>
Opportunities	Threats
<p>In Adelfia there are many associations that already work on arts</p> <p>Local tradition related to music and to bands</p> <p>Some associations work already in partnership with the local schools.</p>	<p>Leakage of skills and competences and less commitment of associations</p> <p>Lack of funds to ensure sustainability in the future.</p>

Looking at EMMCA GP, and proud of its own GP, Adelfia intends to use the opportunity of the network to:

- Learn how to create an integrated policy on culture, education and social cohesion
- Improve the quality of cultural education in schools and increase the number of school children who participate in these activities so to create a stronger sense of community and develop life competences through arts and music as a preventive measure for early school leaving and unemployment (main issue in Adelfia for young cohorts)
- Use culture as a means to involve the families, especially those who are not involved in cultural and artistic activities
- More formal and structured collaboration among different departments in the municipality and local schools to work with children at risk of social exclusion during school time
- Improve the governance of the local civil society organizations and promote their engagement to experiment the arts as tool to foster the social inclusion among children.
- Provide opportunities for teachers and educators to improve their teaching competences on inclusive education through arts and culture
- Build on the consolidated experience of “Musica in gioco” association, working on a network of local associations (ULG) to organize shared spaces to develop art activities for the children of Adelfia.



The Adelfia URBACT Local Group (ULG)

The ULG in Adelfia is made up of the following stakeholders: NGOs and cultural associations working in the cultural field, school teachers and managers, interested citizens, parents. This represents the core working group, and arrangements have been made that the ULG coordinator with the councilors of the Municipality will engage, in specific meetings or tasks, other stakeholders such as the Social Platform (public

authorities operating in the socio-health care) the Metropolitan City and Regional Authorities and relevant Departments that are responsible for policy and funding of cultural activities for social cohesion.

During the implementation of transfer phase, the ULG will become an “education community”: schools, social services, associations, private citizens that, in constant coordination with the Municipality, will guarantee the correct implementation of transfer activities

The ULG will support the Municipality of Adelfia to

- select the criteria through which it will possible the transfer of the Good practice of L’Hospitalet.
- include specific public services related to the music and arts as tools for social cohesion in its strategic agenda.

In order to ensure sustainability after the conclusion of the project, the ULG intends to learn how to lead participatory policy-making and planning and consolidate the learning by becoming an official citizens’ network.

Assets and barriers to the transfer process

Adelfia can count on three main **assets** that can facilitate the transfer:

1. Political commitment: a good understanding of the challenge and will to work together to create a solid policy framework has been demonstrated by the three politicians responsible for culture, social and education policies. The city staff, although inexperienced in territorial cooperation has shown an alignment and positive attitude to the opportunity of URBACT. The present city council has three more years of mandate, so it will be possible to implement policy change.
2. Strong experience on using music as a tool for social change coming from the GP of *Musica in gioco* and the presence of a methodology “*didattica reticolare*” (reticular education) that has been codified and recognized by the Ministry of Education as of “national interest”.
3. High interest from the local schools and cultural associations to develop innovative forms of collaboration to foster inclusive educational paths through the functional use of arts.

Barriers:

Presently there seems to be three main barriers, very closely interrelated:

1. fragmentation of initiatives on culture for social cohesion and weak governance of the stakeholders
2. lack of identified funds to support a long-term policy in the field
3. the relations with higher-level governments are sporadic and not proactive, but rather reactive.



AARHUS (DENMARK)

European Capital of Culture in 2017, Aarhus has increased its population of about 20% in the last 20 years and plans to attract over 50.000 more in the next decade. The municipality, which includes the inner city of about 250.000 and growing districts on the belt has a population of over 340.000 and is situated in the Central Region of Midtjylland on the Jutland peninsula.

Founded around the 770 AD as a Viking settlement named Aros, it is one of the oldest cities in Denmark and nowadays it is the second-largest city of the country. The city has exploded in the mid-nineteenth century with large infrastructures being created: the harbor and the railway line which have established its position as Jutland's trade and commerce centre.

Attracted by the good economic trends and jobs opportunities, Aarhus has also become an important educational centre in Denmark. Its University is attended by about 40.000 students every year. As a university city, the population in Aarhus is younger than in the rest of the country and can benefit from an excellent system of educational institutions at all levels (from pre-primary to higher education).

Unsurprisingly, trade and - to a lesser extent - transport represent two of the main economic sectors, while the advanced tertiary (in particular, retail and services) and education have replaced the importance of manufacturing. The cultural industry employs about 2 % of the workforce and it represents an added value for the whole value chain of hospitality, food and commerce.



Data	Figures
Population (2017) ^A	340.421
% of non – EU population	16,7%
Unemployment rate ^B	4,6%
Unemployment rate (youth) ^F	10%
Early school leaving ^C	7%
Individuals in absolute poverty (% of residents) ^E	5%
Individuals in relative poverty (% of residents) ^E	10%
Main economic sectors (NACE)	% of employed
Manufacturing	6,47%
Construction	4,85%
Wholesale and retail trade transport	20,30%
Information and communication	5,86%
Professional, scientific and technical activities, Administrative and support service	14,59%
Education	10,49%
Human health and social work activities	19,83%
Arts, entertainment and recreation	2,26%
% of municipal budget for culture and arts	%
Notes: ^A 167.519 males and 172.902 females- National Statistics; ^B Municipality based on National Statistics Denmark and EUROSTAT; ^C National data – source: EUROSTAT data 2017; ^E Data provided by Municipality 2018; ^F national data	

Aarhus has an overall low unemployment rate. However, increasing numbers of foreign population and refugees/asylum seekers are changing the city. Over the past 20 years the foreign population (migrants and second-generations) has almost doubled from little over than 9% to almost 17% of the entire population. This has contributed to the appearance of segregated neighborhoods, with high rates of unemployment, poverty and exclusion. One of the largest areas affected by these dynamics is the Gellerup neighborhood, just outside the inner city, home to thousands coming from every part of the world (almost 90% of residents are from a migrant background and over 50% of them are unemployed) and affected by all kinds of tensions every day.



The Good Practice challenge in the city

The city has greatly invested in its cultural policies, and this is reflected in the vibrant, diverse and rich cultural offer that has made it possible to become the European Culture Capital in 2017. The city has capitalized on the decentralization of powers for cultural policies in the country and has been able to shape its own cultural strategies with a robust infrastructure and dedicated public institutions. The Music School (Aarhus Musikskole, the operating hand of the Municipality that will be involved in this network) and many more, libraries and museums. Since 1999 the Musikskole has been implementing many activities similar to those of the GP and operates with a mission that is consistent with the overall vision of the municipality of a city for “all”, in connection with the inclusive citizenship office. However, the overwhelming majority of the newcomers, especially living in the poorest neighborhoods, does not have access to the cultural life of the city, having limited financial resources and a low “cultural” mindset to enjoy its offer. Over the years the school has developed several projects to counter this low participation in music education, projects such as World Music Center, Musiksak, Musikunik and Muziba, where children work together with songs and music to build bridges to other children's cultural expressions. All these projects, most of them carried out in collaboration with the public school system, have been funded by the City budget, and some by National funds for culture.



SWOT

Strengths	Weaknesses
A long period of experience A good impact on the traditional music school Strong political support	Difficulties to make bridges to the existing music environment.
Opportunities	Threats
More collaboration between all participants in music teaching and music training in the Municipality The city plan for regeneration of Gellerup	Lack of money- and a lack of interest from the children and/or families. The competition from the digital world that takes a lot of the free time for children.

We can certainly say that the experience of the Musikskole and in general the great investment on culture by the Aarhus municipality makes of Aarhus a city which is already advanced in terms of using music for social change, and its participation in the network will provide another good source of experience for the less experienced cities, especially those of similar size. The transfer and added value of the ONSTAGE network will be the inspiration and allow for exchange of topics of the GP at two levels:

- Reach out to the most disadvantaged groups, children and families, especially those who are not involved in cultural and artistic activities, being able not only to attract for short-term musical activities but also to retain more children from different backgrounds
- Provide opportunities for teachers and educators to improve their teaching competences on inclusive education through music and arts and managers to plan and strategize on enhancing music students for social change.
- Build on new activities in line with the vision of the school and keep up partnerships built through URBACT (for example ULGs and partnering cities) to sustain the results of the TN
- Use the GP to inspire the creation of a possible branch of the Musikskole in the masterplan for the regeneration of Gellerup, contributing with music education offers in the new Cultural Campus that has been planned in the neighborhood.

The Aarhus URBACT Local Group (ULG)



Aarhus has just participated in the AP Network CHANGE! and this experience will inform the new ULG that is now being created for the TN. The ULG in Aarhus will be formed by different stakeholders that are working closely with the Municipality and the school towards the mission of providing music education for all. It will involve staff of the Music school, staff from the municipality offices (the active citizenship, sports and leisure and youth and children departments), and key representatives in the Gellerup district and public schools. The ULG coordinator will be a planner of the Music school, which represents a good link between the involved stakeholders. The ULG will be composed by a small core group (6-7 people) and an enlarged group will be activated (involving also the political and technical levels) when necessary to ensure coherence between ONSTAGE activities and more general policy framework and plans of the Municipality.

The ULG will work to share and adapt the learning acquired in the transnational level to the general vision of the city and the specific mission of the music school. It will interact with the different municipality departments to increase the synergies towards a common goal in line with the strategic cultural agenda of the city.

The ULG will support the Municipality to:

- provide examples of other music schools and transfer some elements that have characterized their focus on diversity and social cohesion in the city.
- embed technical and pedagogical elements in the plan to enhance the music provision for groups who are not easily attracted and especially with a view to expanding into Gellerup with a physical branch.

In order to ensure sustainability after the conclusion of the project, the ULG intends to maintain the strategic partnership that is planning to build during the life of the project so to be able to maintain a role of “cultural and music mediator” in the city.

Assets and barriers to the transfer process

Following the meetings and visits it is safe to say that the participation of Aarhus in this network will be an important **asset** that will benefit all partnering cities.

1. A clear and multilevel political and technical commitment: the City managers and executives have had a very positive attitude towards and interest in the GP approach, the strengthening of the music school as a public service and reaching out to more citizens is fully in line with the political vision.
2. A long experience and interest in territorial cooperation, URBACT and in maintaining a European identity. These opportunities are part of the vision of the city and therefore full commitment has been ensured at all levels. The stable political situation will ensure this commitment for the whole duration of the TN.
3. Strong experience on using music as a tool for social change and shared values with the GP by the Music school staff, in terms of detected needs and possible ways to respond to such needs

Insurmountable **barriers** have not been detected, but we can mention two, that will be dealt with as specific interest in the L&E activities:

- 1: it may be not so easy to find the right approach to make music interesting among the many leisure activities, especially with some families or cultures.
2. although to a lesser extent than for other cities, funding an increased number of students who may have economic issues and cannot afford paying, may be an issue.

VALONGO (PORTUGAL)

Valongo at a glance

In the “Long Valley” of the Eastern part of the Porto metropolitan area in Northern Portugal stretches the City of Valongo (pop. 95.411). The Municipality includes four administrative districts (*freguesias*): Alfena, Ermesinde Valongo and Campo e Sobrado. Like Adelfia, the City Administration represents the local government of three distinct towns.



