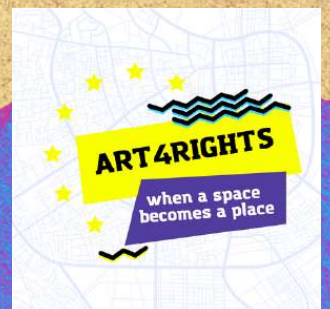




Art4Rights Project

when a space becomes a place

FINAL PUBLICATION





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Introduction and background







The background of the Art4Rights project is linked to the approval of the EU Charter on Fundamental rights in 2000 represented a pivotal step in the creation of a conscious and mindful European citizenship for all European inhabitants. The definition of common values and rights, valid for more than 450 million people, symbolizes, on the one side, the consolidation of democratic reality for those countries already part of the Union and on the other side, an essential element for the democratic transition for those countries which saw the membership process, a real passage to the acquisition of fundamental rights and freedoms. After more than 20 years, many European citizens are not fully aware of the content of the Charter and as stated in the new Strategy to strengthen the application, it is vital to “make the Charter a reality for all”.

The project Art4Rights used the full potential of the participatory public art methodology through the idea of transforming a “city space” into a “city place” thanks to citizens’ participation. This action helped to make EU rights and values more tangible and participated among citizens. Indeed, active citizenship and participation in the civil society is expressed also through the protection and valorisation of European cities and their monuments, historical buildings, palaces, gardens, districts, because they represent the own intrinsic value of the cities. As quoted by the geographer Yi-Fu Tuan, “*when a space becomes familiar, we can call it a place*” and the project will proceed with this transformation thanks to citizens’ participation working on the values of the EU Charter of fundamental rights.



The main objective of the Art4Rights was to increase the sense of ownership and mutual understanding about European rights among citizens through the active participation and the revitalization of the symbols of the cities. Consequently, the specific objectives of the project were:

-  To increase citizens’ sense of ownership towards the EU and its values stimulating critical thinking and awareness of the importance of cultural heritage to ground democracy;
-  To increase citizens’ interest towards their own city and its history and art expression through the participatory public art while developing mutual understanding based on EU rights with the application at local level of the EU Charter;
-  To reflect on the impact of the COVID-19 pandemic on the concepts of rights, values and freedom in order to assess the functioning of local communities, as well as on the forms that civic participation expressed in transforming “spaces” into places”;
-  To exchange local practices at EU level and networking at local level (with stakeholders) and transnationally.

In order to understand the approach used in this project, it is important to explain the participatory public art methodology and its main aspects. A possible broad definition can be found in a form of art that directly engages the audience in the creative process so that they became participants in the events and not only observers. In this sentence, Three elements were at the basis of the Art4Rights project:

1. This type of art is incomplete without participants' interaction and this approach represents one of the expected results of the project, that is to say an increased cooperation and exchanges among participants. Also considering the transnational level of the project, this approach can be understood under two perspectives: the collaboration among citizens at local level including vulnerable groups and on the other side, the exchange and networking among European partners who all follow the same approach.
2. The direct participation of citizens in the creative process means also the creation of workgroups in which the exchanges, the discussions and interactions on the project topic become essential. This will lead to an increased knowledge of EU rights and their tangible application.
3. The change of attitude of the citizens in implementing the project: they pass from simple observers without the possibility to interact to participants expressing their active attitude to reach mutual understanding and sense of ownership towards the EU policies, creating a real bottom-up perspective.

Partnership

All partners have already worked at local level on the promotion of European values, active citizenship and participation of all, especially young people, in the civil society, it is crucial this project was carried out at European level for a number of reasons:

- Although the respect of citizens' rights is a universal feature of all democratic systems, it is rather influenced by cultural, historical and sociological aspects. Each country has a different tradition in the promotion of rights and values and learning from each other across Europe is fundamental to increase the knowledge of diversity, inclusion and mutual understanding and to promote European rights for all citizens.
- Transferring the methodology of the participatory public art at transnational level, is essential in order to identify new codes of communication and activate projects for sharing new and free forms of expression of citizens' participation and rights raising awareness.
- Involving with concrete actions in workshops (preparation of the art products) citizens with a migrant background, vulnerable groups and people that usually are not included in the participative process at local level.

 **ITALY**
Municipality of Imola
COORDINATOR
Sweden Emilia Romagna Network

 **PORTUGAL**
Municipality of Amadora


 **IRELAND**
Rural Hub

 **GERMANY**
Landkreis Kassel

 **FINLAND**
EcoFellows Tampere

 **SWEDEN**
Municipality of Linköping

 **CROATIA**
Municipality of Buzet

 **LATVIA**
Municipality of Daugavpils



 **ITALY**



Municipality of Imola
COORDINATOR

The town of Imola is the second largest municipality by number of inhabitants of the Metropolitan City of Bologna, in the Emilia-Romagna Region (Italy).

The inhabitants are approximately 70.000. The municipality of Imola is part of the association of municipalities "Nuovo Circondario Imolese". The economic and productive structure of Imola and Nuovo Circondario Imolese is very well-structured. Given the presence of important social economy firms (cooperatives), companies, innovative SMEs dynamic craft businesses and enterprises in the industrial sector, the Municipality has a deep interest in promoting a sustainable development. Imola is famous worldwide for its Circular Track that hosted again the F1 race.



Sweden Emilia Romagna Network

SERN is one of the main transnational networks in Europe fostering relations between Northern and Southern Europe and in particular between Sweden and Italy. Since its creation, the network developed more than 140 projects at European level and is driving a continuous process of exchange and cooperation between Swedes and Italians. A cooperation towards more inclusive communities, crucial for a sustainable European integration, through services for vulnerable groups, active citizenship and quality education. Communities that are also digitalized with open and efficient public administrations and digital skills for all; that are green and sustainable, focusing on actions to reduce vulnerability to the effects of climate change, to enhance sustainable tourism and smart mobility.


SWEDEN

Municipality of Linköping

The city of Linköping is a municipality in Östergötland County in Sweden. Situated in the heartland of Swedish history, its strategic location also provides excellent connectivity to Sweden's three metropolitan areas and the rest of Europe. Linköping is one of Sweden's fastest growing cities. The population is constantly increasing and has passed 163 000 inhabitants. We are currently Sweden's fifth largest city and a part of the expansive region Twin Cities of Sweden. Linköping has long been characterized by world-class high technology in the fields of aviation, IT and the environment. There is a strong force of innovation especially in Linköping Science Park—one of Europe's leading technology parks, and at the highly ranked university which stands for excellence and entrepreneurship.


GERMANY

Landkreis Kassel

The Landkreis Kassel is one of five districts in northern Hessen (Germany). It covers a total area of 1.293 km². In 28 municipalities are living about 240.000 people with a slightly rising tendency. The Landkreis Kassel is a responsible administrative authority as well as a policy and decision maker. It supports the municipalities in the fields of traffic infrastructure (roads and bridges), educational infrastructure (schools) and adult education, health care, social welfare including support services, regional development, cultural activities (exhibitions, local projects, international cooperation), agricultural, environmental, and forestal affairs, veterinary office plus waste management. With respect to the project ART4RIGHTS it is important to recognize the particular situation of the Landkreis Kassel. It comprises small municipalities in rural areas with only 6000 inhabitants as well as industrial cities with 30.000 inhabitants. This leads to interesting perspectives and views towards the project and means special challenges.


FINLAND

EcoFellows

EcoFellows is a Finnish organization focused on promoting sustainable development. Operating primarily in the Tampere region, they provide a range of services and products that support energy efficiency, circular economy, responsible living, mobility, and biodiversity. They are involved in numerous projects that aim to create a sustainable future by offering practical solutions and fostering collaboration across various sectors. EcoFellows is recognised for its expertise and reliable project partnerships both locally and internationally.



CROATIA



City of Buzet

City of Buzet population is 5997 and it is situated in region Istria near Slovenian and Italian border. It supports and finances many initiatives and projects related to young people, their active participation in society and organize other activities such a film festival, business start-up academy, concerts and etc. Advisory body formed on initiative of a young people called "Savjet mladih Grada Buzeta" translated would mean "City of Buzet youth council" is an advisory body which suggests new initiatives and projects related to young people to the local government. Lots of young people from Buzet are involved in volunteering through nonprofit organisations, included in sports clubs and other activities that enriches their daily lives. City of Buzet is populated mostly from Croatians (around 90%) and have small amount of other nationalities living here. Biggest amount of people from other culture are people from Bosnian minority who also have their association which is supported by the City of Buzet. They are a proud organisers of a festival in the center of the city where they present their tradition, traditional dance, food etc.



LATVIA



Municipality of Daugavpils

Daugavpils is the second largest city of national significance in Latvia with population around 80 000. Daugavpils is located on the eastern border of Latvia and is an important center of socio-economic development in the Baltics.