Since Roman times the area has developed thanks to the extraction industry (gold, slate and antimony) and, thanks to the proximity to the port city and the natural position for cereals crops, it has developed a thriving bread and cookies industry. Until the start of the XXth century, Valongo provided the staple bread for the whole city of Porto and over 70 bakeries were in business only on the main street of the city. This industry still exists, and the “regueifa” the typical doughnut shaped white bread is an icon of Valongo. The biscuit industry is also important specially after the emergence of gourmet food. With the decline of these two industries, the city has lost its traditional vocation in the XXI century, however the vicinity to Porto has allowed it to maintain some industrial production, including manufacturing and especially construction (although the latter has drastically been reduced in the last decade as an effect of the crisis). Valongo is also a tourist attraction for the surrounding mountains and natural attractions especially for hikers and sports lovers. Over the years, the city has undergone a tertiarization of the economy (trade and different services), the most relevant sectors that account for over 60% of the economy.

Data	Figures
Population (2016) ^A	95.411
% of non – EU population ^A	0,8%
Unemployment rate ^B	20,4%
Unemployment rate (youth) ^C	11,4%
Early school leaving ^D	18,8%
Individuals in relative poverty (% of residents) ^E	17,06%
Main economic sectors (NACE)^F	
Manufacturing	9,17%
Construction	7,72%
Wholesale and retail trade	25,51%
Accommodation and food service activities	6,83%
Professional, scientific and technical activities	8,48%
Administrative and support service activities	14,91%
Education	6,15%
Human health and social work activities	8,25%
% of municipal budget for culture and arts	5%
Notes: ^A 45167 males and 50244 females- data source: Statistical Yearbook of North Region, 2016; ^B PORDATA 2015 ^C Source IEFP, 2014 ^D PORDATA, 2017 – national data ^E Source: Statistical Yearbook of North Region, 2016 (recipients of additional municipal social benefits); ^F Statistical Yearbook of North Region, 2012	

In terms of demographics, the population is still rather homogenous, with less than 1% of foreign population and the presence of some Roma communities. About 73% of the population is 25 years old and about 17% over 65, compared to about 14% of children under 15. Ageing is also a trend in the city. In this regard, interaction among generations, diverse lifestyles and other vulnerabilities (for example the disabled or minorities such as the Roma) has become infrequent.

In terms of employment and education Valongo display dynamics that highlights the difficult economic situation:

1. About 1 in 4 adults are unemployed and the inactivity rate, that is population potentially employable, is quite high (over 40%). The youth

unemployment rate however, is lower (about 11%) than for older cohorts.

2. Although there are not official data on poverty, it is possible to infer outstanding poverty risks by relating it to the number of social security pensions for disability, old age and survival (over 23.000 every year) and additional social allowances to families for extreme indigence (about 200 families) in the Municipality.
3. Valongo has 28 public schools for the primary cycle, 5 for the lower secondary cycle and 3 for the higher secondary cycle and 4 mixed (with lower secondary and secondary cycles). No tertiary education institution is located in Valongo, however, about 28% of Valongo inhabitants have a University or equivalent education.
4. In terms of school performance, no data are available at local level, however the ESL rates in Portugal exceeds 18% and there is also a significant ESL in the primary cycle (over 6%).

The Good Practice challenge in Valongo

Because Valongo is made up of four different historical districts, the traditional economic sectors had to undergo a substantial overhaul, ageing and poverty have contributed to exacerbate social issues and exclusion. The main challenge of Valongo in the last decades has been the



reconstruction of an identity and sense of belonging in the light of such dynamics. The importance of culture in the city has been recognized as an important vehicle to this purpose. However, the focus has been more on the revival of the past and of tradition to create this identity rather than the fostering of new cultural expressions, with some exceptions.

Traditional cultural expressions are in fact part of the corporate identity of Valongo together with important investments on sports. Less effort has been made to invest on contemporary cultural expressions, music and performing arts. Valongo has many NGOs with cultural and recreational activity. Their funding is frequently found through municipal support that is allocated to performing arts; however, this support does not translate into an integrated cultural policy. Investment from the Education Department to pilot extracurricular music and especially theatre in the schools (Palco letivo and As Artes vão à Escola projects)



are a reality. Private music schools provide performing arts and music education, but rely on grants/donations or fees from students.

Possibly, the most important endeavor of the Municipality to create open access to culture is the policy for the public library.

Valongo also has some experience with inclusion with the “the Living Library” project. The experience has become a URBACT good practice is an excellent example that shows how the city can promote dialogue and social

cohesion, especially among groups that hardly ever interact. In the light of such dynamics, Valongo is interested in:

- Learn how to create an integrated policy on culture, education and social cohesion
- transfer and test the possibility to include on a more structural level EMMCA activities with primary schools and increase the number of school children who participate in these activities
- Use culture as a means to involve the families, especially those who are not involved in cultural and artistic activities
- More formal and structured collaboration among different departments in the municipality and local schools to work with children at risk of social exclusion during school time
- Build on the cultural and recreational associations and groups, using the ULG to support the municipality to create a stronger policy on performing arts, music and cultural activities.

SWOT

Strengths	Weaknesses
The strong tradition and identity of Valongo; Many resources (cultural and sports equipment, projects, etc); People who recognize the importance of inclusion and integrated policies regarding the territory;	Need for better communication between departments; Departmentalized approach to the territory: there isn't a culture of project work; Such an integrated approach between education, inclusion and culture was never tried before; The previous aspect will cause internal resistances to project work and integrated approach to problems
Opportunities	Threats
Great closeness and networking between stakeholders; Strong cultural and recreational associations groups, with potential in the non-formal and informal educational process of youngsters and in the constructive occupation of free time.	Not enough knowledge of the municipality and its strengths by students and population in general; Need for better communication between stakeholders; Not enough opportunities regarding the occupation of free time, especially regarding youth at risk; Not enough parental participation in school life;

The Valongo URBACT Local Group (ULG)

The ULG in Valongo will be created starting from the cultural organizations that work more closely in ONSTAGE -related activities: Cultural associations and NGOs that are regular partners regarding inclusion and arts. This small group has already met and will be the core group, which is planned to be enlarged to other cultural associations, music and education (for example the Universidade Sénior), also to define intergenerational cohesion. The



participation of at least one school and other civil society organizations are foreseen. Educational boards and private promoters or investors (companies) may be involved in specific meetings.

The role envisioned for the ULG is to become the interlocutor with the Municipality and other stakeholders so that a new and integrated work and mentality is fostered in the municipality, one that is conducive to an urban integrated development in the field tackled, in all its different policy facets. This a totally new approach

to policy making in Valongo, therefore the URBACT will represent a first attempt to participatory urban development.

Assets and barriers to the transfer process

Valongo can count on three main **assets** that can facilitate the transfer:

1. Political commitment: although a new approach to the current cultural policy, the municipality has a good understanding of the challenge and there is strong commitment on the political side to work and innovate through networks, the mayor is directly involved and has a mandate long enough to carry out a transfer.
2. A vital presence and activities of NGOs and cultural associations that are already working in the educational field and have shown great interest in the good practice
3. An ongoing educational reform which may give more direct competences to the local level and that may make possible to include the arts and music as part of the formal education in schools

Presently the main **barriers** are represented by:

1. Fragmentation of initiatives on culture for social cohesion (see point 3)
2. Lack of clear and significant investment in cultural activities that go beyond the traditional forms of culture (museums, libraries, historical festivals) and sports. Educational activities using arts and music are carried out in schools but involve only a small portion of the students and are elective.
3. The municipal staff is not used to collaborating, and policy and measures that may be synergetic tend to be isolated.



BRNO (CZECH REPUBLIC)

Brno (pop. 380.000 c.) is the second largest city in the Czech Republic, located in the South Moravian Region. Over 100,000 people commute to the city every day for work, education or other services. The city is divided into 29 administrative Districts, each governed by elected councils. Brno is the center of the Brno metropolitan area that consists of 167 municipalities within South-Moravia region with a population of about 1.173.000.



Data	Figures
Population (2017) ^A	379 527
% of foreign population	7,83%
% of minority group ^B	3%
Unemployment rate	5%
Unemployment rate (youth) ^F	2,2%
Early school leaving ^C	6,7%
Individuals in relative poverty (% of residents) ^E	8,4%
Main economic sectors (South Moravia)	
Manufacturing	
Construction	26,78%
Wholesale and retail trade;	8,45%
Transportation and storage	10,19%
Accommodation and food service activities	5,79%
Information and communication	3,87%
Professional, scientific and technical activities	3,63%
Public administration	5,35%
Education	6,68%
Human health and social work activities	7,32%
Arts, entertainment and recreation	6,85%
	1,94%
municipal budget for culture and arts (2017)	41 M € 10%
Notes: ^A 183 300 males and 196 227 females- National Statistics; ^B No ethnic data, it is estimated that about 4% is Roma; ^C National data – source: EUROSTAT data 2017; ^E NUTS II region Southeast data; ^F national data	

The history of the city dates back to the middle ages, and due to its central position among Central European Capitals, it has become a strategic node politically and economically interlinked to four countries (Slovakia, Austria and Hungary, as well as Poland) and an important congress centre. It is home of 13 tertiary education institutions (five public, one state and seven private universities and colleges with 34 fields of study) the largest one being Masaryk University and attracting in total about 77.000 students every year. It also features research institutions focusing on a wide range of disciplines in the field of biochemistry, mechanical engineering, electrical engineering, textiles, food processing industry, agriculture, construction industry, military and others. Thanks to the established educational offer and research facilities, Brno has diversified its economic base investing in research and transforming the traditional manufacturing economy to advanced tertiary sector. The fastest growing sector in the last 5 years has been ICT. Culture and music are also important sectors that employ about 21.000 and represent about 10% of the economic activities in the city. In 2017 Brno has applied to become UNESCO city of Music.

The population composition is varied, mostly from diverse European cultural traditions, with an increasing foreign population that has been constantly growing in the last ten years (from less than 5% to almost 8%). The city also estimates that the Roma community counts between 15 and 17.000 people, which represents

the most vulnerable, in socio-economic terms, group of residents, living in some on the most deprived districts of the city. Although poverty rate is relatively low, Brno has identified 16 areas of risk of social exclusion, most of the them in the close vicinity to the city centre and populated by an estimated number of 12-15.000 individuals.

Not only has the city a rich tertiary education offer, but also is responsible for 138 pre-schools and 66 primary schools. The educational attainment in Brno is one of the highest in the Czech republic, however, there are 10 primary schools with very high number of socially disadvantaged students or foreigners. If early school leaving in general is extremely low (little local data – 2,7% of students in NUTS II Region), an expert estimation is that that 78% of Roma children leave the school early, and only 26% Roma children attend pre-school (national average is 86%).

In Brno and CZ, a state-supported system of public art schools, so called basic schools of art (ZUŠ) offer music education to children from 6 to 18. In Brno there are 20 such schools spread in different districts with about 10.000 students attending them.

SWOT

Strengths	Weaknesses
<p>Rich network of dedicated non-profit organizations</p> <p>ZUŠ - basic art schools - unique system and experience with this type of education</p> <p>Knowledge of the environment and methods of community work</p> <p>City departments (culture and social inclusion) highly committed to work on this project</p>	<p>Lack of human resources for the project</p> <p>Lack of professionals, educators and other staff suitable for the implementation of the project</p> <p>Collaboration of the city, city districts, South Moravian Region and other organizations</p> <p>Other administrative and/or political obstacles</p>
Opportunities	Threats
<p>Further community work with the target group</p> <p>Increasing competencies</p> <p>Improving the image of disadvantaged groups in the eyes the public</p> <p>Establishment of a new community</p> <p>Establishment of links between different groups</p>	<p>Change in the political representation and lack of interest for the project</p> <p>Negative (PR) campaign from extremist organisations</p> <p>Lack of funding for the implementation of the project</p> <p>Insufficient interest in the activity of both the narrower and the broader target groups</p> <p>Reluctance towards cohesion projects from the public</p>

The good practice challenge in Brno

The diversity between Brno and L'Hospitalet in terms of social fabric and investment on cultural and creative industries, as well as a strong formal music education, is striking. Not only national and regional framework policies, but also the city strategy (Brno 2050) and the presence of important international players (companies and -of course -music) have made it possible for Brno to functionally use music and



Ghetto Fest courtesy of Brno city council

culture (UNESCO city of music) for both economic and social development.

The city is interlinked with a network of non-profit and other organizations, supports national and ethnic organizations, recognizes the efforts made by these institutions as part of regular organization of ad-hoc events. It organizes projects and programs to promote wider participation in cultural life particularly for those at disadvantage or vulnerable, among which a national minorities' festival - the Babylon Fest - stands out with its broad range of genres, and the Ghetto Fest – which is a street festival for everybody with the aim of developing mutual understanding between the mainstream society and minority groups. Currently, the 2nd season of the Uprostřed (In the Middle) Festival is being held, the motto of which is "meeting and interconnecting different people regardless of their age or cultural preferences." The museum of Romani culture contributes to the integration of Roma into the society for example by presenting its musical culture. The Barca theater is also used for musical activities of people with disabilities. Amaro records is a newly created professional recording studio connected to a café that is reviving a socially excluded area and connecting it with new people and opportunities, it creates an open space for meetings of various musical genres and - above all - people. Brno is constantly developing and has become a place of many cultures and nationalities, with more than 30 thousand inhabitants from 148 different countries of the world and an environment suitable for social changes and innovations. The participation in the TN is therefore determined by the overall strategic interest of the city to expand its cultural offer to the changing composition of its citizens in particular:

- Learn from the GP and share how to keep anchoring the economic cultural strategy to social themes, to enhance the city's capability to connect social issues with cultural affairs of community nature,
- Create a public policy environment that supports a barrier-free and threshold-free access for members of the target groups concerned and supporting this environment with a sound monitoring and evaluation system that covers not only the qualitative side, but also measured and evaluated through its tangible (quantitative) success (like EMMCA).
- Reinforce the functioning of organizations, societies or associations that cater the needs of different groups, in particular with children and their families
- Create a link between the music schools ZUS, the formal education (primary schools) of the city and the civil society organizations to enhance the base of students who take up music
- Use the GP to test a pilot in one/two primary schools already identified as "at risk"



The Brno URBACT Local Group (ULG)

The initial configuration of the ULG in Brno will include different city departments (social, cultural and education) with the participation of a selection of primary schools and ZUS schools. The ULG will also involve other organizations (NGOs) representing minorities and who work with vulnerable groups. Also, representatives from the city districts (especially those with higher risk of exclusion) is foreseen together with those involved in the UNESCO initiative. The first job of the ULG, led by a coordinator representing the city and ensuring the coherence with the vision of the city (Brno 2050 strategy), will be to

define the role of each member and to create the dynamics for the creation of new or renewed collaboration for the enhancement of participation in music, using the equal opportunity, pragmatic approach of the GP. The ULG therefore will be a reference group that creates synergies with ongoing initiatives and use local knowledge to help with the transfer. As such, the ULG will also work on the communication strategy of this initiative, as the sustainability and the transfer imply that not only experts buy in, but also the general public in accordance with the current climate of the society.

Assets and barriers to the transfer process

Based on the information exchanged, the visit and discussion with stakeholders, Brno has relevant **assets** that will benefit all partnering cities.

1. the presence of technical and political representatives has shown a real commitment, different departments and elected representatives have participated actively in the initial phase and have made clear links with overall city's political strategy for urban integrated development where culture and music have a relevant role.
2. An international respite and experience in cooperation at different levels (projects but also networks and UNESCO creative city) where music and culture play a central role.
3. a unique public music and arts education system (ZUS schools) that can provide human capital and direct competences on primary education, if properly upskilled to use music for social change

The most important identified **barriers** mainly refer to the current political situation and to the available human resources dedicated to the project.

- 1: political stability: the city will face election early in the implementation of the TN.
2. current socio-political situation in CZ that invokes negative moods and tensions within society as well as other inequalities, the conflicts with poverty and the difficulty of real-life existence give rise to the activation of nationalist and populist stances and diversity of society is no longer a shared value
3. limited presence of professionals involved in the TN and the possibility to create a good collaboration between elected in the City of Brno versus the elected in the city districts.
4. collaboration with different levels of government (region and National) may be difficult.

KATOWICE (POLAND)

Katowice (pop. 279.500) is the capital and largest city of the Śląskie województwo (the Silesian province) The city has been developing following the expansion of the industry of coal and mining where Kattowitz (its German name) is located at the centre of the Upper Silesia coalfields in South East Poland.



While the city population has slightly decreased in the past 10 years, its metropolitan area that incorporates several villages and towns that represent a large urban conglomeration achieves over 2 million inhabitants. Katowice has known its rapid expansion only in the second half of the 19th century, when the coal and mining industry have transformed it in an industrial town. The history and development of Katowice as a working-class, industrial modern city is reflected in its urban style, where different industrial architectural styles and quickly changing urban landscape have characterized its most recent story. Located, like Brno, in the centre of continental Europe and on major routes to eastern Europe, its population is made up of different ethnic European groups (Germans, Silesians, Czechs and Moravians with small Jewish and Roma groups) but a negligible number of newcomers from other countries or continents.

Data	Figures
Population (2017) ^A	279 527
% of foreign population	n.a%
Unemployment rate ^B	3,4%
Unemployment rate (youth) ^B	6,4%
Early school leaving ^C	6,7%
Individuals in relative poverty (% of residents) ^E	21,9%
Main economic sectors (Silesia province)	
Mining and quarrying	6,2%
Manufacturing	23,5%
Construction	6,4%
Wholesale and retail trade;	15,2%
Transportation and storage	6,2%
Professional, scientific and technical support service activities	6,8%
Public administration and defense;	5,3%
Education	8,6%
Human health and social work activities	6,4%
Arts, entertainment and recreation	1,6%
% municipal budget for culture and arts	10%
Notes: ^A 13086 males and 148637 females- National Statistics; ^B Labour force survey 4 th quarter 2017 Silesia Region ^C source: EUROSTAT data 2017; ^E National average EUROSTAT data (2016) Total population at risk of poverty or social exclusion in Poland.	

The main socio-economic figures of the city:

- Whereas mining and heavy industry still represent important sectors of the economy, the city has diversified its economy: innovation, high-tech economy (supported by an excellent technical tertiary education), energy, advanced services (especially trade exhibitions and fairs), music and culture.
- Unemployment is low and lowest than in the whole region, however youth unemployment is almost the double of general unemployment.
- Katowice is a governing body for 72 kindergartens, 37 primary schools, 6 kindergarten and primary school compounds, 2 compound schools, 29 secondary education schools, 9 Special Education Needs schools, 6 psychological and pedagogical councils. Music is subject of study at all levels. Early school leaving is extremely low. The educational attainment of the population is quite high, also

due to seven excellent tertiary education institutions that attract more than 80.000 students every year.

SWOT

Strengths	Weaknesses
Experience in implementing good practices within International networks; MusicHub as a place that can serve as a centre for realising projects, with a structure similar to EMMCA: a well mapped and integrated music community that can be responsible for the project implementation	Sparse participation of private entities in the cultural life of the city Difficulties in reaching closed communities in the peripheral districts of the city
Opportunities	Threats
Support of International partners, such as UNESCO, that can aid in the good practices implementation proces; Ministerial programmes that could guarantee continuity, also after completing a project together with a partner	Change in the political representation and lack of interest for the project Lack of influence over arts education in public schools.

Katowice: reinventing the city through music and culture: the slow but irreversible shift of the economy of Katowice, from an almost exclusively industrial and mining economy to a diversified one, and – on the other hand – the fast developing new urban connotation of “City of gardens” (name used for the candidacy of Katowice to the European Capital of Culture, where gardens are the public spaces where people in Katowice meet) have seen cultural policy at the centre of the regeneration of the city and the creation of a new brand. This has culminated when Katowice joined the UNESCO creative cities network for music in 2015. The dynamism and the presence of sheer numbers of students and companies are constantly challenging the city to provide a cultural and music offer for all.



Muzycodrom

Institutions of culture play a very significant role in arts education in Katowice. Located in almost all districts, the houses of culture are a perfect place for youth and children to develop their skills in arts and music. In this respect, the decision to create a city institution, the Katowice City of Gardens - Krystyna Bochenek Institution of Culture as a local agency to manage music and cultural activities of the city shows the strong investment on the side of the city council. The Katowice City of Gardens (KCG) institution of culture- partner of the network on behalf of the city – is located in the heart of the city and constitutes a strong pillar in the city’s endeavor to promote leisure and economically sustainable music and cultural activities. The KGC, an institution of over 50 employees is in charge for cultural education and dissemination of culture and organizes activities such as Muzykodrom (for children) or Rapsztaty (for youth). The cultural



Rapsztaty



approach of the city has been focused on making the city attractive for the changing population (younger and more educated) and on making of Cultural and Creative Industries (CCI) an increasingly important economic sector. Concurrently, in a place where change happens so swiftly, the risk to overlook at the industrial and traditional heritage is counteracted by specific programs for the youth that gradually becomes interested in the heritage of the region, with amateur music movements, such as choirs or coal mines (which tend to become a thing of the past) and their brass orchestras. Recently, the Brass Culture project based on these movements seems to have become more successful and creates a new platform for communication between generations, which thanks to music have a chance to speak the same language, again.

Despite such a relatively positive social situation, Katowice still suffer from insufficient offer in terms of arts education for children and youth as an inclusive tool. The monthly programs gather a multitude of people, but these participants repeat themselves. Introduction of arts education into primary schools and ensuring equal access can guarantee this trend to change and include more citizens. In the TN therefore, the main interest of Katowice can be summarized in:

- Focus on reinforcing the links between cultural and music policy with social and education, especially for the groups who do not normally participate in the cultural offer, thus enhancing the base of children and youth that access music education
- Define new programs for the inclusion of new and diverse groups and use music for personal development inspired by EMMCA's approach, focusing on equal opportunities, especially for girls;
- Improve impact assessment of music activities both in qualitative and quantitative terms, not only in terms of music proficiency, but also the positive externalities (improvement of citizenship's skills) of target groups



The Katowice URBACT Local Group (ULG)

The ULG will be created and developed under the coordination of the KCG, which – for its outstanding position of cultural institution governed by the city council and operational arm of the city in cultural and music policies - represents the natural connector between the city and the network of stakeholders in the urban area.