Today Daugavpils is an important international cultural center with interesting and cultivated traditions and developed infrastructure. Several cultural institutions operate in the city, which organize cultural events for city residents and guests: Daugavpils Mark Rothko Art Center, Daugavpils Theater, national cultural centers, Latgale Central Library, etc. Non-governmental organizations also operate in the city, which contribute to the diversification of cultural life and are active consumers of culture.

Daugavpils has given the world the outstanding painter Mark Rothko, the "King of Tango" Oscar Strok and the actor, stage director, public and political figure Solomon Mikhoels (Vovsi). The 19th century fortress and the Church Hill with the churches of four different confessions situated there are the symbols of Daugavpils.





IRELAND



The Rural Hub

The Rural Hub was set up as an association as a response to the impact of the economic crisis on small rural villages and towns in Ireland. Since it was first established in 2012, The Rural Hub has been providing a wide range of training and capacity development programmes to local residents and community groups. They specialise in the area of community development and have developed a number of local initiatives to support the social inclusion of disadvantaged rural youth, migrant communities, and isolated older residents. They work with these groups, using creative approaches and the testing of digital media resources to support greater social cohesion among local communities in County Cavan. Through our community-based office, they deliver youth education programmes through our Social Mornings and Educational Afternoons programmes; and through our 'youth into digital media' programmes they run in our Digital Media Zone (DMZ) in Virginia, Cavan.



PORTUGAL



Municipality of Amadora


The Amadora City Council's mission is to plan, organize and execute municipal policies in the fields of urban planning and public space, social and community intervention, education, environment, culture, and sport. Amadora City Council, also, assume the purpose of building a city centred on people, making Amadora a reference in the area of cohesion and social inclusion, but also a city prepared to face the challenges of competitiveness, innovation and modernity, within the framework of sustainable development. In order to pursue this vision, Amadora Municipality focus its activities on the following framework of values: 1) Inclusion; 2) Territorial cohesion; 3) Environmental sustainability; 4) Quality; 5) Efficiency; 6) Transparency; 7) Participation. The Municipality of Amadora hosts a multicultural population, with more than 100 nationalities represented in the territory. This fact corroborates the cultural diversity of the city, which is reflected in the activities of the local population.

Local Art Projects

The activities have been implemented in the eligible period (May 2022 – April 2024) with seven events that represented seven work packages: five “in situ” meetings and two on-line meetings. The initial planning foresaw four on line meetings, that in agreement with EACEA project officers, have been diminished to two. All the events had local-transnational connection during the two years of implementation with the identification of three phases:

- First phase, developed at transnational level, covered the first three events in Kassel, Amadora and Linköping aiming at giving to all partners the basic knowledge on the European Charter of Fundamental rights and on the theory and practice of the participatory public art with seminar with experts and the presentation of local practices implemented by partners.
- Second phase, developed mainly at local level, aiming at the creation of local project groups of stakeholders that planned, organised, developed and implemented the art project in their municipality or area. The contact among project partners were maintained through regular informal coordination on line meetings to see the progress of the local activities, to exchange suggestions and to get mutual inspiration. In this phase, two on line meetings with the participation of all partners have been organised to present the implementation steps and the way of involving citizens in the local activities.
- Third phase, developed at transnational level, covered the last two in situ event in Buzet and Imola with the evaluation of the local projects based on three questions: how has the local art project promoted European values among citizens? How has the local art project realised the motto “when a space becomes a place”? how were citizens and local actors involved?. During the final meeting after sharing the project results with local public, a follow-up session took place to plan new activities and projects in order to give continuity to the project results also after its completion.

From this methodological perspective eight local art projects have been realised as concrete project achievements of the theoretical approach defined during the first phase.

Landkreis Kassel (Germany) 

TREE WITH STARS OF EUROPEAN VALUES


The Art4Rights initiative engaged the community through a creative participatory art project where citizens expressed their thoughts on European values via wooden stars hung on trees in public spaces. This transformed the trees into living galleries of communal thoughts and sentiments, reinforcing the symbolism of trees as historic meeting places. By designing wooden stars, the participants demonstrated the importance of EU values for their individual every day and in the context of their personal experiences sharing values that are individual and universal at the same time. Four villages in Kreis Kassel have been chosen to be “the place” of the tree installations because they represented symbols of integration and inclusion of vulnerable groups such as migrants and refugees.



Key Words

inclusion – trees with stars
become monuments –
transformation from public
space to social places –
doing something together

During public events, citizens were asked to discuss and exchange their ideas on “what do the values of freedom, equality and solidarity mean” increasing at the same time their knowledge of the Charter of European rights. Collaboration among citizens and different local stakeholders represented a way to let people meet, get in contact, communicate and exchange their thoughts and increase their sense of ownership towards the EU.

Linköping Municipality (Sweden) 

EXHIBITION OF HISTORICAL AND CONTEMPORARY CITY PICTURES

The project activity used historical and contemporary photography to connect the community and stimulate a deliberative dialogue about the city’s development and cultural heritage. The historical image of the city derived from the city archives that experts analysed and the contemporary image was created thanks to the active participation of citizens that sent pictures of today Linköping through mobile phone or digital devices. This was possible thanks to the significant collaborations with local cultural institutions such as the partnerships with Östergötlandsmuseum and initiatives like Ung Konst Öst. These collaborations ensured a rich blend of historical insights and insights and contemporary perspectives, vital for understanding the socio-cultural dynamics of Linköping. A core element of the local activities was the emphasis on deliberative dialogues, characterized by inclusivity, openness, and reciprocity. These dialogues were structured around Hajer & Versteeg's criteria,



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Key Words

deliberative dialogue, new city planning based on the concept of place, art as critical and creative thinking

ensuring that every conversation allowed for responsible participation and coherent communication. The Linköping seminar successfully demonstrated the power of art as a medium for community dialogue and engagement. The participative process not only enriched the local cultural discourse but also aligned with the broader EU values of democracy, participation, and respect for diversity.

Daugavpils Municipality (Latvia)



CITY NAME IN BIG LETTERS



The starting point was the goal to give value of a place (a neighbourhood area) that was neglected by people in order to create a place that did not exist before but could be recognisable by citizens because participated by them. The Daugavpils local activities showcased an innovative public art installation with the name of city in big letter decorated with messages by citizens. Three elements can be highlighted as successful elements:

- Art installation - This artistic intervention served as a catalyst for community interaction and engagement, inviting citizens to inscribe their thoughts on the letters, focusing on the theme of European citizenship and rights.
- Civic participation - The installation encouraged residents to actively participate in the reimagining and revitalization of their city space. Citizens were invited to contribute their perspectives by writing on the letters, thus making the art piece a living testament to the community's thoughts and aspirations regarding their identity as Europeans.
- Safety and aesthetics improvement - The project had a broader impact on the area, prompting other municipal departments to enhance the locale's safety and aesthetic appeal.

Key Words

sense of community – value of the place– inclusion – active participation

These improvements made the area more inviting, further encouraging public use and engagement. Consequently, the project not only transformed a physical space but also fostered a sense of ownership and pride among the citizens. The area transitioned from being just a space to a 'true city place'—a hub of community life and interaction based on the exchange on European values.

The Rural Hub (Ireland)



STAINED GLASS DRUMKIT

The Rural Hub in Ireland implemented an innovative art project utilizing symbols from Irish mythology integrated with themes from the EU Charter of Fundamental Rights, depicted in a unique stained-glass drumkit installation. The installation was designed to be interactive, with lights activated by playing the drumkit, making it accessible and engaging for people of all abilities.

This art product put together the Celtic tradition of Ireland, Irish music and folklore and the importance of the Catholic religion in the society. The art piece incorporated symbols representing several European values as freedom, dignity, equality, solidarity, and justice through stories taken from the Irish mythology:

Key Words

connection between local culture and European values
- intergeneration approach -
ownership of the place in which citizens live

this blend of folklore and rights discourse aimed to deepen the understanding of European values through familiar cultural narratives near the citizens' traditional background.

The added value of the art products is that it has been created at a former military barracks turned educational campus with a long term perspective to keep the drumkit to reside in the UN Veteran Museum in Cavan, symbolically linking the site's military past with its educational and cultural present.



Amadora Municipality (Portugal)



RENOVATED WINDMILL IN ALTO DO MOINHO

The project in Amadora revolved around a specific neighbourhood of the city particularly focusing on the integration of a historical windmill's ruins built in the area into the community through artistic expression. Indeed, the district of Alto do Moinho was built around the ruins of a windmill and the population felt part of the place demonstrating a constant spirit of participation and at the same time the population was very concerned in conserving this part of the city. The anthropic environment represents an essential element in the promotion of European through participatory public art because the ruins of the windmill welcomed an artistic installation because of its location (the ruins can be seen from a wide range of perspectives) and of its community (the population share strong ties and pass them from generation to generation). The art project was concretised with the creation of a large bow sculpture around the windmill, designed by the artist Aheneah, represented the long history of community struggle and perseverance.