Given the interest in the enhancement of music in public schools and in own development, the ULG will include the other city institutions, music schools and public primary and secondary schools, some representatives from NGOs and companies operating in the CCI. It will be important that the ULG involves city departments or representatives of social services and/or policy, to be able to work on situations of exclusion that may not be in plain sight for stakeholders working mainly in music and culture. A major focus on vulnerabilities can be also greatly appreciated by the UNESCO philosophy.

The ULG will support a new platform including stakeholders that sometimes speak different languages but that can be beneficial for innovation and – in our case- for using music towards social change and cohesion. Because the city – through the KGC – is responsible of cultural/music policy but also of compulsory education and main social services, the ULG can work on starting new programs of integrated cultural policies that are balanced on the social and economic dimensions.

Assets and barriers to the transfer process

Katowice, as an UNESCO city of music and outstanding cultural offer represents an **asset** for the whole TN and an opportunity for the GP to include new strategies in the provision of services.

1. the long-term effort to use culture as a driver and an enabler of sustainable development of the city and the commitment of the city's government
2. An international respite and experience in cooperation at different levels (projects but also networks and UNESCO creative city) where music and culture play a central role.
3. A strong commitment to the economic sustainability of music and cultural practice, which could provide meaningful insights to the other cities
4. The participation of the dedicated institution and professionals that implement cultural and music policies for the city

Some of the **barriers** are:

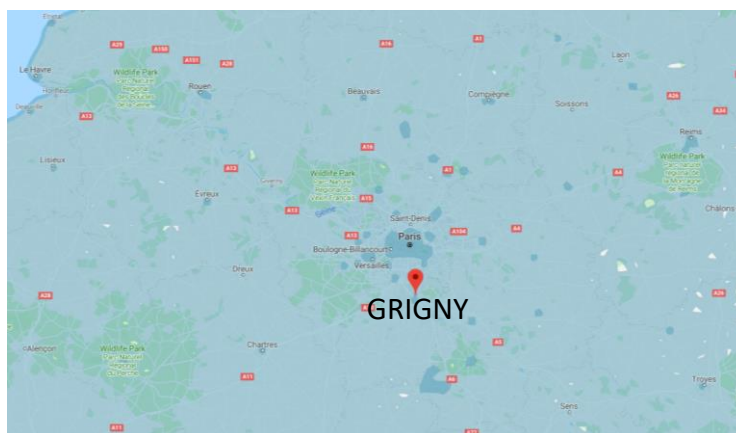
- 1: political stability: the city will face election early in the implementation of the TN.
2. the time required to change mentality about the value of music for social change in more traditional music institutions and the social value of music for some groups
3. the difficulty of involving and changing curricula in public schools to fit the objectives of the GP



GRIGNY (FRANCE)

The city of children and diversity ...

Grigny (pop. 28.500 c.) is a municipality of the Essonne department, situated twenty kilometers in the south-eastern suburb of Paris, in the Ile De France region. In 1969, Grigny was a village of about 7000 inhabitants until the construction of two urban large housing complexes that have completely changed the town: *Grigny 2* and the district of social housing called *La Grande Borne* ("Big Border").



In 1973, the population had almost quadrupled, reaching 24.000 inhabitants. Nowadays, Grigny counts approximatively 30.000 inhabitants. It is a widely urban city and it is surrounded by large natural spaces: the *Bois de la Sapinière* and two lakes, linked to the Seine river. These lakes are also among the largest and navigable waterways in the Ile-de-France.

Data	Figures
Population (2016)	28 487
% of non – EU population	29 %
Unemployment rate	24.67 %
Unemployment rate (youth)	43.13 %
Early school leaving	24,6%
Individuals in absolute poverty (% of residents) CMU recipients	21%
Individuals in relative poverty (% of residents)	44%
Main economic sectors (NACE)	
Agriculture	0.05 %
Construction	14.87 %
Industry	12.47 %
Services - Commerce	42.3 %
Other services	30.3 %
% of municipal budget for culture and arts	n.a %
Notes: Data INSEE 2016, except for poverty and absolute poverty (CMU recipients) data 2016, DCGDR IDF	

Grigny is at the centre of main transport and infrastructural crossroads in France: the highway going from Paris to Lyon crosses the city, the *Francilienne*, the expressway encircling Paris urban district, also goes through Grigny. A network of major national roads going through the International Airport of Orly, a complete network of public transportation of several ecological buses, and finally, a RER (peripheric subway) station. In 2020 a streetcar with two stations in the municipality will be added to this dense transportation network.

The economic fabric is essentially tertiary, with the exception of the Coca-Cola factory and the network of small and medium-sized enterprises, crafts, or connected to the food industry. Companies operate mostly around two commercial business parks. The labor

market develops more widely eastward in the direction of the cities of Evry and Sénart around logistics, and northward in the direction of the airport area of Orly and Paris, with businesses in the service sector.

In terms of human capital, the overall qualification level is low (only 17.5% of the population of Grigny holds a higher education degree), and the unemployment rate remains dramatically high, around 25% (instead of the 8-10% of national average) and reaching 45% for the young people. The demographic composition is particularly young with a ratio of 52% of inhabitants aged less than 30. For all that, the school level is particularly worrisome: almost 25% of youth in school age fail to obtain a secondary degree, in spite of the educational offer of 27 primary schools, 3 secondary schools and 3 VET schools. Family structure also denotes

a difficult social situation: about 10% of the mothers are less than 20 years old (the national average is of 4%), 35% of families are single-parent, 32% of households have 6 or more members.

Finally, Grigny's population is composed of 94 different nationalities, with a strong proportion of newcomers, which results in a huge precariousness and mobility of inhabitants, as well as poverty and high level of social assistance needs. The average level of income is lower than in the rest of France: the minimum income per household is amounting to a little more than 10.000€/year, reaching hardly an average of 15.000€ per year, compared to the national average of 23.000€ per year.

SWOT

Strengths	Weaknesses
<p>Strong institutional and public-led partnership (communities, Department of Education, associations, committees of users, inhabitants). Capability to attract the population through the artistic practices is notable. Priority given to the popular education thanks to the municipal institution.</p> <p>Closeness to the capital and the good transportation network.</p>	<p>Little experience with transnational projects or initiatives like URBACT</p> <p>Huge precariousness and poverty: statistically the poorest French city.</p> <p>Low school level, and strong proportion of inhabitants who cannot read or write.</p> <p>Situation of social, economic and urban constraint, "locking" the population within the city. Difficulties of integration in the employment and housing.</p>
Opportunities	Threats
<p>Large linguistic and cultural diversity.</p> <p>Wealth of the contributions due to the ethnic mixing.</p> <p>Capacity of appropriation of teachings.</p> <p>Strong generational dynamism and citizenship involvement. Ministerial programmes that could guarantee continuity, also after completing a project together with a partner</p>	<p>Change in the political representation and lack of interest for the project</p> <p>Development of specific behavioral codes which can lead to exacerbated community, religious, generational or ethnic drift, perception of discrimination leading to a break of the republican frame.</p>

Betting on culture and music for and with people



"El Sistema", the objective is artistic, cultural, but also social. It supports, through a popular cultural /educational action, personal empowerment and autonomy of the children and the teenagers.

The first step was the establishment, in partnership with the orchestra of the Opera of Massy, of a Symphony orchestra of the Children, "l'OSE" (the DARING). Since its inception, children and parents showed great

enthusiasm for the initiative. At the same time, a choir was established, always with the opera of Massy, and with the same success (*Victoire de la Musique* 2017 and Ibrahim Maalouf's concert in the POPB).

The second step was to embed these initiatives into educational paths. This has been done with two measures: the launch of extracurricular activities in elementary schools (NAP), and the creation of a program in one of the colleges of the city, covering four levels of education (CHAM).



A concert of the Conservatory: diversity on focus

To date, the third and latest stage has been the institution of a partnership with the Philharmonic society of Paris, through the DEMOS program. Complementary and integrated with the l'OSE, the interventions in elementary schools and the CHAM, and another project on percussions, "l'ONDE" (the WAVE), this initiative – originally for a restricted number of children – has achieved a great participation and has completed the educational strategy.

All these initiatives have been integrated into a cross-functional approach with the participation of other municipal departments of cultural action and education: concerts in media libraries or during public events, integration with other performing and fine arts such as dance and design, the interventions in schools and involvement of the parents, the exchanges with the other cities, the partnerships with associations during memory events. This integrated approach is especially addressed to the young people or the adults who are the most distant from the cultural offer and - as a priority - to the girls and the women living in the municipality to reduce disparities and discriminations.

After these three years of intensive experimentation, Grigny is now codifying this approach and looking for ways to maintain its sustainability. The municipality is currently working on a strategy that includes these initiatives in integrated urban development, with the inauguration of the new cultural centre in the spring of 2021, an academy, the new media library, the theater and the "Fablab" dedicated to artistic jobs. This is part of the program of investment of the conurbation *Grand Paris Sud*. So the timing with the ONSTAGE network is perfectly aligned with the development of the future strategy: the main objective of Grigny, during these two years, is to improve the city's program of music collective learning in educational and structural terms, namely to:

- confront practices and experiences with other cities, understand and adapt the success factors; analyze the obstacles to define the most appropriate methodology of action in the Grigny context
- favor the exchanges between professors and administrative teams, and of the different approaches and infrastructures
- promote the cultural and artistic potential of our citizens, to contribute to break the glass ceiling which restrains them too often in the vision of the future.

- give visibility to the cultural and musical services of the municipality to highlight the attractiveness, the assets and the human wealth on our territory.

The Grigny URBACT Local Group (ULG)

The strong political and technical commitment of the municipality, which already works with a cross-functional approach, will use the ULG as a participatory method to move from a “experimental” phase of the cultural and musical education for social empowerment to a fully-fledged strategy for the future. The Municipal departments that are already involved will lead the work of the local group. The ULG coordinator is still to be identified, given the late formal involvement of the city in the network. The natural members of the ULG will represent both the institutions such the Conservatory, the Cultural Centre, the Centre of Social Life (CVS) and the *maisons du quartier*, typical French local institutions where citizens and neighborhoods associations meet, including in the La Grand Borne district. Representatives from the educational department and the schools involved in the ongoing programmes will also be involved. The main framework for this ULG remains the strategy of investment of Grigny as part of *Grand Paris Sud*, and the *Grigny 2030* development process. Furthermore, representatives of the department of Essonne and/or Regional representatives may be involved in specific tasks of transfer and adaptation and learning from the GP or other cities.