Key Words

participation through dialogue – protecting local history and traditions – bonds among citizens become bonds of the community

This vibrant magenta sculpture provided a stark contrast to the aged windmill, symbolizing the blend of ancient and contemporary community values. This initiative symbolized the local heritage and the community's resilience and participatory spirit after the Carnation revolution. Citizens were involved in the discussion on the significance of bow sculpture linked to the European values of justice, solidarity and participation.

Buzet Municipality (Croatia) GRAD BUZET

RENOVATED LIBRARY TERRACE

The art project developed in Buzet is the transformation of a municipal terrace into a “place” with the active participation and creativity of citizens, educators and local artists.. The added value is represented by the fact that each drawn character represents fundamental principles or values of the European Charter such as for Hlapic tale, from the Croatian literature, that teaches dignity and how to stand up for the life that is imposed on him. The space in this way becomes a recognizable



place for every resident in Buzet increasing the sense of ownership towards the EU. The renovation was the occasion to promote several activities focused on the citizens’ participation such as meetings and seminar on the cultural and historical tradition of the Croatian literature, the creation of permanent artistic exhibition by various Istrian artists and the creation of a “path of Buzet artists” from the renovated terrace to the Old Town, that is a protected cultural heritage.

Key Words

local traditions and culture – “doing things together” – creating sense of community

Ecofellows Tampere (Finland) eco

CITIZENS’ FOREST BENCH

In Tampere, the Art4Rights initiative centred on enhancing the Mind's Path hiking trail located in the urban forest of the city to have a more inclusive path for all citizens. This project was a pivotal example of how community art can be integrated into environmental conservation efforts, promoting inclusivity and engagement among citizens. The primary focus of the



community art project was the creation of 'citizens' benches' along the trail. These benches were not mere sitting areas but were envisioned as symbols of community presence and participation. They were designed and constructed from local materials by the residents themselves, fostering a deep sense of ownership and connection to the nature. This art project was focused on two important elements of the Finnish society: firstly, the importance of natural framework and how this is link also to the commitment in promoting and protecting European values. Indeed, the art project is linked to the rights in Finland that allows everyone to enjoy freedom and access to nature: this is why the relationship with nature is so important and most people enjoy nature and find there a counterbalance to busy everyday life. Indeed, the so called "everyman's rights" in Finland refers to the legal concept that allows everyone, including foreign visitors, to enjoy certain freedoms and access to nature, such as doing sports or picking up wild berries and mushrooms. The renovation of an

Key Words

Nature – inclusion –
solidarity – creation of a
community – citizens'
participation

accessible hiking trail with "citizens' benches" as a community art example is essential to encourage more people, including those with disabilities or with limited mobility to explore and enjoy the beauty of the nature along the trail making it more inclusive and accessible for all. With this art project active participation of citizens, inclusion, solidarity and shared opportunities represent the main values and rights communicated to a wider public.

Imola Municipality (Italy)



EMPTY PEDESTAL

The art projects created in Imola were strictly linked to the project "quando un posto diventa un luogo" with the participation of many citizens and associations to renovate the memories of the Resistance period during the Second War World discussing why it is essential to take into high consideration the valorisation of today European values. With this background,



Key Words

citizens' commitment in
valorising city's places –
sense of community- active
participation - inclusion

activities were focused on the identification of hidden and forgotten space which thanks to the participation of citizens, became familiar transforming it into a place. This transformation was possible only with citizens' commitment to promote values and rights. The concretisation of this theory became reality with the artistic installation called the "Empty Pedestal", a monument dedicated to women and to the promotion of values of inclusion, equal opportunities and active participation.



HOW THE LOCAL ART PROJECTS ANSWER TO THE MOTTO “WHEN A SPACE BECOMES A PLACE”

DAUGAVPILS MUNICIPALITY (LATVIA)

PREPARATION PHASE

Local Background

Being part of Art4Rights project, Daugavpils municipality sought inspiration both internationally and locally. Participation in all international project meetings gave a solid base of knowledge and ideas of what processes participatory art action implemented in urban setting can catalyse. One of the most powerful previously existing local participatory art projects, that sparked inspiration for Art4Rights installation in Daugavpils, is this:

THE DISCHARGE-RECHARGE WALL IN THE YARD OF DAUGAVPILS MARK ROTHKO ART CENTREz

In 2021 the Daugavpils Mark Rothko Art Centre courtyard was temporarily transformed with a Discharge-Recharge Wall – a custom-made site for an interactive self-performance open to anyone willing to join.

It was still a pandemic. In the article about the art project it was written:

“At this time of uncertainty, when phone and computer screens have replaced face-to-face encounters and on-site visits to museums and exhibition grounds remain a distant dream, emotions run high and may make us lash out at the few remaining people still around us.

Concerned for the mental state of its colleagues and the general public, the Rothko Centre team has prepared a targeted and controlled anger management tool – an interactive Discharge-Recharge Wall. With this new art site for interactive self-performance, the Rothko Centre celebrates its eighth birthday and heralds the Latvia Ceramics Biennale scheduled for the upcoming summer.

We all likely have chipped, unwanted, or downright irritating mugs, plates or other ceramic objects shoved away somewhere, gathering dust – things we’ve become bored with and would love to get rid of. Why not take these worthless objects, the proverbial ammunition in any domestic argument worth its salt, and put them to use by smashing against our Discharge-Recharge wall? Thus, releasing our frustration, we can recharge for a new start, clear our shelves and minds, and channel away our anger in a controlled and targeted intervention.”

Read and see more here:

[Link 1](#)

[Link 2](#)

Participants/stakeholders/collaboration

Main coordinators of Art4Rights participatory art action in Daugavpils were Office for Investments and Foreign Affairs of the Development Department at Daugavpils City Municipality.

Here is the list of all the stakeholders involved in the process:

1. Daugavpils Design and Art Secondary School "Saules skola"
2. Daugavpils Design and Art Secondary School "Saules skola" - Art School for Children
3. Public society "Daugavpils mantojums" (trsl. "Heritage of Daugavpils")
4. Department of urban Planning and Construction of Daugavpils City Municipality
5. Daugavpils Regional Studies and Art Museum
6. Culture Department of Augšdaugava District Municipality
7. Culture Department of Daugavpils City Municipality
8. Daugavpils Mark Rothko Art Centre (now Rothko Museum)

Methodology/ approach

The main task within the preparation process was to decide in which way would be the best to implement Art4Rights project in Daugavpils. To achieve this goal following approaches were taken:

1. Stakeholders meetings – roundtable discussions

Two meetings were organized with all the stakeholders listed above. Scope of Art4Rights project was presented to the group following with roundtable discussion. Everybody had an opportunity to express their ideas about project's potential in the city. All the ideas were written down by project manager.

2. Inclusive intergenerational meetings – adults meet youngsters

Formed stakeholders group also included a director of above mentioned art school. She considered it a great idea for the project to invite every participant to come out to the school and listen to the designer students' presentation. It was an assignment they had done prior within the school curriculum – to create a visual for potential art project/ participatory event. It was an opportunity to hear some great ideas, e.g., idea to organize poetry reading,

inviting citizens to illustrate poetry on the asphalt with chalk. The scope of Art4Rights project and all the ideas were discussed in intergenerational setting. All the ideas were written down by the project manager, as well as the feedback from both official stakeholders group's representatives and youngsters who study art.



3. Say or write your thought approach



In all the meetings and discussions everybody was given a piece of paper with the purpose to have a possibility to write down all of their ideas. Sometimes it is easier to write down something rather than say it. Its good to ensure both possibilities.

4. Press release inviting everybody present their ideas for the project

A press release was issued on the official website of Daugavpils city municipality about Art4Rights project and about the meaning of public participatory art. It invited all those interested - both NGOs and citizens to get involved and send their ideas - where in Daugavpils and what kind of public art action could be implemented within the project.

[Read more](#)

5. Evaluation of the ideas collected

All the ideas collected during the preparation phase were then evaluated by the stakeholders group mainly according the two criteria – is there a space involved that needs to become a place and is there an aspect of public participatory art.



IMPLEMENTATION PHASE

Before

Daugavpils name originates from the name of the river that goes through the city – Daugava. Larger part (including city centre) is located on the right bank of the river, but on the left bank there is one of the city areas called “Grīva”. At some point in the history, it was even another city. Nowadays there are mostly living houses. There are not too much happening, even during the City Festival week (when all the city areas are somehow involved – with concerts, activities for children, etc.). Therefore, it was decided that this is a space to transform. Taking into account the essence of Art4Rights project and its goal to talk about EU Fundamental Rights this was a great opportunity to increase the sense of belonging for local citizens – to their own area Grīva, to Daugavpils, to Latvia and to the EU, as well.

Short summary of the art project

Involving citizens, active artists and representatives from many fields, young students and anybody who was interested in designing the participatory art action within Art4Rights project, Daugavpils city has indeed transformed one more "city space" into a "city place".

On the bank of the river Daugava where it could be a nice place for coming together, picnics and gatherings, we installed big letters "DAUGAVPILS". People were invited to come one afternoon for a picnic and together with young students from Art School paint those letters.

Additionally, there was a competition organized - people were invited to make photos with the letters, post them with a hashtag #Art4RightsDaugavpils. And the most active ones were than awarded by Daugavpils municipality.

This event was a great opportunity to raise awareness on the EU Charter on Fundamental rights, EU contribution to the development of local actions.

Installation of those letters also motivated other municipality departments to improve this area. Cleaning works were done, police ensured a surveillance camera there. It all made it more pleasant and safer place to be. Now, after the year of working together, getting inspired from international cooperation within the project, it's finally not a space, but a true city place.

Detailed description of the art project

Involving citizens, active artists and representatives from many other fields, young students and anybody who was interested in designing the participatory art action within Art4Rights project, Daugavpils city has indeed transformed one more "city space" into a "city place". One of the challenges was to reach the larger number of target groups, to involve them in brainstorming of project ideas. Following strategies used in the preparation phase (described in the table above) can be considered successful: stakeholders meetings – roundtable discussions, inclusive intergenerational meetings – adults meet youngsters, evaluation of the ideas collected. But the press release published on municipality's official website inviting everybody present their ideas for the project did not bring any results. Not a one idea was received. Probably the issue here was that it was published on official website. If doing it again, the good idea would be to aske involved stakeholders to spread the information on their social media accounts.

Daugavpils name originates from the name of the river that goes through the city – Daugava. Larger part (including city centre) is located on the right bank of the river, but on the left bank there is one of the city areas called "Grīva". At some point in the history, it was even another city. Nowadays there are mostly living houses. There are not too much happening, even during the City Festival week (when all the city areas are somehow involved – with concerts, activities for children, etc.). Therefore, it was decided that this is a space to transform.

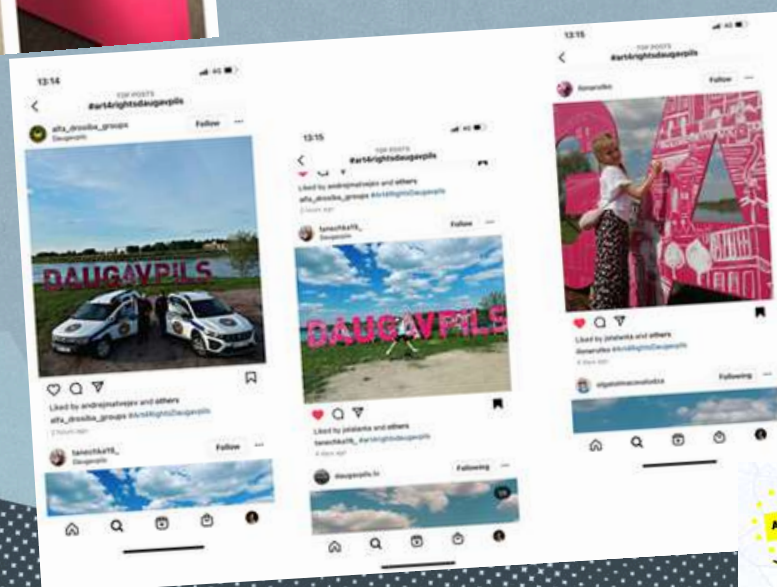
On the bank of the river Daugava where it could be a nice place for coming together, picnics and gatherings, we installed big letters "DAUGAVPILS". People were invited (via publications in local news website, municipality website) to come one afternoon for a picnic and together with young students from Art School paint those letters.

Additionally, there was a competition organized where people were invited to make photos with the letters, post them on social media with a hashtag #Art4RightsDaugavpils. And the most active ones were then awarded by Daugavpils municipality.

This event was a great opportunity to raise awareness on the EU Charter on Fundamental rights, EU contribution to the development of local actions, to increase the sense of ownership and mutual understanding about European rights among citizens. It was achieved through every publication about the project, discussions, cooperation, doing something together and talking to each other.

Installation of those letters also motivated other municipality departments to improve this area. Cleaning works were done (like cutting some bushes, grass, etc.), police ensured a surveillance camera there. It all made it more pleasant and safer place to be. Now, after the year of working together, getting inspired from international cooperation within the project, it's finally not a space, but a true city place.

Read more: [Link 1](#) and [Link 2](#)



Participants in the activities

Primary participants were local population of the city area called "Grīva" where the artwork was installed. They, along with the locals from other city areas, were invited to come together for a non-formal picnic one Saturday afternoon in May, 2023. Around 50 people participated, many of them just walked by and came closer to see and chat about what is happening. It was a great opportunity to raise awareness on the EU Charter on Fundamental rights, EU contribution to the development of local actions within the discussions with interested people.

Other group of participants – everybody who follows Daugavpils municipality on Facebook, therefore local population of the city mostly. People were invited to make photos with letters and post them on social media with the hashtag #Art4RightsDaugavpils. The most active ones were rewarded. Including one class of J. Raiņa Daugavpils 6th Primary School (here they are on the photo with the gifts from municipality), security company "Alfa Drošība Group" and other individuals.

The main impact on the participants

Art gives us meaning and helps us understand our world. Scientific studies have proven that art appreciation improves our quality of life and makes us feel good. The biggest achievement of particular Art4Rights art installation is the increase of sense of belonging.



Something positive happening in their city area, something to be proud of, something that is happening as part of EU project, therefore it increased awareness of belonging to EU. People are the main aspect of this particular art project.

Stakeholders' organisations involved

Main coordinators of Art4Rights participatory art action in Daugavpils were Office for Investments and Foreign Affairs of the Development Department at Daugavpils City Municipality. In order to create an artwork, after forming the idea together with local stakeholders (list mentioned above), it was decided to include the non-governmental organization in the process. NGO "Sivia" organized creation of letters, involvement of Daugavpils Design and Art Secondary School "Saules skola" - Art School for Children, as well as the actual transportation and installation of the letters. Municipality was more involved in the organization of picnic, inviting people and photo competition.

Resources used

EU funding, human resources (willingness of local stakeholders to participate in the meetings and come work together), gifts from municipality to the most active participants of photo competition.

Potential for learning and transfer/lessons learned

Experience of Daugavpils municipality organizing Art4Rights project action in our city has a potential for being transferred to other places in Europe or worldwide. The steps taken to implement participatory art action in urban setting that can engage local citizens, bring them sense of belonging and raise awareness on the EU Charter on Fundamental rights, can spark inspiration for other artworks.

Message conveyed

The EU Charter on Fundamental rights are serious topics we aim to communicate with the citizens. Art can bring lightness, collaboration, open discussions and curiosity to the table. Participatory art actions are a valuable asset to achieve this goal.

Proudest moments in the project so far?

Positive feedback from local citizens and city guests.

FOLLOW-UP/ FEEDBACK PHASE

Feedback from participants in the art project

Feedback from audience

1. "This installation allowed to look at the landscape of the Daugava river bank from a different point of view and aroused interest in what this place has been historically, what it is now and how I as a resident would like to see it in the future."
2. "Its nice to see that EU projects can bring beautiful art to our cities."
3. "I want to believe that I am part of Grīva, part of Daugavpils, part of Latvia and part of the EU all equally. Thank you for organizing the project in such a participative approach."
4. "I don't understand why letters couldn't be permanent and made from stronger material."
5. "About time we had such a nice object installed in city area "Grīva", thank you!"

Project continuity

Art4Rights project action finished in the end of summer 2023. Letters were made from the material that could not stand the rough Latvian winters, therefore they were taken into the warehouse for the winter time. Since it was a successful project, it is planned to bring the letters back in spring 2024, Art School promised to re-paint them if needed.



Therefore this art installation Art4Rights will continue bringing smiles to people faces and raise awareness on what true collaboration means.