Assets and barriers to the transfer process

With a view to improving the social situation of the city, Grigny intends to ensure the continuity and qualitative progress of the actions and the projects they have led so far, to avoid backlash at political and social levels. The participation in the ONSTAGE network will support this process. The **assets** of the city:

1. the political and technical commitment to use music and culture to encourage the participation at least, the appropriation for best, of the most vulnerable groups of populations
2. Expertise in the management of the complex social situations
3. Grigny has already a framework and is working on a strategy that includes these initiatives in integrated urban development with a participatory approach (*Concevons ensemble Grigny 2030*)

Some of the **barriers** are:

- 1: political stability: the city will face election in the second year of implementation of the TN (March 2020)
2. the limited experience of the city in participation in transnational projects and especially URBACT
3. financial sustainability of the activities and measures if not linked to an overall social and economic strategy of the city.

2.3. Transfer Potential

In order to carry out a realistic assessment that contains elements to be independently observed by the Network expert and confirmed by partner cities, an assessment grid - based on a number of criteria and indicators - has been developed and used, jointly with the information contained in the profiles, to feed into the summary table below.

Because music is a central theme of the project, the metaphor of the trumpet's pistons (or valves) describes the three main criteria for the assessment. Each piston must be pressed correctly, and the music will play only when all pistons are used to create the right sound ... of transfer.



The three pistons: explanation of criteria used in assessment:

SYSTEMIC READINESS: this criterion defines the relevance of the GP and the interest/commitment level of the city to work in the network to transfer it.

It includes an assessment of:

- existence of a structural framework (policy, legislation, competences) at local level to transfer the practice as a local integrated urban policy;
- political commitment to do it: the practice is consistent with the political view of the city, there is direct involvement of the politicians, elected officials and decision makers in the transfer

PREPAREDNESS: this criterion defines the effectiveness (the capability to implement a successful transfer) and efficiency (the capability to steer, lead and manage the process within the time and resources allocated):

It includes an assessment of:

- clear understanding of what the transfer entails, clear focus on social needs and groups of interests
- existence of physical, organizational, network and individual assets to start on the transfer and implementation and technical commitment and expertise to lead the local process

SOCIAL AND CULTURAL SUSTAINABILITY: this criterion defines the local network robustness and sustainability of the transfer during and after the lifetime of the network. It includes an assessment of:

- Presence of a wide range of stakeholders that can bring forward the change (ULG) and other actors that may support the transfer
- Identification of additional resources, alliances assessment methods to ensure sustainability and transfer.

According to this approach initial assets and barriers have been identified during the visits and analysis of the profiles, and the assessment of the transfer potential has been carried out by the Network expert, discussed with each TN city and used a base to define the realistic outcome of the transfer, following a three-level scoring system provided by URBACT, namely

- **Minimum transfer potential** – a clear transferability plan will be produced, identifying aspects to be transferred and resources to support the process within a clear future time frame, beyond the 24 months of Phase 2



- **Medium transfer potential** –the plan will be produced, the good practice will be adapted and partially re-used within the timeframe of the URBACT project
- **High transfer potential** –the plan will be produced, adaptations identified with full-scale reuse of the good practice within the timescale of the project

All in all, five out of six transfer cities are likely to position themselves in the medium transfer potential.

The table below contains the short overview of this assessment process, considering the assets and barriers already described in the city profiles.

Partner	Population	Country	Transfer Potential	Comments and Explanation
Adelfia	17.139	IT	Medium	In Adelfia, primary attention of the transfer would be on the consolidation of a public policy that reflects the principles of the GP and identification of resources. The assets for making it work (educational methods) are strong and can be capitalized on.
Aarhus	341.570	DK	High	The long-established cultural policy and mission of the music school is in line in a general city vision and totally coherent with the GP, the transfer will focus on management of change in the city population and more attention to the ethnic diversity, as well as new ways to attract new citizens.
Valongo	95.411	PT	Medium	The transfer should start from the effort to create convergence of policy at municipal level and create a new model of cultural policy that goes beyond the one already in place. Assets to make this shift are in place, special effort to involve the general education and other stakeholders in the ULG in the process of transfer.
Brno	385.913	CZ	Medium. high	The GP approach is in line in a general city vision. The transfer will focus on improving the links with the formal music education for the young who currently have limited access for different reasons , also, minorities (Roma) will be involved as Roma children have a high rate of school drop out. Brno – like Katowice – can support the partners because they are part of the UNESCO creative cities and can bring new knowledge to the network.



Partner	Population	Country	Transfer Potential	Comments and Explanation
Katowice	297.197	PL	Medium high	The striking transformation – in about a decade - of Katowice from a city of heavy industry to a city of culture and in particular music (UNESCO) support the positive outlook of transfer. The transfer will focus on improving both programs of the partner and specific collaboration with formal music education for the young who currently have limited access for different reasons. Katowice could also be an example of how social and economic aspects of culture can support urban sustainable development.
Grigny	28.500	FR	Medium-high	The recent decision (2014) of the Municipality of Grigny to support an experimental public program of collective learning of music as a tool for citizens' empowerment (especially the most vulnerable groups, which represent a large part of the community) and cohesion has yielded extremely good results. The participation in the TN will support the ongoing process of defining a long-term policy for Grigny, with a participated, integrated and sustainable policy-making approach.

URBACT Summary Table on Transfer Potential



3. SYNTHESIS, OVERALL TRANSFERABILITY AND METHODOLOGY OUTLINE

3.1. Introduction

The Transfer Network is made up of six cities that, with different levels of experience and in very different geographic areas, are focused on using culture and more specifically music and performing arts not only as an economic sector for urban development (Cultural and Creative Industries - CCI) but also on integrating it as a lever for social change and cohesion. They have been inspired by the GP and its approach and intend to transfer- in their own peculiar framework – elements that can support reinforcement and development of cultural integrated policies that can benefit all citizens, by adopting and improving initiatives that convey the European values of cohesion, active citizenship, mutual understanding through universal languages and exercise of social rights. The concept of **enhancement of cultural capacity** (starting with the very young and focusing on the most vulnerable groups that they have identified in their area) is therefore a strategic approach to develop life skills that is underpinned by the principle of equal opportunities for all.

The transferability of the GP is facilitated by the common **understanding** of the potential of artistic expressions as factors of sustainable urban development, the **voluntary involvement** of the Transfer cities and **the convergence** on the GP of significant European policies, values and objectives. Furthermore, the possibility to focus on the different structural elements (policy, operational skills, network approach) of the GP makes it possible to tailor the transfer to the specific contexts, stakeholders, assets and barriers that have been preliminarily identified in Phase 1. This represents another factor that can facilitate the adoption and re-use.

The chosen methodology intends to ensure that the goals of the TN are not lost in sight, therefore it does not aim at forcing an improbable full transfer of the GP but rather it concentrates efforts **on the process to find solutions and changes** that the joint, participatory work and transnational cooperation generate. The methodology is informed by the what we can refer to as “**transformative learning**”¹ at different levels and the (also little) changes that such learning can prompt in the partnering cities, towards the medium and long-term goal of integrated urban development.

Because music is the central tool for social change (although not the only artistic expression used by the GP and of interest to other TN cities), the methodology developed is explained through music *metaphors*.

This is the reason why we use the term **Rhapsody** to describe it.

3.2. The ONSTAGE TN Methodology

The methodology chosen to move on with the transfer process of EMMCA good practice considers the nature of the GP and its general approach, the diversity of the TN cities and contexts in terms of alignment with the underpinning policy views and choices of the GP as described in the transfer potential sections.

¹ <https://www.learning-theories.com/transformative-learning-theory-mezirow.html>

Due to the diversity of the structural elements that exist (or do not exist) in the TN cities, the methodology **draws upon the three main components that denote it and that can be transferred as separate but interconnected elements**, hence the medium-intensity of transfer as seen in the previous section.

The identification of the three elements – which, in principle, **are all considered necessary for a transfer** – allows to **prioritize** the adaption and re-use of single components (such specific interests have been tentatively been identified during the review carried out in phase 1), which will prompt a **tailored transfer** of relevant aspects to each city according to its baseline situation, assessed needs and transfer plan.

Furthermore, each of these elements has a **different time-scale to be adapted and transferred**: enhancing or creating an urban cultural policy that focuses on the cultural capability of everyone as a citizenship right (and skills) depends on political stability, identification of resources, existing assets, that in the TN cities are quite different. The operational elements might be the easiest to transfer at least in terms of skills of practitioners, but more difficult if we plan to create a municipal music school with EMMCA's features (only two TN cities already have this kind of schools). Building alliances and stakeholders' mobilization may seem feasible in the 24-month period, but unless a strategic view is clearly delineated, the tradeoff of different interests makes its sustainability weak. The initial workshop to design the transfer plans will shed light on the process and focus, and take stock of such factors.

THE ONSTAGE RHAPSODY METHODOLOGY AND ITS ELEMENTS EXPLAINED

RHAPSODY: A: free instrumental composition in one extended movement, typically one that is emotional in character.
B: (in ancient Greece) an epic poem, or part of a poem, of a suitable length for recitation at one time.

The analysis carried out in the previous sections and preliminary assessment of transferability inform the choice of the methodological approach that has been developed and decided together with the TN partners. By adopting this methodology, the TN will respond to the objectives of transfer at three levels:

- the **individual city and its stakeholders' specific needs** and elements of the GP to activate a transfer in its context and the possibility for the GP city to improve its own practice in the process
- the **TN level**, where the transfer will occur on common themes and subtopics, all of which are necessary for the transfer, albeit with different interests for each city that will prioritize its work on the transfer plan
- **programme and wider territorial levels** (national or European), by defining thematic outputs at network and local level that can be disseminated, used and capitalized by other stakeholders.

The ONSTAGE Rhapsody approach is a hybrid one that revisits the carousel and the radial models of URBACT. It represents:

- > the «mood» of the network, using music and performing arts as powerful and emotional tools for personal and citizenship empowerment and social change as a result
- > the variety of individuals and organizations (the instruments) taking part in the E&L experience

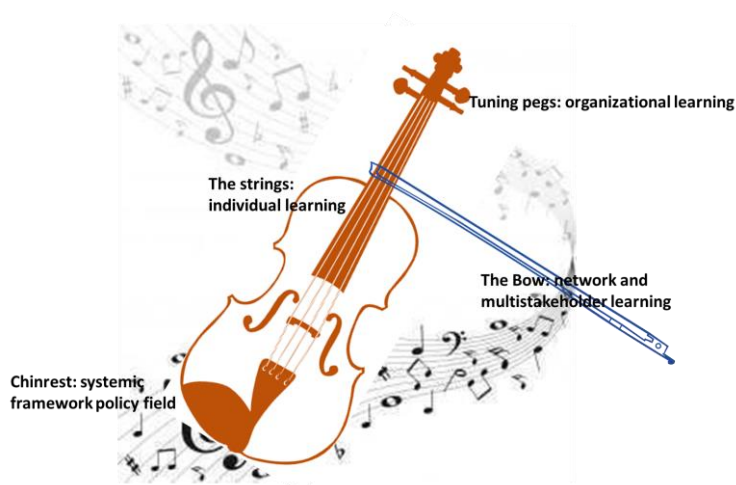
- > the different tempos and learning strategies for transfer during the 24 months of implementation of the network
- > the diverse forms (full orchestra or solo instruments) of the transfer activities
- > the adaptability of the model according to changing needs and development phases
- > the one-ness or coherence of the transfer, to be played as a meaningful movement over the 24-month period even though each instrument has its peculiarities and notes.