AMADORA MUNICIPALITY (PORTUGAL)

PREPARATION PHASE

Local Background

Since 2015, Amadora Municipality organizes the public art project 'Conversas na Rua', following the creation of the Urban Art Map of Amadora, a digital platform presenting and documenting urban art in the city. The project 'Conversas na Rua' promotes the engagement of the local communities through public art and activities involving the artistic practice, such as workshops, poetry slams, exhibitions, public meetings and discussions, etc. The project explores 3 main dimensions:

1. Artistic: with the participation, by invitation, of Portuguese and foreign artists from different art subjects: muralism, graffiti, sculpture, illustration, comics, installation and fine arts (we are already responsible for 56 public art interventions across the city);
2. Engagement: all the activities involve the communities from different social contexts (schools, universities, social institutions, and so on);
3. Positive perception: the city holds a negative stigma related with crime, vandalism and violence. The project has helped changing the public perception of the city by enhancing the advantages of a multicultural and diverse community and local artistic value.

Given this background, the project "when a space becomes a place" gave another dimension to the framework of public art in the city of Amadora: Participation. Before the "when a space becomes a place", we approached participative public art only through specific workshops with the local community. Throughout the "when a space becomes a place" project, we were able to enrich our know-how regarding the participative public art and enhance our relationship with the community, increasing a sense of belonging and connection.

Participants/stakeholders/collaboration

During the planning phase, we involved the Alto do Moinho Neighbourhood Association and its community, the Parish of Alfragide, the local dance company Quorum Ballet, the Municipal Museum of Archeology, ARQA, the local association of archaeology and local heritage, the Portuguese Network of Windmills and the Institute of Housing and Urban Rehabilitation.

Methodology/ approach

We started from the meetings between the Municipality of Amadora, Alto do Moinho Neighbourhood Association, and the local associations related with windmill heritage (ARQA and Municipal Archaeology Museum). We asked Alto do Moinho Neighbourhood Association for documentation regarding the territory and the community and work with them on possible themes, issues and concepts related with the heritage and history of the community and the territory – from this documentation we added our ethnographic and heritage research and connected both from the social and archaeological point of views. At this point, we did a few group visits to the already recovered windmills of Penedo.

These visits worked as field research to the creation of the artistic installation by Aheneah. After, we did several ice-breaker activities to discuss the expectations and ideas of the community of Alto do Moinho Neighbourhood. We did one focus group to discuss the sense of belonging and the connections between the different generations of the neighbourhood; and another one to show the idea for the art project, where the artist presented the mock-up for the art installation.

IMPLEMENTATION PHASE

Before

1. Transform material heritage through art and activism actions.
2. Stimulate dialogue, sharing and debate, building informed audiences and enhancing democratic literacy.
3. Reflect on the past and the memory of the rural exodus with a view to the future and new migrations.
4. Develop activities that create feelings of intercommunity belonging and unity, based on the municipality's multiculturalism, where there are more than 100 nationalities.
5. Create bridges between rural and urban spaces, looking at the municipality as a whole.
6. Intervene in physical space to create places of sharing and belonging.

Given the EU Fundamental Rights, from the beginning, we would like to work on the values of freedom and equality, because most of the communities like Alto do Moinho Neighbourhood faced discrimination and segregation from the rest of the population and so this project was an opportunity to question that prejudice and turn the negative stigma into a positive perception.

Short summary of the art project

Laço is the name of the art installation drawn by Aheneah, which consists of a sculpture that weaves together the identity of the Alto do Moinho Neighborhood, as a testimony of the strength of the bonds that characterize this community. A reflection of the long history of struggle, commitment and perseverance that characterizes this neighbourhood. The contrast between ancient and contemporary highlights the importance of local heritage while embracing vitality and community spirit.

Detailed description of the art project

The windmills were the most important elements of the cereal flouring industry in Amadora. According to the local historian António Santos Coelho (1960), Amadora and its surroundings areas may have been the territories in Portugal with the most significant number of windmills. The ruin of the windmill at the Alto do Moinho Neighbourhood was chosen as the first windmill ruin to welcome an artistic installation within the project because of its:

- Location: the ruin can be seen from a wide range of perspectives;
- Community: the population share strong ties, that pass from generation to generation.

The artist Aheneah was invited to create an idea for the art installation and mediate the participation process because she had a deep know-how regarding participative art, especially with senior and young communities. As such, she was chosen based on her experience, social activism and sustainable approach, because she only works with natural materials and tries to give awareness to the climate change issue. The art project started from an assembly with the local community and the Alto do Moinho Neighbourhood Association. Then the artists and the local associations joined the meetings and raise the discussion towards the expectations and ideas for the art project. After collecting the ideas and expectations, we worked on an ethnographic and territorial documentation and researched the heritage of the community in connection to the archaeological research of the presence of windmills in Amadora with the participation of the Municipal Archaeology Museum and the ARQA Association. Afterwards, the artist presented her idea, and we started planning all the logistics, materials and implementation. The biggest challenges we faced were the legal authorizations, especially from the Portuguese Windmill Network and the Institute of Housing and Urban Rehabilitation, because they take longer than expected. Approaching the ruin and its surroundings was very difficult because of the land conditions and the consolidation of the structure. In order to overcome this and turn the process easier, we would do a previous study on the territory and typology of the land and ask for previous reports on the conditions of the location.

Participants in the activities

Alto do Moinho Neighborhood is composed of single-family homes, with two floors and small yards. The neighborhood was built around the ruins of the windmill. From the beginning, the population felt part of the place and well-integrated demonstrating a constant spirit of participation.

The population was very concerned with conserving the neighborhood, taking actions such as: whitewashing the walls, planting existing boilers and flower boxes on their own, even using the aforementioned boilers to install small community gardens. Therefore, it was easy to involve the community because they already have asked the Municipality to do a project involving the ruin of the windmill. As such, when we approached them, they were already aware of what they desire for the location and they had already discussed some ideas, which we took in consideration throughout the process. The project is still impacting the community because we continue to improve the surroundings and better their infrastructures to welcome more art installations, namely murals.

Stakeholders' organisations involved

The stakeholders' organisations involved have signed protocols with the Municipal Council, namely ARQA and the Portuguese Network of Windmills, as well as the Alto do Moinho Neighbourhood Association, who enrolled the Municipal Program for the Associative Movement, taking part of the local network of associations. They also presented a full program of activities related with community participation, such as cultural and sport events.

Resources used

The resources used were the following: Alto do Moinho Neighbourhood documentation; windmill research documentation from the Municipal Archeology Museum, ARQA Association and the Portuguese Windmill Network; urban and territory public development plans; Alto do Moinho public housing plan; Autocad and Photoshop programs; spray paint; metallic ligaments; lift platform; metalworking support from the Municipal Public Departments; etc.

Potential for learning and transfer/lessons learned

This project enabled our team to get further understanding and knowledge regarding participative public art, community engagement, networking, social activism, sustainability awareness, mediation skills, and so on. We will use the skills we have acquired in our future projects and in academic research since the coordinator of the local art project is finishing a PhD on the subject of public art.

Message conveyed

The main message we tried to convey was the need to increase social belonging to the city and its territory because we became aware that most of the communities living in social housing neighbourhoods were under a negative stigma and suffered from discrimination and social segregation based on their race, ethnic and cultural characteristics.

Proudest moments in the project so far?

Until now, we are very proud to have raised the discussion about the transformation of heritage for artistic and social purposes. The community feels increasingly more welcomed and accepted from the rest of the territory. And they became aware of the importance of heritage and its preservation.

FOLLOW-UP/ FEEDBACK PHASE

Feedback from participants in the art project

Feedback from audience

It was a great and challenging experience, because my know-how is in archaeology, and I didn't have any knowledge about participative public art. I also think it was an opportunity to give rise to the heritage importance of windmills in the history of cities across Portugal, especially in Amadora. (testimony from the Coordinator of the Municipal Museum of Archaeology, Gisela Encarnação)

Art4Rights project was an opportunity to work in collaboration and to think about participation in art. This project was very important to us because it enabled us to explore new creative areas and strengthen our relationship with the local communities, especially the one from Alto do Moinho Neighbourhood. On the other hand, it also stimulated our internal communication with other municipal departments, such as the Heritage, Construction and Archaeology Teams towards a participative approach to public space and its human dimension. The work with the Portuguese artist Aheneah offered a new vision to the project as well as an external view of the city and its community, since she noticed aspects we didn't because we're so deeply connected to Amadora.

The project's impact influenced the way we think about the city and it turned out to be the first artistic intervention on a windmill, which gave origin to the project we're starting to implement in the city, which is going to be an artistic route of the windmills in Amadora, where we're expecting to artistically intervene in more than 20 ruins spread across the urban landscape. (testimony from the coordinator of the local art project in Amadora, Catarina Valente)

Art4rights was an important experience because it offered me the opportunity to learn about public art and participative art as well as to see other projects and ideas, which were very inspiring to me. It also enabled me to meet other people, with different backgrounds and perspectives on how to implement and develop cultural and artistic projects. With the local meeting in Amadora, we were able to provide a great collective experience and show our city to a wider audience, which made us understand more about how to welcome and host foreign groups and develop a personalized experience in accordance with their expectations. (testimony from one of the team members of the local art project in Amadora, Rita Baptista)

Art4Rights was an opportunity to show our community, our values, and our story. We were very pleased to be chosen as the first location of the local art project about windmills, because we already desired to see the windmill recovered and to give further visibility to our neighbourhood because we're one of the first social housing neighbourhoods in Amadora and the only one that was built under the SAAL program, which aimed to meet the housing needs of disadvantaged populations across the country. (Alto do Moinho Neighbourhood Association)

Project continuity

We feel responsible for the increasing transformation of the city, because, at the same time, we're still improving the first location, we're now approaching the second windmill to continue the project started in Art4Rights.