SUPPORTING CAPACITY-BUILDING: ONSTAGE 4-LEVEL EXCHANGE & LEARNING APPROACH

The violin can play wonderful music only if all its parts are tuned, aligned and working:

The E&L activities therefore are designed to increase learning and develop changes at 4 levels:

1. Individual
2. Organizational
3. Network
4. Systemic and policy



Each of these 4 levels will be considered in the E&L activities both at transnational level and local activities.

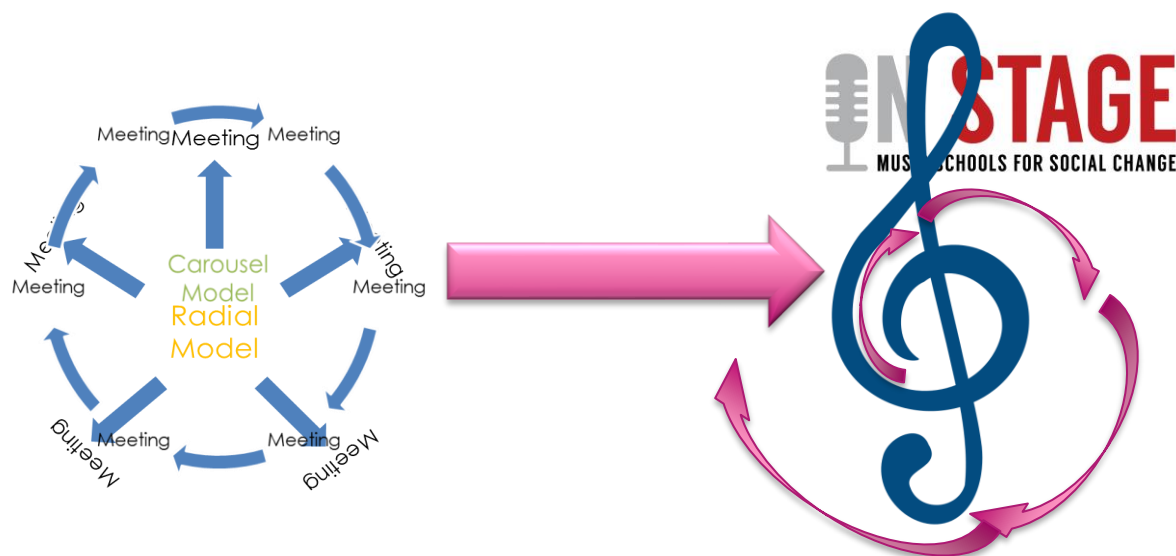
ONSTAGE Key signature



The key signature defines the prevailing key of the rhapsody, in our case it is **EU added value**: all the knowledge, policy and values that can improve the GP and the other network cities are the result of the transnational cooperation process (URBACT principle). The key signature is in this case the **treble clef** (the middle key, as explained further): the process evolves and develops to create the most suitable pitch for each city.

It is a **mix of radial/multi-radial and carousel method** as identified by the URBACT.

Some of the elements (strong or weak) of the GP will be at the **core** of the thematic transnational meetings, where partners will share other practice and learn from each other to adapt and re-use at local level.



the ONSTAGE hybrid "Rhapsody" method

Playing with an evolution of the URBACT models, the choice of the treble key as signature reflects two tenets of this transfer methodology:

1. It is the **middle key** in music, that is, it reflects the nature of the GP, a **middle-out** policy approach
2. It symbolizes the **development process** of the transfer, the GP is the initial point for transfer (understand) but the transfer concurrently builds on additional experiences, solutions (adaptation) and improvements that can improve the GP itself and all TN cities (re-use).

THE THREE TRANSFER CLEFS OR KEYS (DIFFERENT PITCHES FOR DIFFERENT ELEMENTS)

What elements of the practice will be transferred? The ONSTAGE Rhapsody model will play on three “transfer clefs”, involving different stakeholders and features the following characteristics:

1. The starting point of E&L is **ALWAYS** a theme emerged in the GP (radial model) but it includes a knowledge enhancement through peer learning.
2. Other cities that have similar experiences/practice/solutions **share their experience** (multi-radial /carousel model) and build upon the GP to inspire more learning
3. **Ad hoc experts with LE facilitate the learning process and codify the outputs** (always result of joint work and thematic support provided by experts)
4. The «**relay**» method will ensure the follow-up at local level of TNM

The three clefs are metaphors for the **analytical keys** or themes where specific sub-topics will be focus of Exchange and Learning activities in the transnational dimension and transfer activities in the local ones. These themes are the result of the analysis of the good practice and of the elements of interest – compared to baseline situation – of TN cities as described in Section 2.

For each element, different stakeholders and policy makers will benefit from E&L and ULGs activities.





C clef (Alto, and Tenor clefs) structural/policy theme: design, integrate make consistent with other urban policies, in particular school/education and find resources, think of using public space and use artistic activities for placemaking and urban regeneration, impact evaluation methods.

This general theme will have **two** different sub-topics: **a) Policy making:** plan and improve urban cultural policy for social change and; **b) Structuring policy impact assessment.** Policy makers, staff dedicated to planning, research, monitoring and assessment, including relevant ULGs members are the main stakeholders directly involved in the E&L.



G clef (Treble clef) operational skills theme: methods for making music schools arts more accessible and to involve more groups, foster new cultural and creative or artistic jobs and companies or social companies, methods to measure success

This general theme will have **two** different subtopics: **c) Organizational skills** and capabilities, and **d) Educational skills.** City staff and planners, civil society organizations involved in ULGs, teachers and professionals are the main stakeholders directly involved in the E&L.



F clef (Bass clef) social innovation and engagement: use community resources and participatory methods for policy-making, address social needs of vulnerable groups, identify sources of exclusion to be addressed with arts (migrants and refugees, age related, health related, gender related, other disabilities, NEET, dropouts etc). This general theme will also have **two** different subtopics: **e) Community engagement** (outreach strategies) and **f) Governance of community assets** (coordination and mobilization). Policy makers, city staff and planners, civil society organizations involved in ULGs, teachers and professionals are the main stakeholders directly involved in the E&L.

DELIVERING RESULTS AND CREATING COHERENCE BETWEEN TRANSNATIONAL AND LOCAL LEVELS: THE “INPUT-OUTPUT AND RELAY” METHOD OF THE RHAPSODY APPROACH

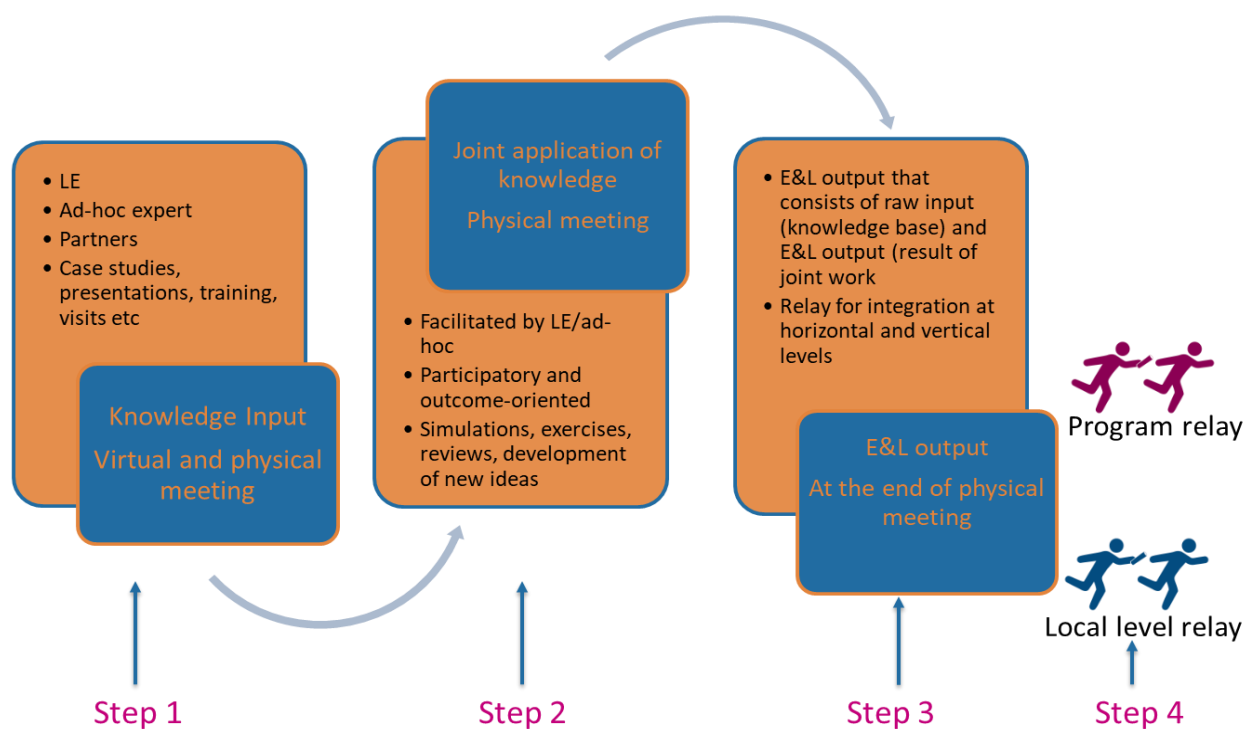
To ensure that all activities at transnational and local level contribute to the progress of transfer and deliver outputs that are developed, used and capitalized at all the levels mentioned in the methodological premise, the TN partners will use different methods or techniques that will be applied in the different stages of Phase 2. This methodology has been chosen because **it embeds the URBACT principles of integrated, participatory and transnational approach**, while it is flexible enough to define content development of the individual topics tackled in the meetings. It also leverages on the **URBACT expertise pool** (NE and ad-hoc experts) and **places participants at the center** of the E&L process (see chart next page).

Each of the TN meetings will follow a common structure that foresees four steps:

1. the initial input from the NE, ad-hoc experts and partners
2. a re-elaboration as transnational group work
3. the production of a joint reflection/learning output (guidelines, templates, tools, reviews, plans etc., depending on the single topic).
4. “relay” the joint outputs to ULGs and Treasure box for further use



The input-output-relay framework of ONSTAGE TNM



This method will be applied to the three transnational meetings that have as a focus one of the three themes (see previous paragraph). In order to reduce travel costs, the **input phase (step 1) will start online with a virtual meeting**, which will take place about one week previous to the physical meetings and continue as physical meeting with additional knowledge input and implementation of steps 2-3.