HOW THE LOCAL ART PROJECTS ANSWER TO THE PROMOTION OF THE EUROPEAN VALUES AND RIGHTS

ECOFELLOWS (FINLAND)

PREPARATION PHASE

Local Background

We had implemented some kind of community art before, but this was the first and guided opportunity for us to implement community art by involving citizens from the planning phase.

Participants/stakeholders/collaboration

The ideation phase took place as an internal work of EcoFellows' experts and as part of the training and the project meetings.

After that, the planning continued in the field as observations and discussions with the users of the hiking trails and paths.

Methodology/ approach

First, we started to observe how citizens acted on hiking oath, where they wanted to stop and rest, which places they especially enjoyed, and thus we got an idea where the project's motto could be realized. After that we started talking with the citizens about what they actually appreciated and what they wanted.

IMPLEMENTATION PHASE

Before

In the project, we received excellent training in communal art and gained an understanding of what the implementation could be.

The project helped us to better understand EU Fundamental Rights and what these rights and values mean to us above all.

For us, the project gave us the opportunity to deepen the know-how we already had and to bring both perspectives to it even more strongly and thus implement something in practice that we have not had before. With the project we lifted the implementation to a next level.

Short summary of the art project

The city of Tampere has provided hiking trails all around the city and the old and worn-out hiking trail in Hervanta Suolijärvi need to be renovated in 2023. The hiking trail is located about 10 km from the center of Tampere in Hervanta district. The hiking trail is a scenic and tranquil trail that offers a peaceful escape from the chaos of everyday life.

Everyman's rights in Finland are not a part of the official law text but they refer to the legal concept that allows everyone, including foreign visitors, to enjoy certain freedoms and access to nature. These rights include the freedom to walk, cycle, and pick wild berries and mushrooms in forests and other uncultivated areas, as well as the right to access bodies of water for swimming, boating, and fishing, regardless of land ownership. These rights are deeply ingrained in Finnish culture and are protected by law to ensure the enjoyment of nature by all.

When we were renovating the hiking trail in Hervanta we wanted to make it accessible for all citizens. By making the trail accessible, it ensures that individuals of all abilities can experience the beauty of nature and participate in hiking activities. It does not only enhance the trail's infrastructure but also fosters inclusivity and promotes the importance of nature appreciation for all.

When we were renovating the trail, citizens took some of our building material without permission and built benches for themselves in the places they wanted, in places that meant even more to them. The citizens built something not only for themselves but for everyone. With the help of community art these spaces became places highlighting the European Fundamental Rights.

Detailed description of the art project

The construction of the settlement center of Hervanta started 50 years ago. The first residents moved to the area in 1973 and today there are more than 25,000 inhabitants living in the suburb. The nature means a lot to the Finnish people and the pressure to use natural environments is high.

Everyman's rights in Finland are not a part of the official law text but they refer to the legal concept that allows everyone, including foreign visitors, to enjoy certain freedoms and access to nature. These rights include the freedom to walk, cycle, and pick wild berries and mushrooms in forests and other uncultivated areas, as well as the right to access bodies of water for swimming, boating, and fishing, regardless of land ownership. These rights are deeply ingrained in Finnish culture and are protected by law to ensure the enjoyment of nature by all.

The city of Tampere has provided hiking trails all around the city and the old and worn-out hiking trail in Hervanta Suolijärvi need to be renovated in 2023. The hiking route is located about 10 km from the center of Tampere in Hervanta district. The hiking trail is a scenic and tranquil trail that offers a peaceful escape from the chaos of everyday life. With its winding paths through lush forests and breathtaking views, this trail provides an opportunity for hikers to reconnect with nature and find solace in the beauty of their surroundings. Whether one is looking for a solo adventure or a meditative walk, the trail is a perfect choice for those seeking clarity and peace of mind.

The hiking trail offers several resting places along the way, providing hikers with opportunities to take a break, enjoy the scenic views, and recharge before continuing their journey. These resting places include benches, campfire site and designated viewpoints where hikers can pause, relax, and appreciate the beauty of nature that surrounds them. When we were renovating the hiking trail in Hervanta we wanted to make it accessible for all citizens.

By making the trail accessible, it ensures that individuals of all abilities can experience the beauty of nature and participate in hiking activities. It does not only enhance the trail's infrastructure but also fosters inclusivity and promotes the importance of nature appreciation for all.

When we were renovating the trail, citizens took some of our building material without permission and built benches for themselves in the places they wanted, in places that meant even more to them. The citizens built something not only for themselves but for everyone. With the help of community art these spaces became places highlighting the European Fundamental Rights.

When citizens take it upon themselves to transform a communal space into a personal place without seeking permission, they are asserting their ownership and agency over their surroundings. This act of reclaiming the space can result in the creation of a unique environment that reflects the interests and needs of the individual, potentially turning a simple community art bench or hiking trail into a more meaningful and personalized place.

By taking matters into their own hands and creating their own benches using the materials from the hiking trail project, citizens transform the space into a personalized gathering spot without seeking formal authorization for their actions.

With the project funding, citizen's benches were successfully implemented along a hiking trail. These benches provide much-needed rest spots and allow to appreciate the surrounding natural beauty while promoting physical and mental well-being.

The project funding has greatly improved the quality of life for citizens by creating inclusive spaces where they can connect with nature and each other.

The inclusion of community art as part of an accessible hiking trail's major overhaul is a commendable approach that not only enhances the visual appeal of the trail, but also fosters a sense of community ownership and engagement.

By involving community members in the creation of art installations along the trail, it creates a unique experience that reflects the character and culture of the surrounding area.

Additionally, it encourages more people, including those with disabilities or limited mobility, to explore and enjoy the natural beauty of the trail, making it a more inclusive and accessible space for all.

Participants in the activities

The users of the hiking trail had the idea, where and what they would like, that meant something important for them.

Stakeholders' organisations involved

The city of Tampere, Mielen Association, individual citizens of Tampere.

Resources used

Thinking and ideation: citizens

Construction: EcoFellows' construction expert teams

Materials: renewable, untreated wood

Time: the working hours allocated to the project

Potential for learning and transfer/lessons learned

After the project, we will understand how to utilize the vision and know-how of the citizens about what and how the trails need to be constructed and renovated even better.

Message conveyed

Hiking trails can be one way to implement the European Rights and enable citizens better participation in developing and having community consciousness.

Proudest moments in the project so far?

When we understood that the hiking paths really represent the European Fundamental Rights in practice.

FOLLOW-UP/ FEEDBACK PHASE**Feedback from participants in the art project****Feedback from audience**

- "It was great that we got the place to rest exactly where we wanted!"
- "It was great to be implementing a citizens' bench. It is what we needed and where we wanted!"
- "Thank you, the bench was a welcome addition to the trail we enjoy almost every day!"
- "Great, now we can enjoy the trail as a whole family! There are three generations of us: there is a grandmother who already has some problems with walking, my two small children and me."
- "Hopefully, we are able to participate when other hiking trails are renovated."

Project continuity

Together with the citizens, we find destinations, for both already existing hiking trails and new ones, that fulfil the project's motto "When a space becomes a place".

LINKÖPING MUNICIPALITY (SWEDEN)

PREPARATION PHASE

Local Background

The historical material is the starting point for the participatory art based project where the city's citizens are given the opportunity to use mobile cameras to depict their view of the city. This part of the exhibition has grown organically over the course of the exhibition. The threshold for active participation for the citizens was deliberately set low so it should be easy for everyone to participate.

The historical part with black and white pictures and the citizens' color pictures are on each wall in the municipal art gallery Passagen in Linköping, Sweden and on the opposite side of each other.

The citizens' color pictures, taken with mobile cameras, have then been sent to the art gallery by email to then be printed and mounted to the wall. The exhibition idea is to stimulate conversation between audiences of different ages, to give the opportunity to highlight memories, stories and experiences from different times. The contemporary and historical visual material, lectures and workshops in the art gallery provide the conditions for reflection on one's own history, people's living conditions, the city and society's development, seen from both a historical and contemporary perspective and views. Can the historical photos of Linköping tell us something about today's life and society? On a local level or does it stretch further from an EU perspective? These were the questions which caught our interest in the project from the very beginning.

Participants, stakeholders and collaborations

The following participants were involved in the planning phase of the project from decisions to operative project management.

- Ms Karin Olanders, director of culture and sport department, City of Linköping
- Mr Lars-Ove Östensson, director of Passagen art gallery, City of Linköping
- Ms Camilla Lothigius, artist and project manager, City of Linköping
- Mr Peter Ojstersek, artist and project manager, Göteborg
- Mr Daniel Stendahl, EU strategist, City of Linköping
- Ms Elisabeth Asp, international coordinator, City of Linköping
- Mr Mattias Hofvendahl, Ung konstöst, Östergötlands museum
- Mr Gunnar Elfström, ethnologist and museum professional

Methodology and approach

The city of Linköping had the plan to involve the local citizens to become "project participants" by letting them take part in the artistic process and let them wear the "eyes of the city" and select the picture of the city and focus on the places of the city they were most attached to for some reason. To participate in Passagen Linköping Art Gallery's exhibition "When a Space Becomes a Place", the following points were required and the methodology as follows:

- Designate a place within the borders of Linköping municipality that you are particularly attached to for some reason.
- Photograph the location with a mobile camera
- If there are people in the picture, they must give the photographer their approval for the picture to be displayed in the art gallery
- The picture was sent to Passagen's function mail box.
- State in the email which place the picture represents. Also state the photographer's first and last name.
- The sent material was printed on the Passagen art gallery color printer and displayed in the exhibition.

The outcome of the call for pictures of the city resulted in an exhibition *When A Space Becomes a Place* during the timeframe of 2nd of September - 4th of November 2023.

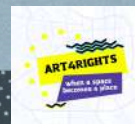
IMPLEMENTATION PHASE

Before

The motivation for the project was based on the interest of participating in an art project on EU-level and getting to know and to collaborate with different countries within the art field in the European Union. The focus on the art project fit in well on the local level, in the strategic political objectives and the Passagen art gallery's objectives to work with participatory public art in the City of Linköping. From the start Linköping had the idea to develop a part into participatory public art in a newly developed urban district of Djurgården, but the strategic place nor the time were not optimal and the project team discussed other ideas for the art project. A central youth culture house called Arbis was discussed and to place a participatory public art piece in the inner courtyard. The final decision was to make the exhibition in the Passagen art gallery and more citizens could be involved and participate in the art piece and contribute to the final result.

It was a challenge to work with the values of the EU's values in the participatory art project. The following values of the EU was taken into consideration:

- **Human dignity:** Human dignity is inviolable and must be respected and protected. It constitutes the very basis of the fundamental rights.
- **Freedom:** EU citizens have the right to move and reside freely in the Union. Individual rights such as respect for privacy and freedom of thought, religion, assembly, expression and information are protected by the EU Charter of Fundamental Rights.
- **Democracy:** The EU is based on representative democracy. As an EU citizen, you automatically have certain political rights. All EU citizens of legal age have the right to vote and stand for election to the European Parliament and municipal elections, in the country where they live or in their home country.
- **Equality:** All EU citizens are equal before the law. The principle of equality is the basis of all European politics and is the cornerstone of European integration. It applies in all areas. The principle of equal pay for equal work was already written into the Treaty of Rome in 1957.



- The rule of law: The EU is based on the rule of law. This means that everything the EU does is based on treaties that the member states have agreed on voluntarily and democratically. Law and justice are upheld by an independent judiciary. The EU countries have given the European Court of Justice the last word on legal matters.
- Human Rights: Human rights are protected by the EU Charter of Fundamental Rights. They include the right not to be discriminated against on the basis of gender, race, ethnic origin, religion or belief, disability, age or sexual orientation, the right to protection of personal data and the right to have one's case tried before at court.

The exhibition concept and the artistic process reflects values on which the EU is based on. Each photo from the exhibition can connect and interpret the Equality, Rights, Values and is the EU's program to protect and promote human rights and values. The purpose of the exhibition is to maintain an open, democratic and inclusive society within the fundamental principles.

Short summary of the art project

The historical photo exhibition named "Hundred years of growth in the city of Linköping during 1870-1970" presented in public to the citizens during the time period of 2nd September to 4th of November 2023. The exhibition was produced and curated by the values of participatory art and the EU values of fundamental rights stated by the EU values of freedom, human rights, democracy, equal rights and the rule of law principles. A number of lectures and workshops with local actors were conducted and several collaborations got their start thanks to the project. The citizens of Linköping also got the chance to submit photos taken by a mobile camera of their best and beloved places in the city. The photos were sent to Passagen art gallery and easily printed in a color print and mounted on the exhibition wall in the gallery. The fascination and the ability of photography showing the past and history of Linköping was fundamental for the EU-project and the exhibition. The

EU-project Art4right also made it possible to arrange an international seminar on participatory public art in Linköping in February 2023 and also to make it possible for the staff at Passagen art gallery to attend international seminars in Kassel in Germany, Amadora in Portugal and in Buzet in Croatia and the final seminar in Imola, Italy in April 2024.

Detailed description of the art project

FIRST PHASE - HISTORICAL RETROSPECTIVE THROUGH 100 YEARS IN LINKÖPING

The exhibition concept "When a space becomes a place" is based on historical black and white photographs from the period 1870-1970. The period 1870-1970 is sometimes described as "one hundred years of growth" - an era when Sweden industrialized and became one of the richest countries in the world: 1870-1970 also coincides with the history of black-and-white photography. In the exhibition, we have chosen to show digitized image material from this era, a transition from an agrarian society to an industrial and information society with a focus on education and health.

The imagery depicts a movement from rural to urban and the creation of a more egalitarian social structure, where voting rights, education and social justice form the basis of the society we see today. This process reflects the emergence of values on which the EU is based.

The historical part, the story of Linköping through pictures from the Östergötland Museum's archive, sparked interest and reflection among the participants.

This led to a conversation about the image, or perhaps more accurately the photograph, as part of a larger narrative about the city. One of the main topics discussed was the photograph as a bearer of truth, how we should view the image presented to us, and how the selection is made from the archive available. Are we aware that what is shown is a selection and that it is only a part of a larger whole being told?

There was also a fascination with the ability of photography to show the past. This could involve selection, community, technological development, architectural evolution, clothing, fashion, and hairstyles. One reflection was that it was interesting to read the texts in the exhibition compendium, as they added and were an important part of the interpretation of the photographs.



SECOND PHASE - PARTICIPATORY WORKSHOP WITH YOUNGARTISTS IN LINKÖPING



Artist and project manager Mattias Hovendal and two members of Ung Konst Öst.

The second phase of the local project was conducted 13th September 2023 when the local art association Youth council of young artists from East Sweden region "Ung Konst Öst" visited Passagen art gallery. Ung Konst Öst is the place for young people in Östergötland between the ages of 13 and 25 who want to show off their creations, check out what and how others are work with art and get tips on new techniques, participate in activities or workshops, exhibit or get involved in artistic activities in Linköping.

The project team conducted a workshop where participants aged 19-22 began by reflecting on the exhibition and its two different parts, the past and the present views of the same city.

THIRD PHASE - GATHERING OF CITIZENS BEST PHOTOS AND PLACES OF THE CITY



Participatory art by citizens and the photo wall at Passagen art gallery - when a space becomes a place

The third phase of the project contained contemporary photos from the citizens where citizens were invited to submit their own pictures from Linköping, which was perhaps the most interesting part. There was an instruction given to the participants to create their own images and participate in the exhibition after the workshop. The images that had been submitted by the time we were at Passagen mostly contained a few pictures of people in the city. They were mostly photographs of empty places, the city's landmarks (e.g. the cathedral), or anonymous interior images. This raised a thought about how we tell the story of our place today.

The historical material is the starting point for the participatory based project where the city's citizens are given the opportunity to use mobile cameras to depict their view of the city. This part of the exhibition has grown organically over the course of the exhibition. The project team has deliberately chosen to set a low threshold for active participation, it should be easy to join.

The historical part with black and white pictures and the citizens' color pictures are on each wall on the opposite side of each other. The citizens' color pictures, taken with mobile cameras, have then been sent to the art gallery by email to then be printed and attached to the wall. The exhibition idea is to stimulate conversation between audiences of different ages, to give the opportunity to highlight memories, stories and experiences from different times. The contemporary and historical visual material, lectures and workshops in the art gallery provide the conditions for reflection on one's own history, people's living conditions, the city and society's development, seen from both a historical and contemporary perspective.