At the end of each transnational activity the participants, including the LE/ad-hoc experts **will pass the baton** (relay, step 4) the outputs of the transnational work for further use:



Local level relay: the **outputs and deliverables** of the joint work at the end of the TNM will be the new “input” for the ULGs that are tasked to use or capitalize on the knowledge to guide the transfer process. This means, for example, transnational guidelines to create a realistic transfer plan or to measure results and impact assessment will be adapted to the local context by the ULG thus informing the transfer process and providing storytelling material for the transfer diaries.



Network and programme level relay: the outputs and deliverables will be made available, including the experts’ inputs (study case, articles, visual material) for communication purposes, online, during events, and for the **Transfer treasure box and for the Network Results Product and Transfer Network Catalogue**.

The network will use the **virtual community on Basecamp** to share and make available all outputs and knowledge. Importantly, all outputs will be developed using the **KISS principle** (*Keep It Sensible and Simple*) to be more usable and adaptable by a wide range of potential and actual users/target groups at the different levels. Another important methodological principle is the **relay follow-up**. This is a virtual meeting, facilitated by the LE and ad-hoc expert when relevant that will be organized with ULG coordinators to monitor the results of each relay. All progress will be discussed during the Coordination meetings of the Steering Committee, which will be held every six months (3 physical and 3 virtual).



EMBEDDING THE METHODOLOGY IN THE OVERALL TRANSFER NETWORK FRAMEWORK: INTEGRATING E&L, TRANSFER ACTIVITIES AT LOCAL LEVEL, EU ADDED VALUE AND COMMUNICATION

The Rhapsody methodology represents a blueprint that allows for the delivery of outputs during the different stages of Phase 2, sharing a common ground which is leading to tailored adaptation and application/re-use of the GP, production of the final network products for dissemination and capitalization.

The transfer at local level will also include **small-scale demo actions**, (living labs, performances, testing of music or performing arts curricula in schools, feasibility plans etc.) that are tried and evaluated in the first 18 months and whose results are shared in the final phase. Demos – like music demos - are short demonstrations, containing the basic features of transfer activity, with a view to becoming a major “release” that is, full scale re-use afterwards. Demos are carried out with extra resources coming from the local level (ideally with resources that will become structural or self-sustainable after the end of the test), marginal costs will be allocated to the network’s budget, such as communication and support services.

The process will be shared **during the whole time** through **local and transnational communication** activities (newsletter, transfer stories, videos, social media, final product and performances) and **reviewed** during the mid-term reflection meeting for the assessment of first year of cooperation and review meeting of all activities and outputs right before the start of the sharing Phase.

Because the social change can be best visually represented through storytelling of individuals and groups whose lives have changed (for the better) by their involvement in music and performing arts, the **transfer stories will focus on the final target groups** (youth, migrants, minorities, etc), while Voxpops support the diaries entries.

The flow of activities (which have been renamed to maintain the musical metaphor) **are logically interconnected to fit the WPB** and will use a blend of **physical and virtual cooperation methods** to fully appreciate the potential of new virtual collaborative tools (Zoom, visual apps, online repositories and communities such as Basecamp) and **to deliver compulsory and thematic outputs**, including Transfer plans, diaries, stories, voxpops etc.

How will the methodology fit into the URBACT TN journey?

First year: ONSTAGE rehearsals (understand and adapt):

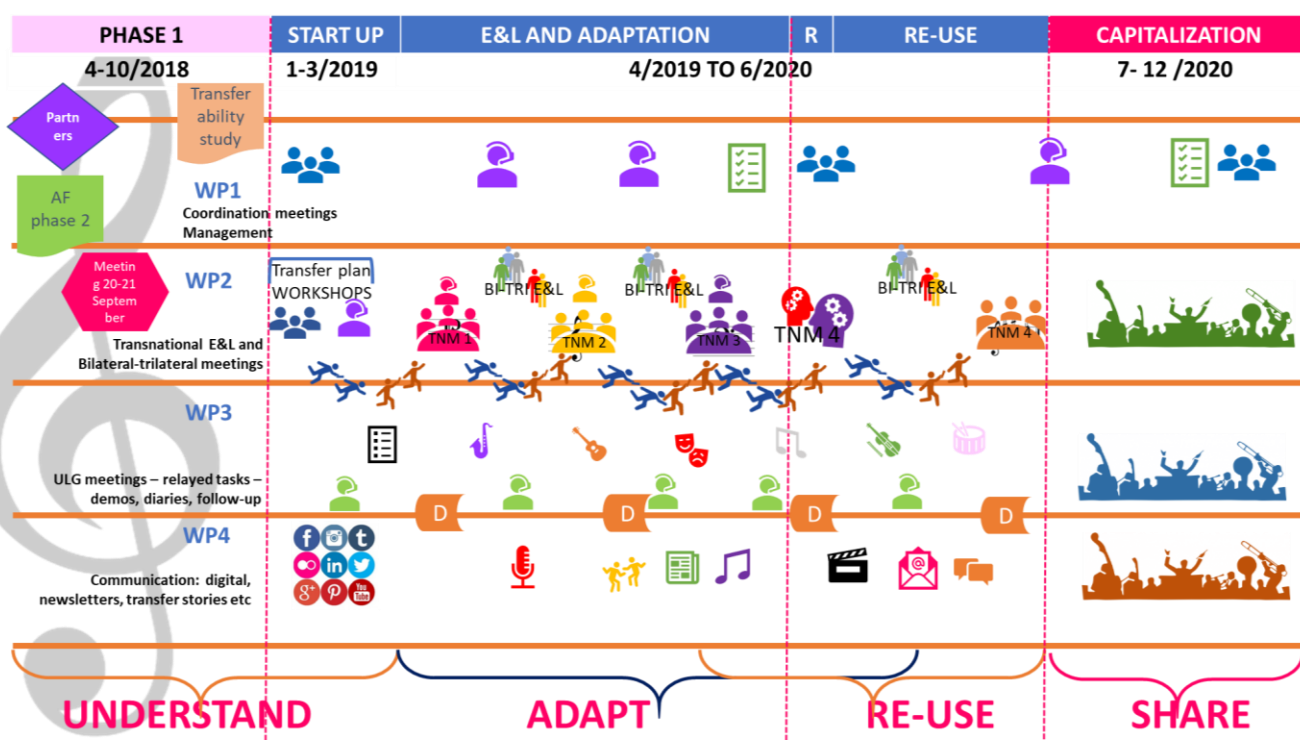
- transfer plan workshop and virtual- physical TNM focused on E&L on three themes (on an average 2,5 days each subtopic)
- short-term mobility of practitioners and bilateral cooperation (duets and trios) (educators’ job shadowing, joint performances) that ULGs and stakeholders will use to meet either virtually or physically for in-depth E&L on specific aspects of the transfer and as preparation for TNM.
- ULGs, carrying out activities according to transfer plan and implementing relay tasks
- reflection point – tuning and re-tuning (mid-point meeting)

End of year one and second year: ONSTAGE premieres (re-use and capitalize)

- short-term mobility of practitioners and bilateral cooperation (duets and trios) (educators’ job shadowing, joint performances) that ULGs and stakeholders will use to meet either virtually or physically for in-depth E&L on specific aspects of the transfer.



- **ONSTAGE demos:** small -scale transfer experimentations at local level, ULGs, carrying out activities according to transfer plan and implementing relay tasks
- **ONSTAGE premieres:** putting together the work done in exhibits, events (communication and dissemination related local final and national macroregional sharing events)
- **ONSTAGE grand finale:** the final performance/event which will be – it goes without saying - ONSTAGE.



Visual representation of the ONSTAGE Rhapsody in the URBACT journey

OVERVIEW OF TRANSNATIONAL E&L ACTIVITIES

CONTENT – FOCUS	Kick-off – Transfer Plans
E&L OBJECTIVES	To learn how to steer the ULGs work and to draft the Transfer Plan
E& L OUTPUT	Guidelines for Transfer plan – relay tasks for ULGs
PARTNERS INVOLVED	All
DATE AND PLACE	Grigny, 21- 23 January 2019 2,5 days

CONTENT – FOCUS	Duets and trios – mobility of educators, music teachers, pedagogues, social workers, music school teachers
E&L OBJECTIVES	To learn new pedagogical methods and develop joint educational paths by side working and specific training sessions
E& L OUTPUT	Mobility Report – diaries
PARTNERS INVOLVED	All: hosting 5- day L'H, Aarhus, Grigny; hosting 2-day Adelfia, Katowice and Brno
DATE AND PLACE	April 2019 to March 2020

CONTENT – FOCUS	Policy making: plan urban cultural and performing arts policy for social change
E&L OBJECTIVES	To share and understand theory and practice of creating an integrated urban policy focusing on culture, music and performing arts to contribute to social cohesion.
E& L OUTPUT	Tools for policy making, recommendations to local-level policy-makers-relay tasks for ULGs
PARTNERS INVOLVED	All
KNOWLEDGE INPUT	in addition to the GP, Brno and Aarhus will present their case. An ad-hoc expert will be appointed to facilitate analysis of processes to create integrated policy. An exercise will follow where more experienced cities will side work.
DATE AND PLACE	Brno – (XXXX) April 2019 1,5 days

CONTENT – FOCUS	Structuring impact assessment as part of cultural agenda and local policy making for social change
E&L OBJECTIVES	To describe the main data and indicators to be used for structuring policy impact assessment To apply the indicators and collect information (quantitative and qualitative) To analyze data and review policy
E& L OUTPUT	Results' framework and guidelines for impact assessment (to be tested in demo activities) – relay tasks for ULGs
PARTNERS INVOLVED	All
KNOWLEDGE INPUT	AD HOC expert, NE, L'Hospitalet and short report from all partners.
DATE AND PLACE	Brno – (XXXX) April 2019 1,5 days

CONTENT – FOCUS	ULGs relay tasks-
OBJECTIVES	Support and monitoring ULGs in implementation of tasks
OUTPUT	NE- AD hoc report
PARTNERS INVOLVED	All
DATE AND PLACE	May 2019 – Online Conference call – NE, AD HOC and each ULGs coordinator

CONTENT – FOCUS	Social innovation and engagement - Community engagement (outreach strategies)
E&L OBJECTIVES	To identify effective ways to enlarge the user base with a gender approach To appeal to different cultural backgrounds and stereotypes To communicate with groups at risk To engage communities and individuals
E& L OUTPUT	Outreach and communication tips – relay tasks for ULGs
PARTNERS INVOLVED	All cities have an interest to increase the number of users and classes.
KNOWLEDGE INPUT	Brno, Katowice Grigny and Aarhus will share their experience. An ad-hoc expert will conduct a participatory workshop on outreach and – linked to the subtopic “governance” will provide input for joint work.
DATE AND PLACE	Aarhus June 7-9, 2019 1,5 days

CONTENT – FOCUS	Social innovation and engagement - Governance of community assets (coordination and mobilization)
E&L OBJECTIVES	To create and consolidate stakeholders’ interest To design measures for governance of assets To maintain momentum and plan strategies and regulations
E& L OUTPUT	Map and case studies – relay tasks for ULGs
PARTNERS INVOLVED	All
KNOWLEDGE INPUT	An ad-hoc expert will address “governance” as part of the workshop, bringing examples from URBACT and will provide input for joint work. Aarhus will bring some guests from the pedagogical psychological counseling in the municipality as example of cross-policy collaboration.
DATE AND PLACE	Aarhus June 7-9, 2019 1,5 days