The Passagen art gallery announced through social media channels and websites and through the city's communication mediation and traditional media. The exhibition made it possible for the citizens of Linköping to participate in and contribute to the exhibit by submitting photos of the city that she/he is particularly attached to. The limitation was the geographical borders of the municipalities' borders. It was very accessible for all citizens to take a photo of the place with the mobile camera and then send an email to Passagen art gallery. It was very easy to color print all the photos by a color printer at the gallery.

SERIES OF LECTURES ON HISTORICAL AND FUTURE PERSPECTIVES OF THE CITY

A program of open lectures created by Mr Lars-Ove Östensson, Director of the Passagen art gallery, focusing on the historical perspective of Linköping as well as the future development of the city to accommodate its growing population. The lectures included interactive and participatory discussions with the local public. With new knowledge gained thanks to the transnational meetings of the Art4Rights project, the local experience in Linköping. A large number of photos of the city were submitted and printed in the art gallery and created an interesting and well attended exhibition of 1842 visitors. Passagen art gallery is open six days a week and admission free.



Photo of Passagen art gallery in Linköping in autumn 2023.

The wall to the left is covered with historical photos of Linköping 1870-1970 and the right wall is covered by 117 photos from the citizens participation and places of the contemporary city of Linköping.

The historical section consists of 40 photographs, mostly featuring scenes from Linköping, sourced from various museums in Sweden including Östergötlands museum and its extensive image archives, as well as collections from: Linköping City Archives, Railway Museum, National Museum of Science and Technology, Nordic Museum, Labour Movement Archives, Dalarna Museum, and Air Force Museum in Linköping.

Participants in the activities

- The collaboration with Östergötland Museum was key to the project's success. A big thank you to: Björn Ivarsson Lilieblad, Jim Löfgren, Leif Wallentinsson and Mattias Hofvendahl who supported the project with digital copies from historical photos.
- Ung Konst Öst, the young artist who started the exhibition "When a space becomes a place", we are here working with the view from young people on the city as a space. The young artist's reflections are included in a separate text from Mattias Hofvendahl.
- A program with open lectures was scheduled in the Passagenart gallery.
- Passagen is making a collaboration with city architect Mr Erik Adolfsson and hosting an architecture weekend event.
- Several museums with photo archives as Östergötlands museum, Björn Ivarsson Lilieblad, Jim Löfgren, Leif Wallentinsson supported the project with digital copies from 40 scanned historical b/w photos from 1870-1970.
- Ung Konst Öst, an association with young artists who takes the start from the exhibition "When a space becomes a place" they are working with the view from young people on the city as a space.

Stakeholder' organizations involved

- Ung Konst Öst, an association with young artists who takes the start from the exhibition "When a space becomes a place" they are working with the view from young people on the city as a space.
- Urban planning department, City of Linköping
- Arbis culture house, City of Linköping
- Lunnevads folkhögskola (Lunnevad Preparatory Art School)
- Konstnärsföreningen ALKA (ALKA Artists Association)
- Ung Konst Öst (Young Art East)

Resources used

The economical resources that have been used are from the EU-project funding and some co-funds from the municipality, from the culture and sport board. The personnel resources come from the staff from Passagen art gallery, director, project manager in public art and an artistic consultant specialist as well as support from the international coordinator from the culture and sport department.

Potential for learning and transfer/ lessons learned

The collaboration with Östergötlands museum was the key to the success of the project.

Also the wide framing of the local participatory project with the photos of the past and the present in an international context contributed to the art selection in Linköping.

Message conveyed

Passagen Linköping Art Gallery presents the exhibition *When a Space becomes a Place*, which is a historical photographic retrospective as well as a participant-based project where Linköping residents have the opportunity to present their favorite environments.

The historical part consists of around thirty photographs with Linköping motifs from the Östergötland Museum's extensive image archive. They are all taken in the period 1870-1970 and show a city and a society undergoing an overall change.

The participant-based part of the exhibition will emerge during the course of the exhibition, and consists of photographs taken by contemporary Linköping residents. Another part of the exhibition is the effort that Ung Konst Öst stands for, which consists of a number of young people's perspectives on Linköping.

Proudest moments in the project so far?

When the first photos taken by citizens began to be sent to the art gallery. It was a big moment when what had been planned for months finally happened.

FOLLOW-UP/ FEEDBACK PHASE

Feedback from participants in the art project

Feedback from audience

- *"When a space is transformed into a place, it has the potential to serve as a platform for deliberative dialogue. To achieve this, I would have needed to articulate the pedagogical goals clearly and communicate the purpose and format of the conversation to both speaker and audience. The failure to do so was a result of my own lack of clarity regarding my intentions and my unfamiliarity with the concept. Consequently, Art4Rights has been a learning journey for me and opened new horizons."*

Peter Ojstersek, artist and project manager

- *"To see the project grow from a distance from a sprout to full bloom has been a pleasure. And also experience a great commitment among young artists and citizens for the creation of a participatory art project and exhibition"*

Elisabeth Asp, international coordinator

Analysis of the art project

Promotion of European values

Deliberative dialogue is a process in which individuals engage in thorough, reasoning-based discussions to arrive at common decisions or understandings. Within the framework of the European Union (EU), deliberative dialogues are recognized as crucial to promoting democratic values and principles. These talks are in line with EU values in the following ways:

Democracy and participation: Deliberative dialogues promote active citizen participation and inclusion in political decision-making processes. This strengthens democracy by giving citizens a voice and the opportunity to influence decisions at EU level.

Respect for diversity and pluralism: Deliberative dialogues provide a platform for the presentation and respectful consideration of different views and perspectives. This is consistent with the EU's emphasis on embracing diversity and pluralism.

Transparency and openness: Integrating deliberative dialogues into decision-making processes contributes to increased transparency within the EU, in line with the organization's commitment to transparent and open decision-making procedures.

Accountability and the rule of law: By promoting transparency in decision-making, deliberative processes help strengthen accountability and uphold the rule of law, fostering trust between citizens and decision-makers.

Learning and knowledge exchange: Deliberative dialogues facilitate ongoing learning and knowledge exchange between citizens and decision-makers, enriching understanding of intricate issues and taking into account different perspectives and expertise.

In conclusion, deliberative dialogues serve as a mechanism that bolsters democratic values and principles within the EU. These aspects align with the fundamental values that the EU endeavors to promote in its initiatives.

Realization of the motto "When a space becomes a place" The exhibition emphasized on a space in the city of Linköping that really added some value to the citizens and became a place in their minds and in the mind of the galleries' visitors. By focusing on the space it became an important place in people's mindset. Added value of participants of citizens and local actors By learning of the history of the city of Linköping each citizen can understand the present and hopefully even look to the future. The Art4Right project has created many local and valuable collaborations among museum, art and culture actors in Linköping that will continue even after the project's end.

Art4Rights Project

when a space becomes a place

The project in numbers

- ⚡ 9 partner organisations from 8 European countries, with public authorities, NGOs and a transnational network
- ⚡ 2-year project, from 1 May 2022 to 30 April 2024
- ⚡ Funded by the CERV Programme 
- ⚡ More than 500 direct participants

Participatory public art for the promotion of The Charter of Fundamental Rights of the EU

SPACE

Citizens' involvement

PLACE

"when a space becomes familiar, we can call it a place"
Yi-Fu Tuan



Project partners



ITALY

Municipality of Imola
COORDINATOR
Sweden Emilia Romagna Network



PORTUGAL

Municipality of Amadora



IRELAND

Rural Hub



LATVIA

Municipality of Daugavpils



SWEDEN

Municipality of Linköping



GERMANY

Landkreis Kassel



CROATIA

Municipality of Buzet



FINLAND

EcoFellows Tampere

Project objectives

- Foster critical thinking and awareness of cultural heritage to enhance citizens' connection with EU values and democracy.
- Promote participatory public art initiatives to deepen citizens' interest in local history and foster mutual understanding grounded in EU rights.
- Evaluate the impact of the COVID-19 pandemic on rights, values, and civic participation within local communities.
- Facilitate EU-level exchange of best practices and local networking among stakeholders.

Results



AMADORA
Artistic renovation of the ruins of the Alto do Mocho windmill



THE RURAL HUB
Installation of a drumkit with stained colorful glass based on Irish mythology



DAUGAVPILS
Installation of the letters composing the word "Daugavpils" in a neglected area of the city



LANDKREIS KASSEL
Installations of wooden stars hanging from trees



LINKÖPING
Photo exhibition of old and new Linköping based on deliberative dialogue



ECOFELLOWS
Creation of an accessible hiking trail with "citizens' benches"



IMOLA
Art installations promoting the values of the "Residenza" movement

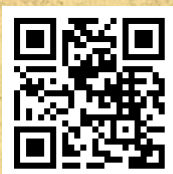


BUZET
Municipal library terrace renovated through children literature characters



Art4Rights Project

when a space becomes a place



WWW.ART4RIGHTS.EU



Co-funded by
the European Union