CONTENT – FOCUS	ULGs relay tasks-follow up
OBJECTIVES	Support and monitoring ULGs in implementation of tasks
OUTPUT	NE- AD hoc report
PARTNERS INVOLVED	All
DATE AND PLACE	September 2019 – Online Conference call – NE, AD HOC and each ULGs coordinator

CONTENT – FOCUS	Management and operational skills - Organizational skills and capabilities
E&L OBJECTIVES	To understand the requirements for good management To be able to plan the sustainability of public spending in culture for social change

	To find resources and defining costs and sources of income, to define new work processes, to build or open a music school like in l'Hospitalet with other stakeholders
E& L OUTPUT	Transnational action plan – relay tasks for ULGs
PARTNERS INVOLVED	All
KNOWLEDGE INPUT	Grigny, L'H and Aarhus will share their experience. An organizational approach to the management of such offer according to the objectives of the TP will be led by an AD-hoc expert. A workshop to build an action or business plan will conclude the knowledge input.
DATE AND PLACE	Katowice, October – 1 day workshop

CONTENT – FOCUS	Management and operational skills - Pedagogical, educational skills
E&L OBJECTIVES	This TNM will focus on the initial results of the mobility: To share the most effective and innovative educational strategies To equip practitioners and educators with a set of key skills To define common professional standards for practitioners
E& L OUTPUT	Pedagogical toolkit and professional profile – music for social change – relay tasks for ULGs
PARTNERS INVOLVED	All
KNOWLEDGE INPUT	AD HOC expert, NE, Adelfia, L'H This session will be a mid-term reflection on the mobility experience and a moment to begin to share common professional profiles and methodological approaches that will be codified in the last meeting before the sharing period.
DATE AND PLACE	Katowice, October – 2- day workshop

CONTENT – FOCUS	ULGs relay tasks-follow up
OBJECTIVES	Support and monitoring ULGs in implementation of tasks
OUTPUT	NE- AD hoc report
PARTNERS INVOLVED	All
DATE AND PLACE	November 2019 – Online Conference call – NE, AD HOC and each ULGs coordinator

CONTENT – FOCUS	Mid- term reflection meeting
E&L OBJECTIVES	To reflect on and adjust the progress of Transfer Relay follow-up of last meeting Mid-term review To review bilateral/trilateral E&L activities and plan additional ones
E& L OUTPUT	Lessons learned from first year of implementation; mid-term review
PARTNERS INVOLVED	All – This session is the turning point and will analyze the whole experience and will be the occasion to make a first assessment and the use of the ULGs It will also focus on how to capitalize the experience and start focusing on results' communication, supported by an AD-Hoc expert.
DATE AND PLACE	Adelfia 22-24 January 2020 2,5 days

CONTENT – FOCUS	Duets and trios – minorities
E&L OBJECTIVES	Learning new pedagogical methods and develop joint educational paths by side working and music making (Roma focus)
E& L OUTPUT	Report – multimedia
PARTNERS INVOLVED	L'H, Brno, Valongo
DATE AND PLACE	February to June 2020

CONTENT – FOCUS	Duets and trios – working with the public education system to include new arts curricula
E&L OBJECTIVES	To design music and arts curricula with general or traditional education for social change
E& L OUTPUT	Agreements with schools
PARTNERS INVOLVED	Katowice and Brno with L'H.
DATE AND PLACE	April 2019 to June 2020

CONTENT – FOCUS	Peer review
E&L OBJECTIVES	Deep dive on results of duets trios – demo actions Sharing and discussing diaries and transfer stories Planning start of sharing period
E& L OUTPUT	Collection of products for treasure box Final transfer results Final learning logs
PARTNERS INVOLVED	All – This session will take stock of the whole experience and will be the occasion to make assessment of outputs that will go into the Treasure Box, diaries, and learning logs. It will also review with the AD -hoc Exper (online) on the progress on communication and strategies to adopt in view of the sharing period.
DATE AND PLACE	Valongo May 2020 – 2 days

CONTENT – FOCUS	Events with NUP's and URBACT and local events
OBJECTIVES	Share at local, national and macroregional level the transfer experience
OUTPUT	Meetings and events, presentation and communication
PARTNERS INVOLVED	All
DATE AND PLACE	In 2019 and especially last part of 2020

CONTENT – FOCUS	Final meeting – final event
OBJECTIVES	To share the results To pave the way for further work and sustainability To present ONSTAGE the journey
OUTPUT	Conference meeting onstage performance
PARTNERS INVOLVED	All
DATE AND PLACE	L'Hospitalet (XXXX) November 2020 – 2 days

OVERVIEW OF NETWORK'S OUTPUTS OF PHASE 2.

WP	TYPE OF DELIVERABLE	QUANTITY	TIMING	RESP.	COMPULSORY ?
1	Coordination meetings (Virtual and physical)	3 physical 3 virtual	Every 6 months	LP	Yes
1	Mid Term Review (Including Transfer State report)	1	February 2020	LP (with PP and LE input)	Yes
1	Progress report	2	February 2020 – March 2021	LP (with PP)	Yes
2	KICK-OFF and transfer plan workshop - Grigny	1 physical 1 virtual	28/02/2019	LP with LE and host	According to methodology
2	Policy making workshop (input-elaboration-output-relay of E&L activities)	1	2 days	LE – ad hoc – host partner	According to methodology Part virtual (1/2 day) Part physical (1,5 day)
2	Policy impact assessment workshop (input-elaboration-output-relay of E&L activities)	1	2 days	LE – ad hoc – host partner	According to methodology Part virtual (1/2 day) Part physical (1,5 day)
2	Organizational skills and capacities workshop (input-elaboration-output-relay of E&L activities)	1	1,5 days	LE – ad hoc – host partner	According to methodology Part virtual (1/2 day) Part physical (1 day)
2	Pedagogical and educational skills workshop (input-elaboration-output-relay of E&L activities)	1	2,5 days	LE – ad hoc – host partner	According to methodology Part virtual (1/2 day) Part physical (2 day)
2	Outreach strategies workshop (input-elaboration-output-relay of E&L activities)	1	2 days	LE – ad hoc – host partner	According to methodology Part virtual (1/2 day) Part physical 1,5 day)
2	Governance workshop (input-elaboration-output-relay of E&L activities)	1	1,5 days	LE – ad hoc – host partner	According to methodology Part virtual (1/2 day) Part physical (1 day)



2	Duets and trios (bilateral and multilateral E&L mobility)	4	From 2 days to 5 days each	LE – ad hoc – host partner	According to methodology
2	Final peer review meeting	1	2 days	LE – ad hoc – host partner	According to methodology
2	Exchange and learning outputs (Different types gathered in a Transfer Treasure box)	12	June 2020	LE with input from all partners	Yes
3	ULG	6	31/03/2019	Each partner	Yes
3	ULG meetings	At least 12 per partner	3/12/2020	Each partner	Yes
3	Transfer Plans	1 per partner	31/03/2019	Each partner	Yes
3	Transfer Diary entries	min of 12 per partner	30/06/2020	Each partner	Yes
3	Final Learning Logs	1 per partner	30/06/2020	Each partner	Yes
3	Relay actions and monitoring conference calls	3 per partner	31/12/2019	Each partner	According to methodology
3	Demo actions	1 per partner	3/12/2020	Each partner	According to methodology
4	Communication plan	1	31/03/2019	LP	Yes
4	Communication kit	1	31/03/2019	LP	Yes
	URBACT Network page updates (using content from Transfer Treasure box)	24	3/12/2020	All partners	Yes
	Newsletter	7	3/12/2020	All partners	Yes
	Twitter account	1	3/12/2020	LP	Yes
	Social media accounts (national)	7	3/12/2020	All partners	No
	Network Results Product	1	3/12/2020	LP- LE	Yes
	Local events- also linked to Demo actions)	1 per partner	3/12/2020	Each partner	No
	Network Final Event	1	3/12/2020	LP	Yes



3.3. Conclusions

The Transfer Network is made up of six cities that, with different levels of experience and in very different geographic areas, are focused on using culture and more specifically music and performing arts as a lever for social change and cohesion. The ONSTAGE Rhapsody methodology offers the possibility to work on the different structural elements (policy, operational skills, network approach) of the GP as transformative learning experience that also makes it possible to tailor the transfer to the specific contexts, stakeholders, assets and barriers that have been preliminarily identified in Phase 1.

Due to the diversity of the structural elements that exist (or do not exist) in the TN cities, the “ONSTAGE Rhapsody” methodology draws upon the three main components that denote it and that can be transferred as separate but interconnected elements. Such elements or themes – which, in principle, are all considered necessary for a transfer – allow to prioritize the adaption and re-use of single components, which will prompt a tailored transfer of relevant aspects to each city according to its baseline situation, assessed needs and transfer plan.

The transferability of the GP is facilitated by the understanding of the potential of artistic expressions as factors of sustainable urban development, the voluntary involvement of the Transfer cities and the convergence on the GP of significant European policies, values and objectives. To ensure that all three stages of transfer are achieved, and that also the GP improves, the methodological principles of the ONSTAGE TN and the specific objectives of the E&L and URBACT capacity-building support are:

1. UNDERSTAND: Find a common language to ensure mutual understanding between GP and transfer cities in terms of policy experiences, stakeholders and strategies adopted and adaptable (deep-dives, policy and governance workshops, peer reviews and lesson drawing).
2. ADAPT: Ad-hoc L&E activities will tackle and work on obstacles concerning the specific nature and conditions of transfer cities stakeholders; and - through peer learning - aim to pave the way in terms of willingness and capacities for successful policy transfer (thematic workshops for categories of stakeholders and practitioners, learning experiences).
3. RE-USE: The creation of and close support to «cognitive communities» at transnational and local level (the ULGs will embody this community) capable to drive policy and administrative innovations (mainstreaming activities).

Lastly, some final considerations and recommendations for a successful process of transfer:

- > The political commitment has been demonstrated by all cities during the Phase 1, some TN cities however will have local elections early or during the life of the network, it is necessary that the **ULGs and stakeholders plan strategies to keep the political level involved so that the transfer remains anchored to urban policy and integrated urban development**;
- > **All the three different levels (policy, operational skills, network approach) should be properly addressed** in the TNM, the risk to diverge lot of attention to the methodological/educational aspects as priority should be avoided;
- > The majority of the ONSTAGE TN cities are new to URBACT, therefore it is paramount that **adequate time and expertise to become familiar with the URBACT method and approach** are ensured both at transnational and local level to equip newcomers with tools and mind-sets to develop and implement the transfer according to the URBACT principles and goals;



- > The cities that have URBACT experience are involving departments that **should connect with past URBACT networks, so to optimize the knowledge on project management and URBACT**;
- > Likewise, new cities should make sure that they have at their disposal the **appropriate competences and human resources both in terms of project management and skills to facilitate participatory policy making and transfer**.



The TN partners during Phase 1 final meeting in L'Hospitalet – September 20-21, 2018

ACTA EST FABULA

